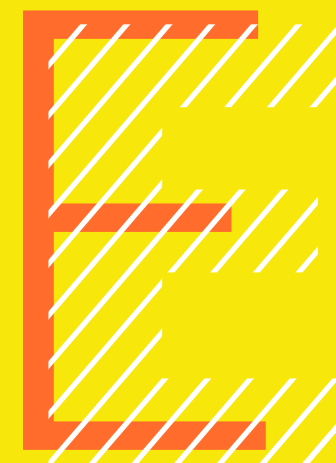


ARTS AND THE UK



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## Foreword

The British Council was founded to foster friendly knowledge and understanding between the peoples of the UK and the wider world.

Our work in the arts has been central to this mission for more than 80 years, seeking to find new ways of connecting with and understanding each other through creativity.

Cultural exchange supports economic, social and cultural development, and strengthens connections. This is increasingly important in challenging times.

Our programme utilises the world-leading innovation and creativity of the UK to make a positive contribution to the people, institutions and governments of the countries we work in. We create opportunities, build connections and engender trust, making a lasting difference to the security, prosperity and influence of the UK. Our international festivals and seasons help us to share the vibrancy and creativity of the UK amongst millions of people in fast growing economies, encouraging more trade, investment and tourism.

Our work in the arts has grown substantially over the last five years. We now operate in over 110 countries around the world, across six art forms and three multi-disciplinary programmes covering the full breadth of the UK creative industries. In 2015/16 our work in the arts reached 10.9 million people on the ground and a further 186 million online and through the media.

### THE BRITISH COUNCIL AND CULTURAL RELATIONS

### EAST ASIA REGION

We operate in 14 countries across East Asia. It is a diverse region, with more than two billion inhabitants. The area has a rich cultural history, and a rapidly ageing population combined with the fact that 25% of its citizens are under 14 years old. Nearly 50% of the world's internet users live in this region, and it contains seven out of ten of the world's most populous cities. Indonesia is the largest majority Muslim democracy in the world; the middle class in China comprises more people than the entire population of Europe; and one third of the region's people still live in poverty.

The geopolitical influence of China in the region, the interest from North Asia in the Association of Southeast Asian Nations (ASEAN) cultural community, and the focus of Australia and New Zealand on Asia, offers evidence of a changing relationship and a stronger focus on intra-Asia connections. The growing economic and political power of East Asia is bringing about a renewed confidence in cultural identity and a desire to have a more balanced relationship with the West.

### EAST ASIA'S CREATIVE SECTOR

Our regional work in the arts aims to foster connections and broker opportunities between the UK and East Asia's creative sectors. We aim to strengthen the role of the UK as a preferred partner in the region by supporting the ambitions of countries to develop more open, prosperous and creative societies.

Interest in developing creativity through education and skills building is increasing as many countries in East Asia move towards a knowledge economy that values creativity and innovation to drive growth and develop more inclusive societies. Across the region, several governments are looking at the UK and Korea to grow their creative economy. They want to improve their arts infrastructure and develop more considered cultural policies.

The sector wants to develop the cultural leadership, creative and business skills necessary to present work to international standards, collaborate internationally and to develop a strong and sustainable sector. Creative entrepreneurship is driving the arts, with countries with less subsidised arts sectors often looking towards a social enterprise model. In many cities across East Asia, there is a generation of young, educated urban professionals with increased disposable income and a hunger for international cultural experiences.

There is also a growing voice in support and demand of art programmes that strengthen and transform society. Economic growth goes hand in hand with challenges for less privileged people in cities and rural areas. It is here that the arts can work with other sectors to drive social change and where the creative industries can contribute to improved livelihood.

Experimenting with indigo dye and natural fibers, Scottish – Thai Craft and Design Exchange, January 2016. Photograph by Simon Mills

The diverse context we work in requires specific, country-by-country responses.

The overall focus of our East Asia programme includes:

- Changing perceptions about the UK through artistic exchanges and collaborations, in particular through the UK/ID festival in Indonesia (2016-18) and UK seasons in Korea (2017-18) and Japan (2018-19).
- Developing connections and networks intra-Asia in relation to the UK through regional initiatives in North East Asia, South East Asia and New Zealand/Australia.
- Stimulating innovation through creative learning and engagement with creative communities and hubs in cities at regional and in-country levels.
- Developing the cultural leadership, creative, and business skills necessary to present work to international standards, collaborate internationally and develop a strong and sustainable sector.
- Supporting creative industries policy and platforms for mutual learning.
- Using the arts to strengthen and develop more inclusive and prosperous societies through cultural approaches towards development, our work in arts and disability, arts and ageing, and our regional programme in crafts and design innovation focusing on the empowerment of women and girls.

## OUR PROGRAMME PRIORITIES

East Asia:  
Australia  
Burma  
China  
Hong Kong  
Indonesia  
Japan  
Malaysia  
New Zealand  
Philippines  
Singapore  
South Korea  
Taiwan  
Thailand  
Vietnam



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## CONCLUSION

Our work in the arts in East Asia has grown substantially over the last five years delivering more impact and reaching more people in the UK and East Asia. In 2015/16 we reached over 130,000 individuals directly, over 50 million through TV and radio and 3.8 million through digital platforms. We are grateful to our partners for helping us to provide more opportunities for people in the UK and East Asia.

By 2021 we aim to reach and connect with a diverse audience of 70 million people with innovative artistic content online and in person. We will develop a strong skills offer to strengthen the creative sector and create programmes that contribute to social, economic and creative development.

Katelijn Verstraete  
Director Arts & Creative Industries  
East Asia





## East Asia regional programme

Many of our programmes operate across the region, developing connections and networks, and reaching diverse audiences.

The Creative Education Programme, co-supported by the British Council and Prudential, has engaged teachers, students, artists and galleries in a range of interactive and thought-provoking events across six locations: Singapore, Malaysia, Hong Kong, Indonesia, South Korea and Thailand. The programme, which encourages key 21st century skills such as creativity, communication, critical thinking and visual literacy, has provided a valuable legacy through bespoke online teaching resources, including discovery sheets and videos.

The programme provides a refreshing opportunity to use creativity as a trigger for English and skills development through workshops supporting educators and forums encouraging informal dialogue between artists and students.

The programme has engaged with over 1,450 educators and indirectly reached 40,000 students. It has created a stronger interest in arts education with Ministries in Thailand and Malaysia, and galleries in Singapore.

