



together  
we know  
more

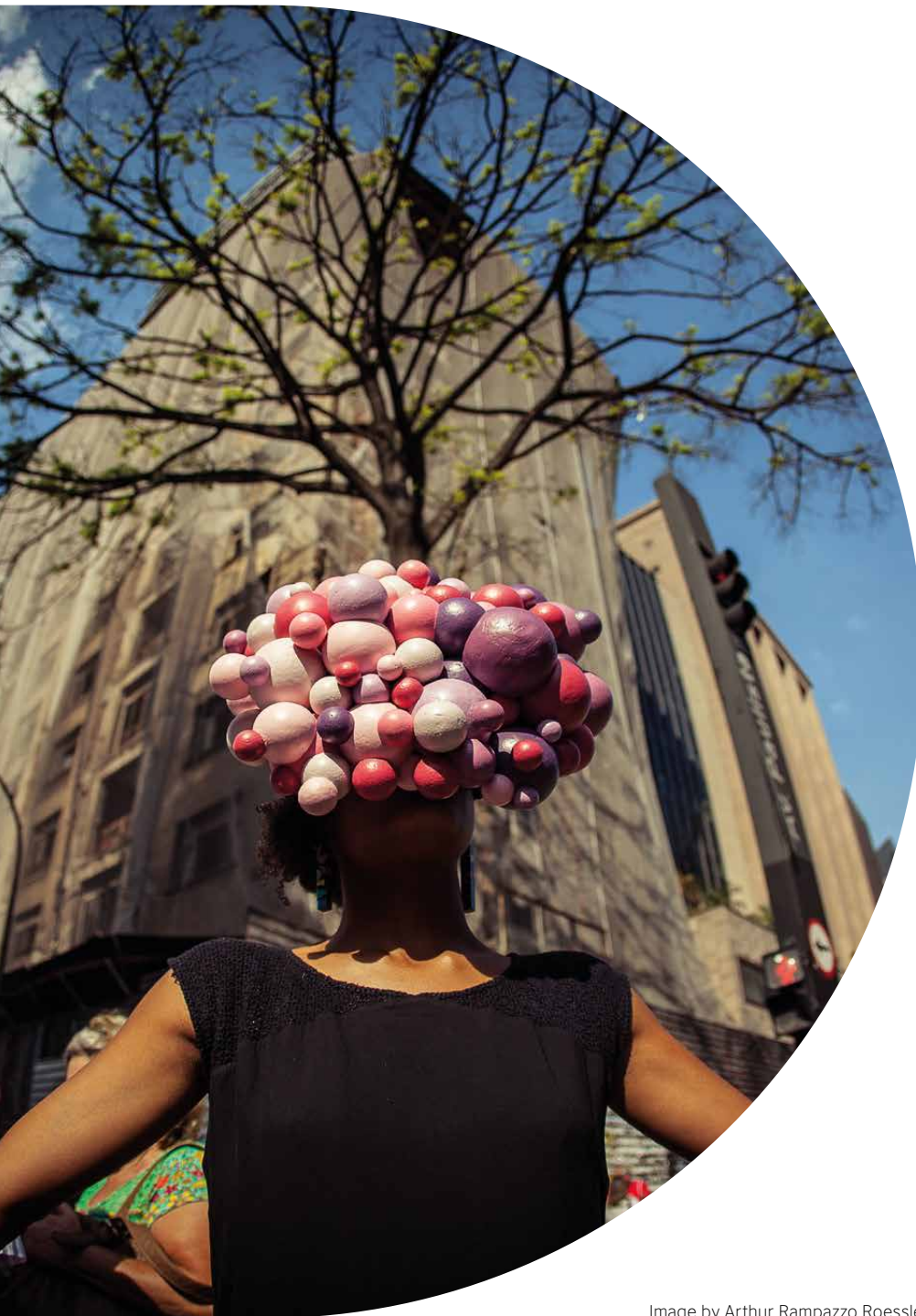


Image by Arthur Rampazzo Roessle

**“The future is already here.  
It’s just not evenly distributed yet.”**

William Gibson

**Huge shifts in the global economy, technology, migration and urbanisation are generating new opportunities as well as rising inequality. We need creative and collaborative ways to live and work together in our interdependent world.**

The creative industries are recognised as a source of innovation, economic growth, personal wellbeing and community cohesion. But harnessing their potential isn’t always easy. Digital technology means this dynamic sector is changing even faster; opening up new possibilities for creative experiences and disrupting old industrial models.

The Creative Economy team supports new collaborations, learning and policy development with the rapidly-changing creative and digital industries worldwide. We provide the space, tools and connections for people from different backgrounds to test imaginative ideas, learn new skills and tackle social and civic challenges together. We aim to build long-term systemic change for a more prosperous, equitable and sustainable creative future.

In 2015/16 we worked directly with over 110 local partners in 30 countries to support thousands of creative professionals.

This report is a snapshot of what we achieved together. It focuses on three symbiotic areas that are vital for their future success: developing hubs and communities, entrepreneurship and collaboration through creative technology.