Creative Education Artist Forum, Malaysia, 2014.  
Photograph by Cheem Photography

### CREATIVE EDUCATION PROGRAMME

### CRAFT PROGRAMME: NEW FOR OLD

New for Old seeks to develop and sustain traditional craftsmanship and culture through design thinking and innovation, while introducing growth opportunities in South East Asian countries. By engaging craft-makers, small business owners, designers, and students, New for Old provides opportunities for cross-cultural collaborations based on local knowledge and skills.

At a time of rapid growth and change in the region, the project has hosted design and business workshops in Burma, Thailand and Vietnam; exhibitions in Bangkok, Edinburgh and London; and a conference in Thailand and Burma to raise awareness of South East Asian crafts and highlight the sector's potential as a competitive cultural asset in a globalised world.

The New for Old programme exhibition at the Royal Botanic Garden in Edinburgh was seen by 50,000 people, and was viewed by over 35,000 industry professionals from more than 70 countries at Clerkenwell Design Week, London. In Bangkok 15,500 people attended an exhibition that featured work from the programme. In addition, we worked with over 300 individuals from the craft sector in tailored workshops, where a total of 82 new craft products were designed.

### NEW BRITISH INVENTORS: INSIDE HEATHERWICK STUDIO

British designer and inventor Thomas Heatherwick set up his acclaimed design studio in 1994 with a spirit of discovery and invention at its heart.

Inside Heatherwick Studio, supported by the British Council and the GREAT Britain campaign, is a major international touring exhibition, curated by Kate Goodwin, Head of Architecture and Drue Heinz Curator at the Royal Academy of Arts in London.

The exhibition focuses on the unique projects of the London-based practice. It is part of a campaign highlighting an emerging generation of UK based designers and makers. This initiative reached an audience of over 275,000 through exhibitions in Singapore, Beijing, Shanghai, Hong Kong and Taipei with a further 100,000 expected in Seoul, and was accompanied by a strong creative learning programme.



Young design practitioners  
interacting with Heatherwick, 2016.  
Photograph by Oscar Liu

## Australia

### COUNTRY CONTEXT

Australia is one of the world's most urbanised countries with 80% of its 24 million population clustered in cities and towns along its vast coastline. An outdoor leisure culture is embedded in the national identity. The political agenda is focused on continuing the last 20 years of positive economic growth by fostering a more innovative and entrepreneurial culture.

In 2015, 28% of the population had been born outside of Australia. With increasing immigration and numbers of international students from East and South Asia, Australian society is undergoing major change, becoming more culturally diverse and creating an Australian ethos around multiculturalism.

Australia and the UK have strong business and security links through diplomacy, investment, trade, and tourism. With more than 4% of the population British-born, and a shared cultural heritage, there are deep people-to-people networks.

### CULTURAL SECTOR OVERVIEW

Australia has a strong cultural sector, open to international work whether on screen, in the theatre or in music venues. However, public arts funding has reduced over the last two years, presenting financial challenges for smaller organisations, galleries and museums.

The screen industry is supported by tax credits and co-production treaties, and there are well developed festival and annual exhibitions in major state capitals. There are also fringe events and active community arts centres; a theatre touring circuit that reaches regional centres; and major venues and galleries in state capitals, while the Sydney Opera House is an international icon.

Australian artists are learning how to work across cultures, and indigenous communities are developing a strong presence as they renew and celebrate traditional cultures. Exploration of the tensions and challenges of living in a rapidly changing society is a major focus in the arts.



Left: ACCELERATE 2015 participants.  
Photograph by Barbara McGrady

Right: MTalk lecture at the New British  
Inventors at MPavilion 2016, Melbourne.  
Photograph by Christopher Hodge



### OUR PROGRAMME PRIORITIES

The British Council is well known in the arts sector, and benefits from partnerships with the Australia Council for the Arts and most major cultural institutions. Our young artist programmes have helped some of the country's leading directors and writers.

We are building on our legacy through:

*Inclusive Programmes:* we are looking to extend our arts for social change programme by engaging with culturally and linguistically diverse communities through leadership development.

*Showcasing:* we are involved in high visibility showcasing projects including the Sydney Biennale, and connect producers from the Edinburgh Showcase with local festivals and venues.

*Cross-Disciplinary Working:* we work at the intersection where arts meets science in our flagship programme FameLab, leveraging our connections with performers and museums to connect arts with the science, technology, engineering and mathematics (STEM) agenda.

### ACCELERATE

ACCELERATE operates in partnership with the Australia Council for the Arts and helps emerging Aboriginal and Torres Strait Islander arts leaders reach the next stage in their careers. It offers a blended learning experience involving workshops with UK trainers and professional development placements with leading institutions. It boasts alumni of 35 artists who have gone on to excel in their fields. Some project examples include translating Shakespeare's sonnets into the Noongar language with The Globe Theatre; producing a film series with the National Museum of Australia; and directing the inaugural Victorian Indigenous Literary Festival, Blak & Bright, featuring over 60 Aboriginal and Torres Strait Islander artists from Australia.



## Burma

### COUNTRY CONTEXT

Burma is the second largest country in South East Asia, with a population of 54 million people and 135 recognised ethnic nationality groups. After decades of military government, economic sanctions and civil wars, the November 2015 elections have ushered in a new era of hope and development, though this remains cautious and restrained.

Building from a low base, the economy is the fastest growing in the world according to the International Monetary Fund (IMF), and is buoyed by its geopolitical position between India and China. However, Burma still has the lowest GDP of any country in the region. The country has a very strong development agenda and the UK is the second largest bilateral donor.

The UK is viewed very positively in spite of Burma's colonial heritage and the country continues to maintain a strong tradition of cultural partnership with the UK and the Association of Southeast Asian Nations (ASEAN) region as a whole.

### CULTURAL SECTOR OVERVIEW

One of Burma's greatest assets is its rich cultural heritage. Fashioned over many years, there are numerous breath-taking natural heritage sites, a distinctive culture of handicrafts, and a passion for theatre performance. However, the cultural sector suffered under the military regime, and desperately requires substantial investment in its human capital and physical infrastructure.

Though the Government has embarked on delivering a series of socio-economic reforms, there is little attention being paid toward investment in the cultural sector. The investment made in arts and culture is small in comparison to that of the media, rule of law, health and education sectors.

There are only a few institutional arts and cultural venues, whilst art galleries for contemporary work are growing apace. Burma needs capacity training in all areas of the cultural sector from individual artistic expertise to a unified framework for cultural development that incorporates the cultural legacy of the country as a whole.



### OUR PROGRAMME PRIORITIES

The British Council has long held a unique position in Burma. We are known for having provided a safe space for civil society actors to meet and access information during the country's most difficult times.

Our programme focuses on:

*Arts for Social Change:* our culture and development programme is delivered in collaboration with our strong network of partners, which combines artists, cultural players and civil society activists, and uses the arts as a tool for social and democratic development and positive change. Targeting arts communities in Yangon and Mandalay as well as those from ethnic regions, we conduct community-led development through forum theatre and strengthen the voice of the arts through our work in film and literature.

*Cultural Skills:* our programme responds to immediate needs such as the demand for skills and expertise, policy development in the museum sector, and developing social entrepreneurship capacity for the cultural and craft sectors.

### HUMAN DRAMA

Human Drama is a joint programme designed by the British Council and Francois-Xavier Bagnoud, which began in Burma in 2011. The programme is built on a methodology for social transformation using forum theatre, creativity, and social research, developed by Pan Intercultural Arts (London). Theatre performances have reached over 48,000 community members and training workshops on forum theatre techniques have been delivered to over 300 youth community and religious leaders who are working on a variety of awareness raising campaigns. The forum theatre approach has proved to be an effective way to engage and communicate with marginalised communities.

Above: From Craft to Art. A joint project of the British Council, New Zero Art Space and SDC (Swiss Agency for Development and Cooperation, Embassy of Switzerland). A traditional Chin weaver at work. Photograph by New Zero Art Space

Left: Human Drama Project. Audience intervention after the performance of domestic violence issue in Shwe Pyi Thar Township, Yangon. Photograph by Boothe Thaik Htun

# China

## COUNTRY CONTEXT

China's rise is a defining feature of our times, marked by rapid growth, increased personal wealth and greater integration into the global economy. China has seen one of the largest internal rural-urban migrations in history – over 50% of China's population lives in cities and this is forecast to rise to 60% by 2020, when China will have over 200 cities with a population over 1 million.

Social challenges remain significant, with 70 million people still living in poverty, an ageing population, and a need to find solutions to improve education standards at all levels, close the skills gap and develop a relevant workforce.

China's development goals and policies include restructuring its economy, expanding the service sector, promoting creativity and innovation, and building a strong knowledge-based economy.

There are strong bilateral links between the UK and China based on significant import/export trade and investment. There is huge demand for the English language, higher education, and access to British culture.

## CULTURAL SECTOR OVERVIEW

The next phase in China's development will rely on more innovation and creativity, growing consumerism, support for entrepreneurialism, a larger services sector, a major push on creative industries and a strong ambition to move up the manufacturing value chain.

By the end of 2016, China predicts the cultural industries will represent 5% of its economic turnover, after huge growth over the last 10 years. At the moment, it sits just under 4%, but in some cities (most notably, Beijing) that number is already into double digits (over 12%). The drivers of growth have been: disposable income, Government subsidies and new media adoption.

This explosion of growth has resulted in some extraordinary developments. There are now over 4,000 museums in China – more than one a day opened in 2014. In the same year, China saw seven new cinema screens opening each day, which resulted in the Chinese box office overtaking the North American box office in February 2016, for the first time.

At the same time, the relationship between China and the UK is at an all-time high. The 'golden era' has been acknowledged in both countries, following successful visits from the Duke of Cambridge and Xi Jinping's State Visit to the UK, against the backdrop of the 2015 UK-China Year of Cultural Exchange.

Left: In 2015, British Council China director Carma Elliot and British actor Benedict Cumberbatch talked about sports, film and Shakespeare. Photography courtesy of British Council, China

Right: With the Dawn album cover image of Bella Hardy. Photography courtesy of Bella Hardy

## OUR PROGRAMME PRIORITIES

Over the next five years, we will continue to position the British Council as a priority partner for Chinese stakeholders; and as a strategic agency that represents and guides UK artists and organisations with an interest in China.

Our work will include:

*High-Quality Flagship Projects:* that focus on multiple cities, and are driven by cultural campaigns, such as the 2015 UK-China Year of Cultural Exchange, Shakespeare Lives (2016), or the Year of Youth (2017). Through sharing UK arts, we will help to identify and develop emerging UK talent.

*Creative Industries:* we will further develop a strategic programme with a stronger brokering, cultural skills and international exchange offer. Areas of work will include makerspaces, fashion, gaming, performing arts, museums and cultural heritage, all underpinned by commissioned research. In addition, we will continue to expand our seed funding for small to medium organisations to develop new connections and collaborations.

*Digital Arts:* we will continue to expand our digital programme including a new digital UK-facing service for organisations seeking to develop new projects and ideas.

## CHINA MUSIC RESIDENCIES

The British Council and PRS for Music Foundation support UK musicians to spend time in China, creating new music and building new international relationships. The six-week residencies are designed to enable innovative British musicians to explore new musical territory, reach new audiences and write new material in the context of a changing international market. From 2015, three musicians – Bella Hardy, Mira Calix and Kerry Andrew – began immersing themselves in, and responding to, their new environment, meeting local people and sharing experiences. The new music has been performed publicly in China and the UK.



## Hong Kong



### OUR PROGRAMME PRIORITIES

Our work in Hong Kong focuses on:

*Showcasing UK Creativity:* building upon the success of our recent exhibitions and performances we will continue to showcase the best of British talent and broker new opportunities for artists and organisations to work internationally.

*Skills Development:* contributing UK expertise to Hong Kong's skills development across the arts and creative industries. Our programme has a continued focus on cultural leadership development through Hong Kong's annual Cultural Leadership Summit and similar capacity-building and skills development initiatives such as The Clore Leadership Programme. We are currently developing a more in-depth focus on arts and disability, and ageing.

### EVENT HORIZON

Event Horizon by acclaimed British Artist Antony Gormley was an art, education and outreach project. Thirty-one sculptures were mounted at both street level and on the tops of buildings across Hong Kong's Central and Western districts, questioning how the built environment relates to an inherited earth. Both challenging and innovative, the project engaged with a huge audience and included lectures, panel discussions, public events, teaching workshops and educational packs. It has encouraged and enlivened public discussion and debate around the role of art in the community.

### CULTURAL SECTOR OVERVIEW

There is strong recognition from the government of the value of culture and creativity, and its ability to foster innovation and social cohesion. Hong Kong aspires to secure a leading regional role as a creative hub, and to increase its global impact. The establishment of West Kowloon Cultural District is an example of the Hong Kong government's determination to achieve that status.