In line with this dynamic sector and global context, we are proud to take an open, participatory and iterative approach. This is underpinned by regular research and consultation with our expert global teams and advisors. We try to work holistically; bringing together artists and technologists, entrepreneurs and policymakers, institutions and grassroots communities. We commission independent evaluations using our theory of change (see page 4-5). Our work contributes to the wider British Council objectives in Arts, Cultural Skills and Education.

Much of this work was seeded by an FCO fund of £1million to encourage new enterprise and growth in developing economies. With this we were able to leverage much greater commitment in time, energy and resources. We would like to thank all those who have worked with us, inspired and supported us.

We’re excited about building on what we learnt this year and working with you for a brighter future. Together we know more.

**Beatrice Pembroke**

Director, Creative Economy  
British Council

# The Creative Economy: new connections, prosperity and development

## The demand for creative experiences, products and services is rising rapidly worldwide.

The creative and cultural industries are one of the fastest growing global sectors, accounting for 3% of world GDP and employing 29.5 million people. The UK's creative economy is one of its great national strengths, historically deeply rooted but now growing at double the rate of any other sector and generating £84.1bn a year.

Creative works are also a key driver of the digital economy, contributing US\$200bn to global digital sales in 2013, powering sales of digital devices and increasing demand for greater connectivity and telecommunications.

Beyond financial success, they are recognised for their vital role in social and civic development. They shape the way we express ourselves and how others perceive us; inspire new business models and technologies; influence how we live, work and play.

Major shifts in funding, digital technology and globalisation mean this dynamic, diverse sector is changing rapidly. There is so much potential for more people to get involved in creative production, distribution, collaboration and business. But accessing these opportunities can be challenging. Behind the success lies disruption, uncertainty and inequality. And this is felt in all parts of the creative ecosystem; cultural institutions, commercial enterprises, education and government bodies.

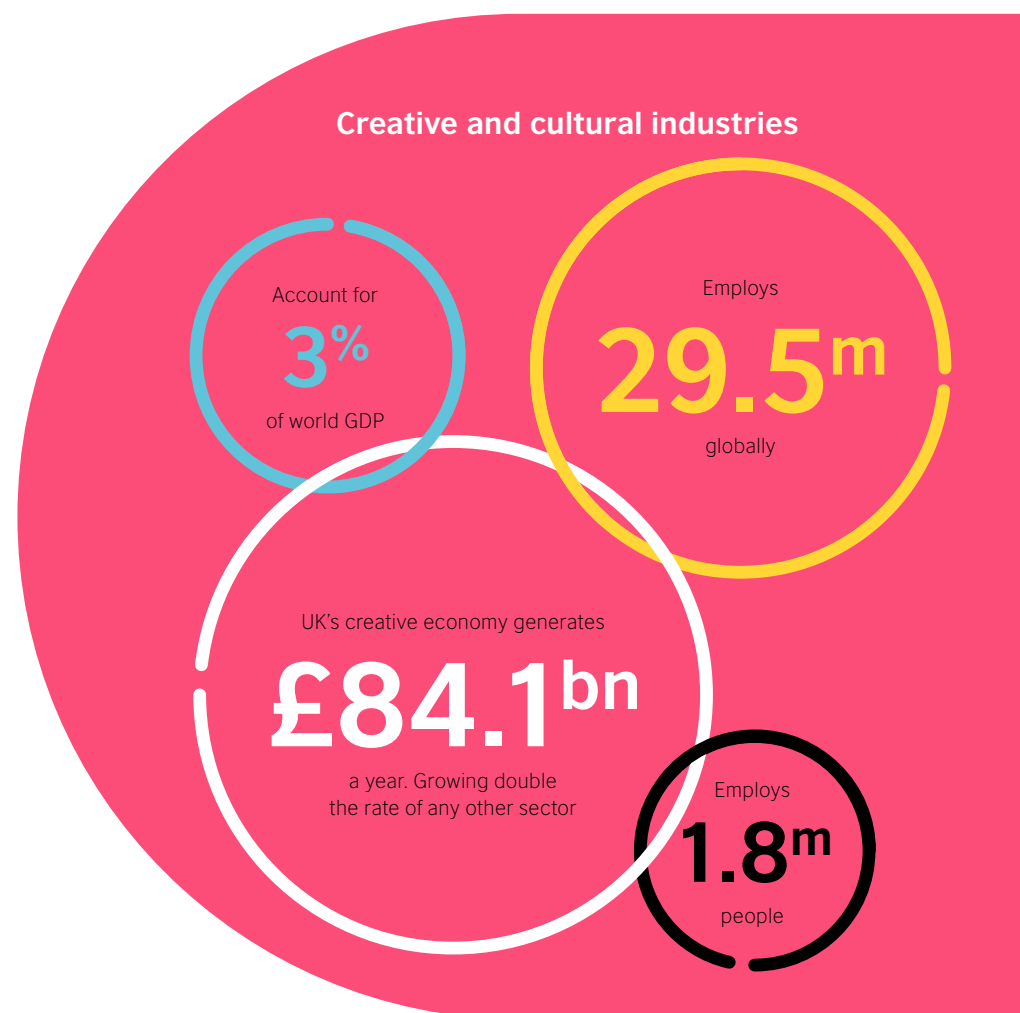
Most countries are now considering how to foster creativity and culture holistically for new means of development. The British Council is proud to share both the wealth of experience in the UK and international learning. Together we aim to build cross-cultural understanding and new opportunities for prosperity.