There is significant investment in the arts, and a consequent demand for the development of the core skills necessary to deliver and manage the large-scale cultural infrastructure that this investment will entail. Audience-building skills are one of the top priorities. There is great demand for quality programming that highlights innovation and audience participation, and which can bring a breath of fresh air to the local sector.

This major focus on the arts includes a commitment to creating a more inclusive and collaborative society through engagement of the elderly, disabled, and other 'minority' groups.

UK institutions are well-placed to work across the arts and creative industries sectors, and their expertise and experience in the area of cultural skills is hugely admired and respected in Hong Kong.

### CONTEXT

Hong Kong Special Administrative Region of the People's Republic of China is the world's eighth largest trading economy, with mainland China as its most significant trading partner. The local economy is highly dependent on international trade and finance, which makes it particularly vulnerable to global financial market volatility.

It is one of the most densely-populated cities in the world, with a population of just over 7 million, and faces a range of social challenges including a lack of housing and elderly care, support for the disadvantaged and environmental protection. Following the 1997 reversion to Chinese sovereignty, Hong Kong retains its distinctive identity, both within China and internationally, through the 'one country two systems' model and the Basic Law, which guarantees autonomy for 50 years.

The UK and Hong Kong have strong, historic ties and remain major partners. The UK has a strong presence in all sectors including trade and investment and education. Over 1000 UK firms have Hong Kong as their regional base. Similarly, Hong Kong is a direct investor in major British sectors including energy, transport infrastructure, water supply and retail.

Above: Public Lecture by Thomas Heatherwick.  
Photograph by Cheung Chi Wai © British Council

Left: Tea, Dim Sum and Culture arts and ageing workshop at Oil Art Space, 2016.  
Photograph by Ken Fung © British Council



## Indonesia



### COUNTRY CONTEXT

Indonesia is the world's fourth most populous nation with 257 million people – 60% of which are aged under 29 years old. The country extends over 17,000 islands and is the largest majority Muslim democracy in the world. It is an emerging economy, has a free press, and is seen as an alternative model to radicalisation. Indonesia, an Association of Southeast Asian Nations (ASEAN) member, is also a country of major contrasts with nearly half of its population living in poverty, while 53% of the population live in cities producing 74% of GDP.

The current government priorities include addressing poverty and economic disparities between individuals and between regions, making improvements to the business environment, and supporting the revitalisation of the creative industries.

Indonesia's political and economic relevance to the UK has been growing and this can be seen by the increasing number of high-level visits between the countries over recent years. In 2012, the UK Prime Minister and the Indonesian President identified education and creative industries as key areas for collaboration.

Above: UK artist, Richard Clifford from MAKLab during Digital Culture mini residency in Surabaya, 2016. Photograph by Muhammad Akbar

Right: Nelly Rose Stewart and Odette Steele from London College of Fashion with Indonesia Fashion Forward designer Dian Pelangi showcased their collaborative collection at Jakarta Fashion Week Tent Show 2016. Photograph by Etienne Caesar



### CULTURAL SECTOR OVERVIEW

The new Creative Economy Agency (BEKRAF) was formed in 2015 to lead on Indonesia's policy and resources for supporting the creative industries. A revised Memorandum of Understanding between BEKRAF and the UK's Department for Culture, Media and Sport (DCMS) was signed during the Indonesian President's visit to the UK in April 2016. The President used the visit to underline the importance of the creative industries to the UK-Indonesia relationship. The UK is seen as one of the two highest priority international relationships for BEKRAF.

Indonesia enjoys a culturally active market. It has a large audience that is not only creative, but open to other cultures and enjoys sharing and connecting through the arts. Due to their strong sense of community, Indonesia has a burgeoning creative and cultural scene that stems from civil society initiatives. On top of this, Indonesia has a large interest in accessing arts digitally and ranks in the top quartile worldwide in terms of social media usage. Cities play a large role in the development of the creative sectors, with urban centres like Jakarta, Bandung, and Yogyakarta becoming key cultural hubs for not only the country but the East Asia region.

### OUR PROGRAMME PRIORITIES

*New Talents and New Technologies:* Indonesia is a young, tech-savvy country and our programme will focus on the future potential of young creatives and producers, and the creative possibilities of new digital technology.

*Fostering New Relationships and Networks:* as part of the President's visit in April 2016, the British Council launched a new three year arts festival programme (2016-18) called UK/ID. The programme aims to build new relationships between artists and organisations in Indonesia and the UK. It will develop new creative networks, build capacity and seed collaborations.

*Showcasing:* the UK/ID programme will also see new, high profile showcases of UK creativity in Indonesia, and Indonesian creativity in the UK.

### A DIFFERENT SORT OF DIGITAL

In 2016, seven UK artists with a wide range of experience in digital and interactive arts visited Indonesia to explore ways that the two countries can work together to imagine a creative digital future. Through networking activities, mini-residencies, a prototyping lab and three public events, the visit encouraged the discussion and sharing of experiences, and stimulated new collaborations between the UK and Indonesia.



## Japan

### COUNTRY CONTEXT

Most of Japan's population of 127 million reside in heavily urbanised and industrialised coastal regions, with Greater Tokyo the most populous metropolitan area in the world.

Japan faces the challenge of an ageing society with 33% of its citizens over 60 years old and it has the second longest overall life expectancy of any country. Japan is one of the most culturally and ethnically homogenous societies with 98.5% of its population identifying as Japanese.

Japan and the UK share many basic values such as democracy, freedom of expression and the rule of law. Japan is a key Government priority for the UK's medium to long term prosperity and security.

Over 1,300 Japanese companies have a presence in the UK employing over 160,000 people, and the UK has taken over from China as Japan's biggest investor after the US. The Japanese economy is the world's third largest, accounting for around 6% of global GDP.



### CULTURAL SECTOR OVERVIEW

There is significant investment across the board in arts and cultural infrastructure in Japan. The creative economy is seen as a key component of the national brand and identity. Japan has a rich and diverse cultural heritage, whilst, at the same time, leading the world with advanced technology and innovation, which is reflected within Japanese contemporary culture. This interesting mixture of both traditional and modern is a key characteristic of Japanese culture.

There is also a growing interest in exploring how the arts can achieve positive societal outcomes as opposed to merely providing events-based entertainment. This is reflected in planning for the 2020 Olympics/ Paralympics in Tokyo and a desire to learn from London's experience in 2012. By hosting nation-wide cultural programmes in 2020, Japan aims to promote its arts and creative industries globally, develop its cultural infrastructure and create dynamic, tangible and intangible legacies.

Left: Arts for Ageing Society UK-Japan Exchange Programme, 2015.  
Photograph by Kenichi Aikawa

Right: Playable City Tokyo Idea Lab, 2015.  
Photograph by Kenichi Aikawa

### OUR PROGRAMME PRIORITIES

Our priorities in Japan include:

*Capacity Building:* our work opens doors to innovative artists and creatives, providing opportunities for increased collaboration and new commissions.

*Developing Stronger Creative Sectors that are better connected to the UK:* we will enhance the profile of UK creativity, develop skills and increase the number of cultural connections between the UK and Japan.

*Arts for Social Change:* by 2020/21 we will position the arts and cultural sector to play a role in the building of a more open, prosperous and diverse society leading to increased wellbeing with a special focus on arts and disabilities, ageing society and digital innovation.

### ARTS IN AN AGEING SOCIETY

In partnership with the Baring Foundation and the Calouste Gulbenkian Foundation UK, the Japan Study Tour brought a delegation of 16 UK cultural professionals from arts, research and funding bodies, whose expertise lay in engaging with older people through creativity. Japan's population is ageing faster than any other on the planet and the focus of the week-long programme was to gain an understanding of their approach to an ageing society and discuss possibilities for future bilateral collaboration, leading to positive social change.





## Malaysia



### COUNTRY CONTEXT

Malaysia is a medium-sized country with a population of just over 30 million – 46% of which are under 25 years old. It is a middle-income country with a rapidly growing middle class – only 1% of its population lives below the poverty line. It has a rural to urban migration trend with more than 70% residing in urban areas, a majority in peninsular Malaysia.

The Malaysian Government's 'Vision 2020' ambition to become a self-sufficient industrialised nation by 2020 is the engine that drives much of its rapid progression, making it the third largest economy in the Association of Southeast Asian Nations (ASEAN) and 35th largest in the world today. Against this backdrop of rapid growth, Malaysia has faced a degree of economic uncertainty, disillusionment with local politics, increasing crime rates and even racial tensions.

The UK has a long history with Malaysia and continues to be a preferred study destination for Malaysians with an estimated 500,000 students having some form of UK education. 44% of the current cabinet was educated in the UK.

Above: UK contemporary artist, Julia Biel, performing at the closing of Penang Island Jazz Festival, 2015. Photograph by Michael Lee

Left: Post-show workshop with Tim Crouch, at 'I, Peaseblossom' in Kuala Lumpur. Photograph by Cheem Photography



### CULTURAL SECTOR OVERVIEW

Whilst the Malaysian arts sector remains small and underfunded, in recent years there has been a greater focus on the creative economy, largely funded by the National Department of Culture and Arts, which has witnessed a drive towards creativity in the performing arts and craft sectors by a number of different government agencies. These agencies fall under the Ministry of Tourism and Culture, and a key motivator is to increase tourism to Malaysia, making a valuable contribution to the economy.

More concrete and global market driven creative initiatives are also being pushed across the digital, film and animation industries by the Malaysia Digital Economy Corporation (MDeC) and the National Film Development Corporation Malaysia (FINAS). MDeC's agenda is to create a value based economy through investment in intellectual property and to push for higher quality digital products and creative talent for export.

There is a strong and relatively up-to-date awareness of creativity from the UK, particularly in fashion, retail and lifestyle brands. UK music, film, TV, performance and literature are also fairly well known, along with a general interest in UK creativity.

### OUR PROGRAMME PRIORITIES

*New Showcasing Models:* exploring new platforms and opportunities to showcase high-quality UK arts and creativity, seeking out opportunities to engage with new audiences and looking at different models, platforms and engagement tools.

*Craft Development:* focusing on up-skilling the innovation and creativity of the craft making process, resulting in entrepreneurial craft makers and high-quality goods.

*Skills Development:* identifying critical skills and knowledge gaps in the arts sector, and co-designing long term programmes to address them.

*Creative Cities & Regeneration:* advocating city regeneration and research programmes to improve the quality and liveability of the core zones of Malaysia's cultural and heritage cities.

### THE COOLER LUMPUR FESTIVAL

The Cooler Lumpur Festival brings together international creative minds to address the serious challenges facing our world today. The festival's diverse themes allow for open and inclusive dialogue. Workshops, master-classes and forums facilitate active engagement, discussion, knowledge-sharing and skills development. The festival stimulates critical debate in Kuala Lumpur, one that welcomes international views and participation. Our strong partnership with the festival reinforces the current, open and leading dynamics of the UK's cultural sector.



## New Zealand & the Pacific



### COUNTRY CONTEXT

New Zealand is ranked as one of the world's most developed countries. One third of the country's population of 4.6 million live in Auckland. The proportion of Maori, Pacific Island and Asian people in the population is increasing. By contrast, the general population is rapidly ageing which has socio-economic implications for healthcare, home ownership, and productivity. In the Pacific, child welfare, the role of women and girls in society, and the effects of climate change associated with rising sea levels and temperature are also key challenges.

Tourism has overtaken agriculture as New Zealand's primary earner. In February 2016, the Government signed the Trans-Pacific Partnership Agreement (TPPA) which is expected to add \$2.7 billion dollars to GDP each year by 2030, and will facilitate trade between New Zealand and twelve countries including two of the world's biggest economies, Japan and the USA.

Important links with the UK are maintained based on a colonial history, strong people to people links, common values and interests, and on-going cooperation at all levels of government. The two countries are closely aligned on a range of foreign policy, trade, defence, and security issues.

Auckland Festival performances  
of Ruaumoko, 2016.  
Photography by Gate Photography,  
courtesy of Auckland Arts Festival

### CULTURAL SECTOR OVERVIEW

New Zealand has a strong relationship with its indigenous population. People, as much as trade, have changed New Zealand's connections with Asia. Asian communities are easily the country's fastest-growing population shaping national culture and identity, particularly in Auckland.

New Zealand's geographic isolation presents challenges in making connections and collaborating internationally. Yet the cultural sector is relatively well supported by Government funding agencies, which have a strong focus on Maori, Pacific and Asian communities. International connections are supported through big festivals in key cities and international exchanges.

### OUR PROGRAMME PRIORITIES

The British Council's priorities in New Zealand are focused on developing stronger creative sectors that are better connected to the UK and Asia:

*Cultural Leadership:* we are developing cultural leadership initiatives for Maori, Pacific and Asian communities.