### References:

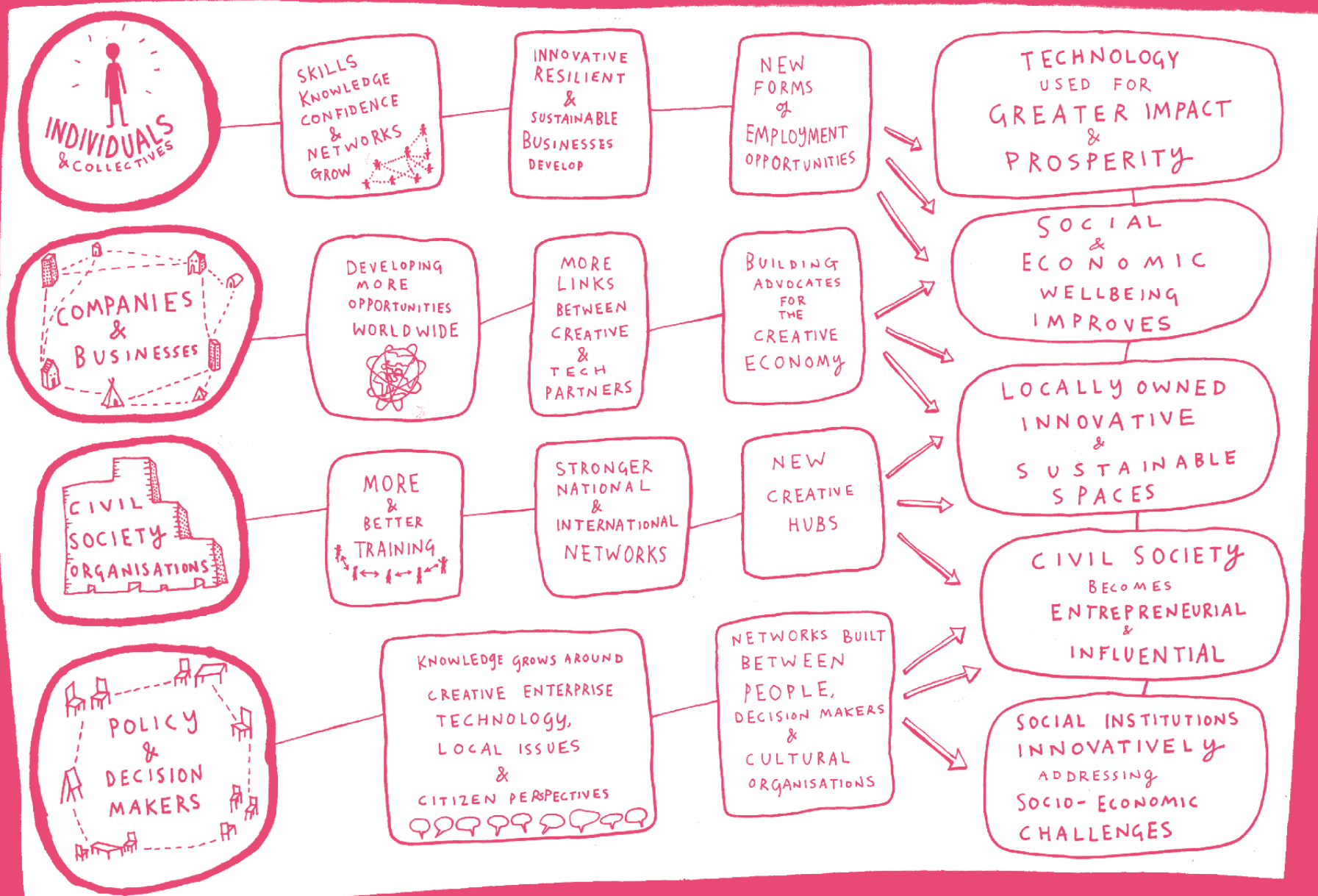
Cultural Times: The first global map of cultural creative industries, EY/ CISAC, (2015); DCMS Creative Industries Economic Estimates (2016)

“Cultural and creative industries are major drivers of the economies of developed as well as developing countries. Indeed, they are among the most rapidly growing sectors worldwide. It influences income generation, job creation, and export earnings. It can forge a better future for many countries around the globe.”

Irina Bokova, UNESCO Director General



# LIVES ARE ENRICHED THROUGH MORE CREATIVE OPEN AND PROSPEROUS SOCIETIES



# Creative Technology

“Previously, many production systems worked in a very hierarchical way with access afforded only to the elite... nowadays, as a producer of digital media, I can not only access cheaper equipment... but I can also disseminate it myself through the internet for the world to see.”

Innovation ZA contributor

**Our projects support people to use technology as a powerful creative medium and make connections with the spaces and communities around them.**

Sensitive use of technology allows people to connect with each other in ways that would have been unimaginable ten years ago, freeing up creativity and allowing diverse voices to have their say. For example, if global rates of mobile penetration continue, an estimated 6.1 billion people (70% of the world's population) will have access to powerful computers in their pockets in the form of a smartphone by 2020. This offers huge opportunities for artists to engage with new markets and for audiences to share their own ideas and content.