*Showcasing:* we will continue to develop opportunities for UK and NZ based artists through international residencies and festivals.

*Arts for Social Change:* our programme in the Pacific focuses on cultural approaches to development. Our Valuing Voices programme aims to empower women and young people to have a stronger voice in their communities, thereby contributing to more inclusive, open and prosperous societies.

### TRANSFORMING LIVES – FIVE YEARS ON

In 2011, the British Council brought UK choreographer Royston Maldoom to New Zealand to deliver *Sacre*. Royston taught 180 at-risk Auckland youngsters a dance to *The Rite of Spring*, performed by an orchestra. He also mentored Moss Patterson, a Maori choreographer. In 2016, audiences watched the programme's fifth community dance project – this time, led by Patterson. *Ruaumoko* showcased the creative potential of Auckland youth. At least seven of the original performers went on to study tertiary level dance. Five years later, the impact of a visionary and experimental project brings home the power of the arts to change lives.

# Philippines



## COUNTRY CONTEXT

Spread over 7,000 islands, the Philippines is a young and populous nation, counting just over 100 million people in 2015. It is expected to become the world's tenth most densely inhabited country by 2030. The urbanisation rate stands at 44%, with more than 50% (24 million) of the population living in the greater urban area of Metro Manila.

Despite the economy growing quickly, poverty levels remain high with few opportunities for the country's young population. With a median age of 23, the Philippines has the second youngest population in East Asia. There is growing interest in entrepreneurialism as a means of poverty alleviation and to create new pathways to better livelihoods.

The Philippines, an Association of Southeast Asian Nations (ASEAN) member state, is categorised as an emerging power and its relevance to the UK is growing, indicated by two Foreign Secretary visits since 2014. The UK is the largest European investor in the Philippines, and UK exports to the Philippines have increased year on year since 2015.



Above: Globe to Globe production of Hamlet, 2015. Photograph by British Council

Left: RADA (Royal Academy of Dramatic Art) and PETA (Philippine Educational Theater Association) theatre workshops, 2016. Photograph by British Council

## CULTURAL SECTOR OVERVIEW

State funding for the arts is limited, and mostly goes to cultural heritage, in particular nation and identity-building initiatives. Traditional arts and crafts are also seen as a means of improving livelihoods for poor communities. Most state cultural institutions and policies have their roots in the 1970s, under the rule of Ferdinand Marcos. To the extent it exists, cultural policy is mainly focused on heritage preservation, with crossovers to poverty alleviation.

Individual creativity is highly valued, and Filipino designers, musicians and performers have been successful internationally. There is a lot happening within the creative economy, in particular within the visual arts sector and at grassroots level more generally, which sees creative hubs emerging. The Department of Trade and Industry is developing a Creative Industries Roadmap, but policy support remains limited and uncoordinated.

There is a growing interest in arts programmes from higher educational institutions; however, there is a need for more arts management expertise and cultural leadership skills. Along with the real estate and art market boom in the major cities, there is an emergence of arts infrastructure, showing a growing interest in, and funds for, cultural programmes. However, insufficient time, a lack of artistic awareness and disposable income prevent the public from engaging more with the arts.

## OUR PROGRAMME PRIORITIES

Our work in the Philippines focuses on:

*Policy Development:* we are working with policy makers, urban planners, and cultural institutions to raise awareness of cultural policy and creative economy development in the Philippines.

*Cultural Skills:* responding to the need of cultural workers and creative entrepreneurs we are focused on programmes that not only encourage creative initiatives but help in ensuring their success. We do this through training workshops and activities that create further opportunities and connections.

*Artistic Exchange:* by encouraging artistic exchange through collaborations and art residencies, we aim to contribute to the advancement of artistic practice both locally and internationally. Our arts-based approach to development focuses on issues like disaster response and knowledge transfer among communities.

## NESTA CREATIVE ENTERPRISE

In 2015, the British Council, in partnership with Nesta, a UK-based innovation group specialising in designing and growing ideas, offered workshops to creative entrepreneurs in Manila and Cebu. Training provided participants with practical tools and techniques in developing and running a viable creative enterprise, and bespoke 'train-the-trainer' sessions gave educators the necessary skills to pass this knowledge on to future students.



# Singapore

## COUNTRY CONTEXT

Singapore has a highly developed and successful free-market economy and its population of 5.5 million enjoys an open and corruption-free environment, low unemployment and a per capita GDP higher than most developed countries. The government is currently focused on restructuring Singapore's export-driven economy and strengthening its position as the region's leading financial and high-tech hub.

The highly developed education sector attracts around 20% of Singapore's annual budget and includes two of Asia's top ranking universities. Employers are increasingly demanding 21st century skills and Singapore faces the challenge of promoting more creativity, innovation, leadership and diversity whilst maintaining social cohesion and national identity.

With 10% of the population aged over 65, there is also strong emphasis on lifelong learning under the government initiative called Skills Future, and this is underwritten by policy and resources.

Singapore is an Association of Southeast Asian Nations (ASEAN) member state. The country is a significant trade and regional security partner for the UK and many top UK companies use Singapore as their regional base. The two countries enjoy a very close relationship through investment and exchange, employment, study and tourism.

Arts & Disability Forum, 2016.  
Photography courtesy of British Council/National Arts Council/Singapore International Foundation



# SG

## OUR PROGRAMME PRIORITIES

*Inclusive Cities:* exploring ageing and disability through thought-leadership and access programmes.

*Capacity Building:* encouraging Singaporean artists and organisations to engage with the UK arts and culture sector through skills and collaboration, and develop more opportunities for UK organisations in Singapore.

*Cultural Leadership:* developing cultural leadership initiatives for leaders within Singapore arts institutions.

*Creative Education:* working in collaboration with local cultural institutions, as part of their outreach programmes for children, to provide specialist knowledge.

## ARTS & DISABILITY FORUM 2016: SHAPING PERSPECTIVES, ENABLING OPPORTUNITIES

In 2016, the National Arts Council and Singapore International Foundation joined forces with the British Council to present the inaugural Arts & Disability Forum 2016 at the National Gallery Singapore. This was the first in a series of planned events focusing on cultivating access and diversity in the arts. Longer-term objectives include providing training opportunities for Singapore practitioners through UK-based residencies and the co-creation of work with disabled UK artists and organisations.

## CULTURAL SECTOR OVERVIEW

The Singapore government places strong emphasis on developing the arts and, more broadly, what it calls cultural capital. This is partly a repositioning of the economy towards value creation rather than value adding, and the recognition of the role the arts play in quality of life. The Government seeks both to shape and respond to changing aspirations.

Singapore's aim has been to transform itself into a distinctive global city for the arts and has made substantial investments in cultural infrastructure. For example, the National Gallery recently opened in December 2015 to encourage greater public engagement in South East Asian visual arts and cultural activities. With a purpose-built children's activity space and accessibility measures in place for disabled users, the Gallery has expanded its reach into different communities, making the arts more relevant to a wider range of Singaporeans.



## South Korea

### COUNTRY CONTEXT

In less than five decades, South Korea, with a population of 50.6 million, has moved from being one of the poorest countries to one of the richest, thanks to extraordinarily rapid economic and social development.

It consistently ranks near the top in global measures of schools STEM education leagues, is a leader in technological innovation, has an entertainment industry appealing to much of Asia, and enjoys global recognition through influential leaders – South Koreans currently head the United Nations and World Bank. South Korea also boasts the world's highest level of internet penetration and fastest broadband speeds.

Yet the country is challenged by worrying levels of household debt, air pollution, youth unemployment and gender inequality. Major cities as well as secondary cities have witnessed unprecedented and rapid urbanisation that questions community values, tolerance and inclusion.

Whilst South Korea looks for international relations primarily with key neighbours (China and Japan) and to the USA, bilateral relations with the UK are excellent and UK exports to South Korea grew by 12% in 2015.



# KRP

### OUR PROGRAMME PRIORITIES

*Showcasing:* building on existing partnerships our immediate priority is UK/Korea Creative Futures 2017-18, a two year programme of activities that will celebrate and showcase the UK's innovation and excellence in the arts and creative industries and provide a platform to further boost the promotion of UK business, education and science in South Korea.

*Arts for Social Change:* beyond 2017/18 our priority to 2020 is to foster cooperation and policy dialogue around inclusive arts, focusing on arts and disability, ageing and inclusive design.

*Fostering Connections and Collaborations:* we also aim to connect UK and South Korean artists, arts organisations and creative entrepreneurs, leading to sustainable collaboration and opportunities in each country.

### CULTURAL SECTOR OVERVIEW

South Korea's government has put the development of the creative economy as its overarching priority. The country is moving away from being a manufacturing nation to one that has a more mixed economy, with services, technology and life sciences the new engines of growth. South Korea is also appreciating, and consuming, culture from outside its borders to an extent that is beginning to rival that of its neighbour Japan. In the past three years, 87% of the adult urban population participated in cultural activity compared to 60% in China, 24% in India and 16% in Brazil.

The arts scene is vibrant and there is also strong interest in gaining appreciation overseas for South Korean culture and achievements. This provides many opportunities to develop mutually beneficial relationships and facilitate the sharing of UK expertise in performance, audience engagement and community outreach.

Above: Arts and Disability Workshop by Marc Brew.  
Photograph by British Council Korea

Left: Shakespeare Needs You, Dance Drama by Billy Cowie.  
Photograph by Billy Cowie

### UK-SOUTH KOREA DANCE EXCHANGE

UK-South Korea Dance Exchange aims to create opportunities for choreographers and dance professionals to learn from one another, work together, gain inspiration and maximise their potential. The programme includes workshops bringing together visiting choreographers, local dancers, disabled people and dance professionals from both countries to share their ideas on how to make the dance sector more vibrant. The programme has sparked new productions by Billy Cowie and James Cousins Company and potential new collaborations between institutions.





## Taiwan

### COUNTRY CONTEXT

With a population of 23 million, Taiwan is one of the most densely populated places in the world, and yet it is only officially recognised as an independent country by the Vatican City and 21 member countries of the United Nations. This diplomatic isolation, along with a dependence on an export-driven economy, a low birth rate, and a rapidly ageing population, are major long-term challenges. Despite this, Taiwan is ranked the 19th largest trading power in the world, according to the World Trade Organization, with an economy founded on high-tech and creative industries. Taiwan enjoys wide-ranging links with the UK through trade and study.

Above: Shakespeare in Taiwan Exhibition – Henry IV made in local puppet theatre costume, 2015. Photograph by National Taiwan Museum of Literature

Right: Shakespeare in Taiwan Exhibition – A Mid-summer Nights' Dream Skit by Chia-Chi Girls' High School at the Exhibition Opening, 2015. Photograph by National Taiwan Museum of Literature



### OUR PROGRAMME PRIORITIES

Our art programme prioritises three areas to foster exchange and collaboration between the UK and Taiwan:

*Performing Arts:* we aim to encourage more collaboration between theatre, dance and music with digital innovation.

*Design:* we aim to explore the potential for inclusive and environmentally friendly design.

*Capacity Building:* responding to the demand from new performance venues, museums and creative hubs, we aim to introduce UK best practice in festival management, museum management and creative hub development.

### CULTURAL SECTOR OVERVIEW

Taiwan is a democratic, free and diverse society. This openness reflects the development of creative industries and has resulted in a vibrant creative environment that is open to new ideas and influences internationally. There is significant investment in arts and cultural infrastructure, and the national government is keen to make wider international connections by investing in new creative hubs and building new performance complexes to boost its cultural economy.

For artists and art institutions there is a huge interest in cross-art form collaborations. In recent years the motivation for making arts in Taiwan has gone from advocating individual viewpoints, to responding to social issues such as gender, ageing, migration, equality and environmental sustainability. Policy makers and industry players strive to facilitate capacity building programmes for mid-career arts administrators and entrepreneurial skill training for artists to develop sustainable careers.

### SHAKESPEARE IN TAIWAN EXHIBITION

A collaborative project between the British Council, Shakespeare Birthplace Trust and National Taiwan Museum of Literature, held in memory of Shakespeare's 400th anniversary. Conceived by UK curators from the Trust and Taiwan Shakespeare scholars, the exhibition aimed to recreate Shakespeare's working environment and explore how his poems and plays have been staged, researched, and translated in Taiwan over the last 60 years. Outreach events included film screenings and literature salon discussions. The project helped to widen the Shakespeare Birthplace Trust's international network and enhanced significant mutual cultural understanding for Taiwan and the UK.



## Thailand



### COUNTRY CONTEXT

Thailand is the world's 20th most populous country with a population of 68 million. It is a higher-middle income country and currently ranked as the third most rapidly ageing population in the world. The current Government's agenda focuses on stability, reform, growth, and the need to diversify the economy.