We believe arts and culture have a vital role to play in all aspects of new technology; from big data, artificial intelligence and virtual reality to new forms of manufacturing and distribution. This is important not only in terms of storytelling and design but also as a powerful means to consider the impact these rapid changes could make on our lives and traditions.

We work with partners to deliver a variety of projects that have used technology to help people think about different ways of living and working, now and in the near future. All our projects aim to bring together a broad spectrum of participants; we hope to enhance people's existing skills and inspire the uninitiated.



Image by Christo Doherty

[Click title below to find out more](#)

# Digital Futures UK/MX



Image by CCD

## Locations

Mexico City, London, Dundee

## Partners

Mexico: Laboratorio para la Ciudad, Centro de Cultura Digital and Laboratorio Arte Alameda, La Nana, Pro Mexico Indigena  
UK: V&A, Goldsmiths University, University of Dundee, Dundee Contemporary Arts, Uniform, Small Society Lab, Creative Dundee

## Date

June-September 2015

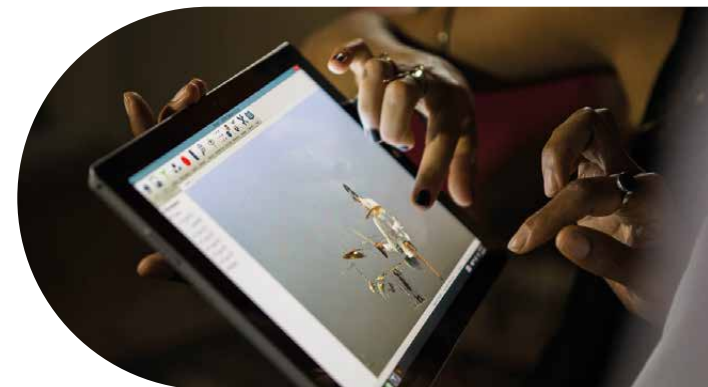


Image by Sandra Ciampone

**Digital Futures UK/MX connected people across the Atlantic during a year-long celebration of culture between the two countries. We worked with V&A's Digital Futures project to 'twin' Mexico City and Dundee – both UNESCO cities of culture – to see what a megacity of 22 million and one of just 150,000 could learn from one another.**

Both cities hosted 48 hour prototyping marathons, bringing together a mix of young engineers, coders, illustrators, musicians, photographers and designers. Some of the prototypes developed in the sprint were selected for inclusion in the V&A's Digital Design Weekend in September, which attracted an audience of over 14,000 people.

Prototypes developed in the sprint included the children's app Proyecto Recicla (Project Recycle), a game to promote recycling and Napz, a wearable tech sleep mask, which analyses lucid dreams.

**"Everything is different now, especially the way that we present our projects and the way we are collaborating with other international parties, British and beyond."**

Jacinto Quesnel, Head of the Games Lab at CCD and convenor of the Mexico City 48hr marathon

**"It was a great opportunity for a community in Mexico that is not so widely recognised and often does not have the opportunity to share their work with such an impressive audience and receive feedback from other members of the community in different parts of the world. I also think that it gave the participants a much wider perspective on the scope of the work they are doing and how to take it further."**

Nadia Baram, CCD, convenor of the Mexico City 48hr marathon

[Click title below to find out more](#)

# Innovation ZA



Image by Christo Doherty

## Location

Johannesburg

## Partners

South Africa:  
Fak'ugesi African  
Digital Innovation  
Festival, University  
of Witwatersrand, Live  
Magazine, A\_Maze  
Festival, Goethe-  
Institut South Africa.  
UK: Watermans,  
onedotzero

## Date

August-September  
2015

**Innovation ZA:** four weeks of activities in Johannesburg exploring the convergence of arts and technology. Aimed at 18–34 year olds, the activities gave people the chance to get their hands on technology, collaborate creatively and hear from some of the UK and South Africa's finest future-facing minds.

## Highlights included:

### Market Hack

We brought members of the South African maker community to a busy marketplace in Braamfontein to introduce the general public to 21st century making. People got the chance to try out tools such as 3D printers and make their own games using electronic circuits.

### Creative and Digital Hustles

Over 150 young people attended career inspiration events to meet and learn from established creative industry professionals.

### Cascade ZA UK

Creative collective onedotzero bring art, entertainment and technology together. They shared their expertise with 16 young people in an intensive week long creative workshop, resulting in a series of immersive interventions which premiered at the closing party for the Fak'ugesi African Digital Innovation Festival.

**"I had no idea someone like me, who isn't an engineer but a creative, could learn how to build my own digital devices. It brought all of this technology down to earth."**

Innovation ZA Participant

**"I was blown away by the way that the students developed during the workshop and really impressed by the collaborative creations which they showcased."**

Professor Christo Doherty Co-founder / Director of Fak'ugesi and Head of Digital Arts at University of Witwatersrand



Image by onedotzero

[Click title below to find out more](#)

# Playable City Lagos



Image by Lynsey Smith

**“We hope that the prototypes that we worked on will lead to a bigger conversation about what we can do with the city, make it more habitable, interesting, serendipitous.”**

Bankole Oluwafemi, participant, Playable City Lagos

**Playable City is a framework to think differently about the city. Artists, technologists and creative thinkers take part in workshops to imagine and create tech-enabled prototypes to help communities engage with their city differently.**

The Lagos Playable City Labs brought together a mixture of creative minds from the UK and Nigeria to devise ways to make getting around Lagos' gridlocked streets less onerous. The resulting ideas are being used to show policymakers and civic planners how creative approaches to problem solving can lead to citizen-led solutions with legacy and impact.