Thailand and the UK enjoy a strong relationship of over 400 years. In order to meet the requirements and demands of being a member country of the newly created ASEAN Economic Community (AEC), the Government is also pushing to prioritise rapid transformation in international competitiveness to develop a more internationally aware, skilled and confident workforce, which can compete more effectively in the region and beyond.

### CULTURAL SECTOR OVERVIEW

The present Government indicates that the cultural and creative economy, together with the digital economy, will be the future driving force for Thailand. A 20-year timeframe for cultural and creative economy reform has been planned from 2017 in order to position Bangkok as a creative capital of the world.

Thailand Creative & Design Centre (TCDC) predicts that by 2020, 20 million Thais will have access to creative knowledge for livelihood and business development. In 2014, the creative industries sector generated 13.18% of the country's GDP – the biggest areas are fashion, design, and broadcasting, with the film industry being the quickest growing industry based on data from 2012-2014.

Strong ties with the UK have been established in visual arts, performing arts, architecture and design. A number of important cultural events such as the Bangkok Design Festival and Bangkok International Theatre Festival began to take place in Thailand after the British Council invited professionals to participate in similar events in the UK.

### OUR PROGRAMME PRIORITIES

Responding to country priorities and needs, our programme for Thailand focuses on four key strands:

*Craft and Design Innovation Programme:* focusing on collaborations between government authorities and the craft and social enterprise sectors, the programme drives forward policy change, enhances international collaboration between Thailand, the UK and wider East Asia, and cultivates new social enterprises through capacity building and showcasing programmes.

*Creative Cities Programme:* aiming to increase the number of sustainable creative hubs through research, capacity building and business training activities.

*Inclusive Arts Programme:* encouraging young people with disabilities to participate in theatre and performing arts programmes. This will be achieved by building the skills and knowledge base of disability arts practitioners through professional development opportunities; improving awareness of disability arts within Thai society; and encouraging formal recognition of disability arts practice within national policy.

### INCLUSIVITY THEATRE

As part of the first Bangkok International Children's Theatre Festival in 2016, the British Council supported the Inclusivity Theatre programme, which supports practitioners working with children with disabilities, and aims to increase children's access to theatre. The Festival attracted 3,000 attendees, while two workshops on inclusive puppetry were attended by more than 40 children and a talk and theatre performance was attended by more than 350 people. This is part of a three year collaboration with the Festival which will further develop the field of inclusive arts in Thailand.



# Vietnam

## COUNTRY CONTEXT

Vietnam occupies the eastern and southern part of the Indochinese Peninsula in South East Asia and has a population of almost 92 million. Vietnam is a single party socialist republic, yet is an economic success story. Growth has averaged 6.4% for the last decade, and it has the fastest-growing middle class in South East Asia with per capita disposable income increasing by 212.5% between 1995 and 2012.

Much of Vietnam's economic success has been based on providing low cost, poorly educated labour in large numbers. However this is not sustainable in the long run and Vietnam acknowledges that it must upgrade the skills of the labour force in order to avoid the 'middle income' trap. As an Association of Southeast Asian Nations (ASEAN) member, economic development and narrowing the skills gap are key priorities for the Vietnamese Government. Currently 30% of the population is urban, with 3.4% urban population growth per year, mostly in Hanoi and Ho Chi Minh City (HCMC).

After 40 years of diplomatic relations and five years of a Strategic Partnership Agreement, the UK and Vietnam continue to build and broaden their relationship.

Above: Hip Hop Performance at 'Shakespeare Lives in Photography' Launching Event, 2016. Photograph by Hieu Nguyen

Right: 9bach (UK band) performing at Monsoon Music Festival, 2014. Photograph by Mai Thang

## CULTURAL SECTOR OVERVIEW

The Government considers security and stability as priorities and is cautious about allowing greater freedom to the press or in the arts, although social media is open and available and is increasingly used for informal campaigns on issues of public interest. Most cultural organisations are state owned and tend to be focused on developing traditional arts and crafts.

With involvement from several overseas cultural organisations, including the British Council, the Government is now understanding the concept of a 'creative economy' and starting to pay more attention to creative entrepreneurship and supporting policy development. There has been considerable growth in creative hubs particularly in HCMC and Hanoi, which are usually run as social enterprises and offer workspaces and networking to creative citizens.

The Vietnamese creative industries have huge potential, especially where they can bring economic benefits, for example in the design, fashion, textiles, film and music sectors. However, creatives and craftspeople still need considerable support in producing marketable goods, and taking their products to the market, especially internationally.



## OUR PROGRAMME PRIORITIES

*Creative Hubs:* we will continue to support creative hub development through training programmes to enable long-term sustainability and stimulate knowledge sharing and best practice.

*Capacity Building:* our work in promoting and supporting the craft sector through sustainable design brings economic opportunities for communities in Vietnam. By developing higher quality products, local artisans will gain recognition and will also encourage the next generation to value their own local cultural assets.

*Showcasing the Best of UK Creativity:* we are further developing our existing partnerships with local festivals to connect UK arts to Vietnamese cities and to reach new audiences. These festivals aim to become an inspiring platform for creative and cultural exchange.

## SUPPORTING VIETNAMESE CREATIVE HUBS

Creative hubs are recognised as a key feature in developing the creative economy, and digital and social innovation in Vietnam. This British Council project offered a range of supporting strategies including partnering with Nesta, a UK-based innovation group specialising in designing and growing ideas, to provide a creative enterprise programme; hosting a creative hub making conference; and engaging with the Ministry of Culture, Sports and Tourism to influence the National Strategy for Cultural Industries. The project has helped boost the management capacity of hub founders in Vietnam, inspired new ideas, stimulated entrepreneurship and built valuable links between Vietnam, the UK and other East Asian countries.

## How to get in touch

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## Our structure

The Arts department at the British Council consists of two main parts: UK and international.

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

These UK teams work with their counterparts in seven regions.

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

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

## Our funding

Over 75% of the British Council's turnover is earned through teaching and exams, tendered contracts and partnerships. The British Council also receives grant-in-aid funding from the UK Foreign & Commonwealth Office (FCO). This makes up less than 20% of our total income but enables us to represent the UK's long term interest in countries where we cannot rely on earned income alone.

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

For further information:  
[www.britishcouncil.sg/programmes/arts/east-asia](http://www.britishcouncil.sg/programmes/arts/east-asia)