## Location

Lagos

## Partners

Nigeria: Co-Creation Hub, Goethe Institut, Future Lagos  
UK: Watershed

## Date

March 2016

[Click title below to find out more](#)

# CityMix



Image by Sandra Ciampone

## Location

Sao Paulo

## Partners

Brazil: SESI Sao Paulo  
Digital Art Gallery  
UK: Marshmallow  
Laser Feast

## Date

February-March 2016

**UK digital arts pioneers Marshmallow Laser Feast (MLF) collaborated with 18 emerging artists from Sao Paulo in a two-week residency venturing into the heart of South America's largest city.**

The project saw the city's extreme contrasts mapped out with an innovative fusion of art and technology and gave the Brazilian artists the opportunity to engage with tech they hadn't used before: 3D mapping real-world environments, approaches to 360 degree photography and VR story-telling.

The CityMix participants created individual photography and VR projects, as well as collaborating with MLF to create a large-scale new commission for the twenty-five story gallery façade of the iconic SESI Gallery Building on the bustling central arterial street of Paulista. Titled 'Dividing Lines', this building artwork will run for five weeks in the autumn of 2016, showcasing the creative talent of this unique cross-cultural collaboration and reaching huge audiences every day.

**“The CityMix project has been a powerful way for SESI to offer encounters with professionals that develop their creative practice using high-end digital tools in a creative way. This has been one of the most exciting projects I've taken part in here, as we are working towards the expansion of the artistic languages and at the same time doing it in a democratic and participatory way.”**

Luciana De Almeida Paulillo, SESI Culture Producer

[Click title below to find out more](#)

# Playable City Tokyo



Image by British Council

**“When I first heard about Playable City, I was intrigued by using “play” as the core thinking behind how a city evolves, how people come together, and how a community can be built. I don’t think this “human scale approach” is currently applied to city development, since projects tend to put efficiency and economics first. So the idea of having “play” at the heart really resonated with me, and I felt it would be very interesting and meaningful to run this Playable City in Tokyo, especially now.”**

Seiichi Saito, Creative and Technical Director of Rhizomatiks

**Pan Studio’s ‘Hello Lamp Post’, an award winning Playable City project first unveiled in Bristol, was shown at Roppongi Art Night, Tokyo’s annual all-night art extravaganza attracting crowds in their thousands.**

The installation was the inspiration for the first Japanese Playable City Lab, which saw 40 people from Tokyo’s artistic and tech community come together to workshop playable interventions for Tokyo. The outputs of the Lab will be developed and will be unveiled in the run up to the 2020 Tokyo Olympics.

## Location

Tokyo

## Partners

Japan: Rhizomatiks,  
Wired Japan and Mori  
UK: Watershed

## Date

throughout 2015

[Click title below to find out more](#)

# Digital R&D for Arts and Culture



## Location

Istanbul

## Partners

Turkey: SALT  
UK: Nesta, ACE, AHRC,  
Bristol Museums,  
Calvium, Audience  
Agency, Manchester  
Museum and the  
Whitworth

## Date

March 2016

**We’re helping arts organisations around the world explore the full potential of digital within their organisations.**

We worked with Nesta to take their Digital R&D For Arts and Culture forum to Istanbul, giving UK cultural organisations who benefitted from Nesta/ AHRC/ Arts Council England’s Digital R&D Fund the opportunity to share their experiences of developing mobile products and data driven solutions for the cultural sector.

Nesta selected four of the Fund projects to take to Turkey, where they spoke to a carefully selected audience of cultural professionals at Istanbul’s innovative cultural institution, SALT Galata.

**“We met the General Manager of the Istanbul Pera Museum who is clearly supportive of taking a very audience-led approach. I think there is a longer term opportunity to start thinking about what a data and sharing culture might look like in Turkey.”**

Cimeon Ellerton,  
The Audience Agency

Image by Sandra Ciampone

[Click title below to find out more](#)

# Civic Tech: Connecting NGOs, technologists, artists and designers

## Location

Kampala

## Partners

Uganda: Hive Colab,  
UK: MySociety,  
Indigo Trust

## Date

February-June 2016

**There are huge opportunities for technology to increase the range and scope of civic engagement in Uganda. But so far, very few civil society groups have fully embedded tech in their processes and outputs.**

This project aims to address that by matching them with local technology labs, artists and designers. Working together, the tools they produce in summer 2016 should be more relevant, long-lasting and engaging for both citizens and public authorities.

The project is led by Hive Colab, an innovation hub in Kampala, and MySociety, a UK social enterprise specialising in tech for citizen empowerment. This is a pilot following consultation between funders of innovation and tech spaces in East Africa, in order to drive more sustainable and diverse activity.



**“Co-creation between seemingly different groups of people achieves great results for community challenges. The different perspectives on how to solve the problem from techies, civics and creatives goes a long way in creating sustainable community solutions.”**

Barbara Birungi, Founder/  
Director Hive Colab and  
Women in Tech, Uganda.

**“It’s exciting to partner with the British Council as we’re interested in exploring how new players can tackle civic challenges differently. As far as we know, this is the first time that creatives, technologists and civic groups have come together in Uganda to address social challenges and the British Council’s creative network is an important component of this project.”**

Loren Treisman, Executive,  
Indigo Trust

Image by Sandra Ciampone

[Click title below to find out more](#)

# Research into peacetech in the Syrian Context

## Location

Syria, Turkey, Jordan

## Date

January-April 2016

**Despite suspending operations in Syria in 2012, the British Council has continued to deliver programming supporting a new generation of Syrians and systemic development in neighbouring countries.**

We commissioned Build Up to map current peacetech initiatives responding to the Syrian crisis and consider options for future work using technology for positive social change.

The interim research report identifies current initiatives in data collection, communications and networking. It also cites possible implementation areas for the British Council to use technology to engage in more strategic ways in English teaching, digital skills, schools development, creative social enterprise and media initiatives. The next stage is to set up more open, participatory conversations and processes to co-design interventions with local actors.



**“Through our research on how technology tools are being used by non-violent actors and peacebuilders in Syria, we have witnessed the opening of a creative and important conversation in the British Council. Thinking critically about how technology can contribute to peace requires that the British Council links its work across thematic areas and explores new ways to contribute to positive social change in Syria and beyond.”**

Helena Puig Larrauri,  
co-director Build Up

Image copyright Hassan Abou Noh

# Creative Enterprise

**In many countries, creative industries tend to favour the participation of women compared with more traditional industries. They also tend to be more open to people of all ages and backgrounds than traditional sectors<sup>1</sup>. The web offers many more opportunities to make a living from creative practice.**

But barriers to creative businesses relating to finance, governance and access are felt even more acutely in emerging economies. UNDP's Creative Economy report (2013) recognised that the development of entrepreneurial and leadership skills are essential for a successful creative economy.

A large proportion of creative companies are microenterprises (fewer than 10 employees), and Nesta has found that many of these small businesses lack formal business planning processes. Another need is peer to peer support; the UNDP report outlines that, for creative businesses, the development of networks is a prerequisite to the "scaling of economic activities" and therefore business growth.

We're helping people in the creative and cultural industries worldwide by giving them access to skills and networks which will help them build strong and sustainable enterprises.

<sup>1</sup> Cultural Times: The first global map of cultural creative industries, EY/CISAC, (2015)

[Click title below to find out more](#)

# Creative Enterprise Training

## Locations

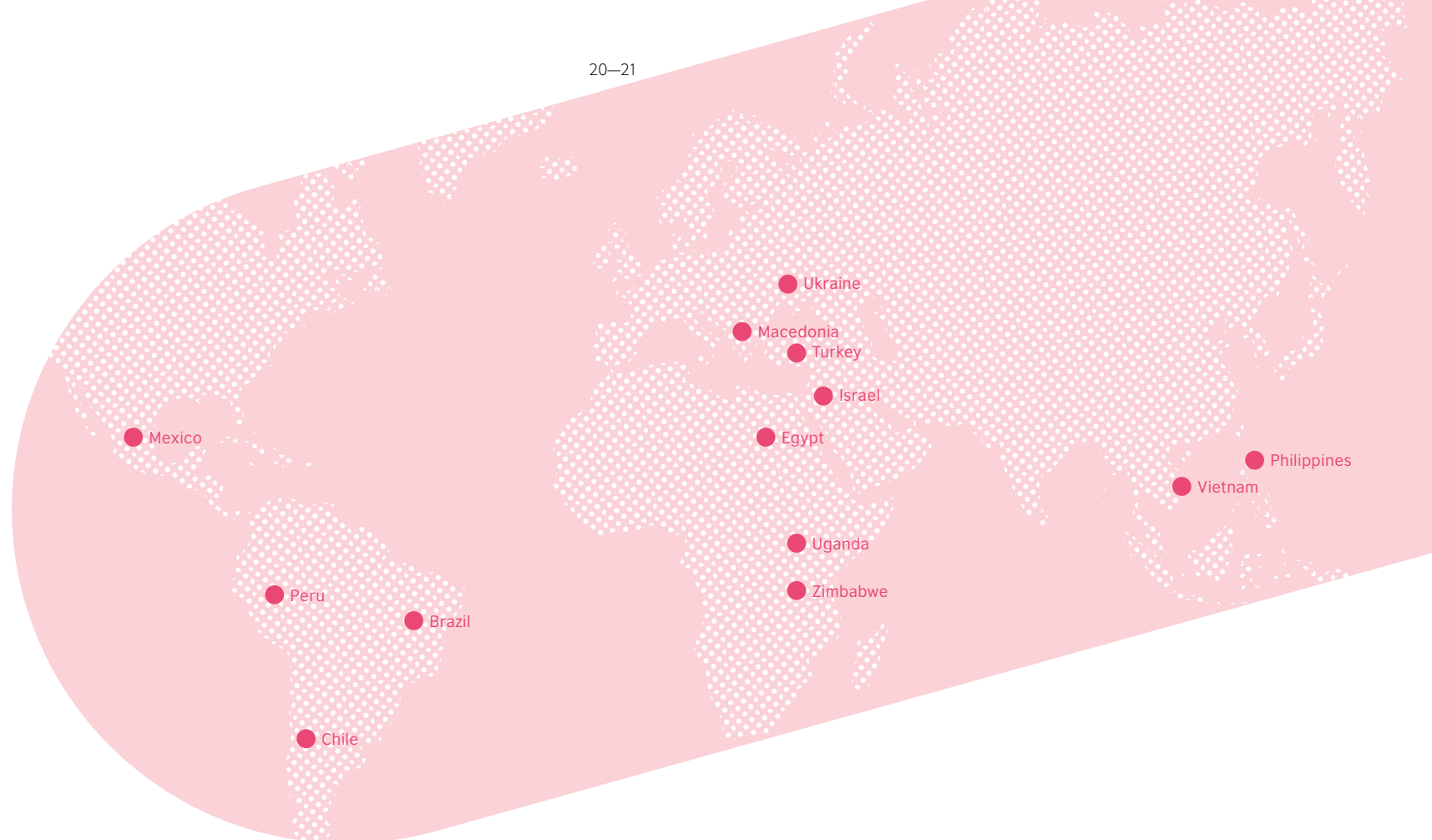
Turkey, Israel, Zimbabwe, Brazil, Egypt, Macedonia, Philippines, Ukraine, Vietnam, Uganda, Chile, Mexico, Peru

## Partners

Nesta and globally over 30 partners from the private and public sector, including PWC (Ukraine), Hivos (Zimbabwe), Sebrae (Brazil)

## Date

throughout 2015/2016



**We've partnered with UK innovation agency Nesta to internationalise their Creative Enterprise Toolkit and share their training methodology around the world.**

This year our face to face Creative Enterprise Training workshops have introduced over 500 new business founders to tools which offer a useful framework for developing, testing and turning their ideas into a sustainable business.

In Mexico and Peru these workshops were delivered to female-only cohorts, aiming to promote women-led enterprises.

Independent evaluation of the economic impact of the workshops found that they are responsible for an increase in turnover of £2.9 million for all the businesses that took part. In addition, the researchers found that 111 full time jobs have been created within the participants' businesses which can be directly attributable to the programme.

**£6,800**

Average post-training increase in turnover growth for each microbusiness participating in Nesta enterprise training

**54/46**

Percentage gender split of female/male entrepreneurs we've trained this year

**£2.9m**

Increase in business turnover of all businesses who've been through Nesta enterprise training

**90%**

of participants stated workshops gave them an increased opportunity to 'interact with different people', 'learn from others in the creative industries' and 'share knowledge'

**111**

Total jobs created this year through impact of Nesta enterprise training

**"I think the Creative Enterprise workshops are a great example of a practical and useful training that offers entrepreneurs skills and access to knowledge and training that they can immediately apply to their businesses and empower them to make better decisions about whether to pursue their visions or rethink – giving a greater chance of success."**

Zimbabwe participant

[Click title below to find out more](#)

# Enterprise Policy

## Location

Western Balkans  
(Macedonia, Bosnia,  
Serbia, Montenegro,  
Kosovo)

## Partners

FCO

## Date

November-March  
2016

**Youth entrepreneurship is high on the regional agenda of the Western Balkans region – Macedonia, Serbia, Bosnia, Kosovo and Montenegro – as a means to boost competitiveness and create employment.**

We're helping Western Balkans' policymakers empower the next generation of creative business founders by sharing UK approaches towards an enabling entrepreneurial environment. Through an open competition, we selected 60 of the best young entrepreneurs from the region and provided them with enterprise training, startup seed funding and a UK study tour, hosted by Charles Armstrong, founder of The Tramperry.

We've also been working closely with policy makers to demonstrate the importance of enterprise to the development of strong and sustainable creative industries in Vietnam, Brazil, Egypt and Malaysia. Week long study tours for senior policymakers from Vietnam and Egypt connected them with UK organisations such as Nesta, the Crafts Council, Baltic Creative, CC Skills, Creative Scotland, The Bluecoat, Creative United, Cockpit Arts and Arts Council England.



[Click title below to find out more](#)

# Creative Enterprise for Growth

## Location

Nairobi

## Partners

Kenya: HEVA Fund  
UK: Creative United

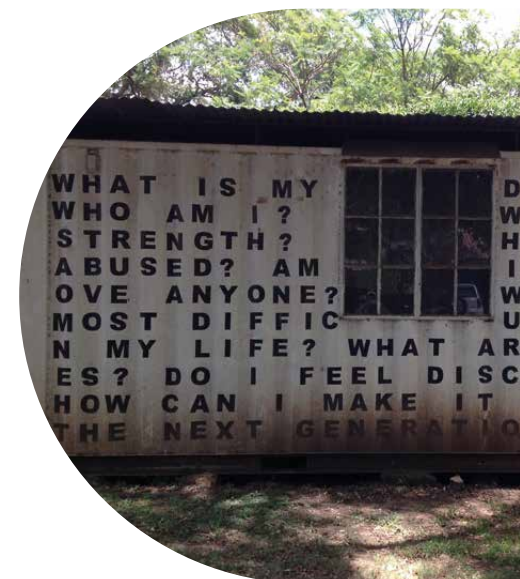
## Date

February 2016

**We've been supporting exchange between creative industry experts in the UK and Kenya through a series of study tours, the first of which took place in February.**

The project connected Creative Industry Finance, provider of a range of financial products and services for UK's cultural and creative businesses, The Nest, a Kenyan multi-disciplinary arts collaborative, and the HEVA Fund, who support East African creative businesses.

Whilst in Nairobi the UK delegation met HEVA Fund-supported creative businesses and delivered workshops attended by around 80 individuals to share key business skills such as business planning, and how to increase profits.



**“On a personal level it has given me a new perspective – I saw in myself how being immersed in a different culture can inspire, shake things up in my brain and nurture a desire to travel and experience something new, something completely different. This will, and actually already has, influenced my work and productivity.”**

Liz Temperley, participant

# Hubs and Communities

CHAO  
MỪNG!  
Welcome!

**The creative workforce is changing. The majority of creative businesses employ fewer than ten people and the number of freelancers is growing.**

Over the past decade, new spaces where people can design, test, scale and launch imaginative ideas together have popped up all over the world. Makerspaces, incubators, pop-ups, labs and clusters: they allow inventive and enterprising people to share workspace and access experience, tools and investment.

These diverse hubs are fostering new forms of making, learning and trading, particularly in design and digital technologies. They tend to be made from the ground up, located in specific communities and designed to encourage collaborations between people from different disciplines.

Hubs are beginning to be recognised for their economic and social value but there is still much to be done to fully understand and support their potential, perhaps because they work differently to the major organisations of the 20th century.

Managing these valuable but fragile spaces and communities can be challenging. Our programmes bring hub convenors together to share ideas, experience and skills to build stronger local creative economies.

[Click title below to find out more](#)

# Maker Library Network

## Location

Johannesburg, Capetown, Durban, Berlin, Glasgow, Edinburgh, London, Istanbul, Lodz, Mexico City

## Partners

Atolye Istanbul, Istanbul Mini Maker Faire, Laboratorio para la Ciudad, Abierto Mexicano de Diseno, 75 Harrington Street, Workspace, Makerspace, ThingKing



Image by Keziah Suskin

**The Maker Library is a creative space for making, showing and reading, containing three key elements of a makespace, a gallery and a library, connected via an online platform.**

Through these unique networked spaces, makers swap skills, share resources and exchange ideas. Each also hosts a series of talks, workshops, screenings and hands on events aimed at makers and the general public. This approach reflects the ethos of maker culture, which emphasises informal, networked and peer-led learning through doing.

In 2015/6, we have developed the existing network in the UK, Europe and South Africa and introduced the Maker Library concept to Mexico City and Istanbul.

In Istanbul the MLN is hosted by Atolye, a dynamic independent hub run by young creative entrepreneurs. The Mexico City Maker library is housed in a Mexico City's Laboratorio para la Ciudad (Laboratory for the City), the City's experimental office for civic innovation and urban creativity, the first city government department of its kind in Latin America. The Lab is committed to connecting and empowering the city's community of designers and makers.

**“We are running a dynamic programme of activities and workshops to create an interaction point and network for makers and potential makers in the city and beyond.”**

Bilge Nur Saltik, Maker Librarian, Atolye, Istanbul

**“As a group of people involved in the maker spaces we were waiting for an event where there was an opportunity to do something together, (the Market Hack) was the little spark which we needed. It was the first event where we had managed to get a large majority of the [South African Maker Collective] together. We are now doing quite a few events under the South African maker collective banner.”**

Steve Gray – Maker Librarian of Durban Maker Space

[Click title below to find out more](#)

# Unbox Caravan



## Location

Ahmedabad, India

## Partners

India: Sandbox,  
National Institute  
of Design  
UK: Mozilla, University  
of Dundee

## Date

February 2016

**“Having the opportunity to join the Unbox Caravan with the support of the British Council was incredibly inspiring. Not only am I developing a new cross-cultural project with collaborators I met, but I believe the experience will foster long-term partnerships and is already altering the ways in which I create projects.”**

Annette Mees, Artist

**Gathering some of the brightest minds in art, technology, design and storytelling from across India and the UK, the UnBox Caravan edition created a two-week creative lab in Ahmedabad to look at themes of connected communities and the Internet of Things.**

UnBox Caravan gathered 34 global makers, thinkers, artists and curators to explore the many creative communities of Ahmedabad. Working together over two weeks they designed and prototyped projects and interventions specific to the unique culture of India's original maker-city. These conversations and collaborations will continue to evolve as the Caravan travels to Berlin, Dundee and culminates in London for the V&A Digital Design Weekend in 2016.

Image by Unbox

[Click title below to find out more](#)

# Living Research: Making in China

## Location

Shanghai, Shenzhen

## Partners

China: Seeded  
Studio, Shanghai  
Maker Faire, Mass  
Maker Space week  
Shenzhen, Shenzhen  
Open Innovation Lab  
UK: Nesta, AHRC

## Date

October 2015

**The number of makerspaces in the UK and China is growing rapidly, although in very different contexts – the former with a tendency towards small-scale, experimental prototyping, and the latter as a government-endorsed engine of economic growth.**

This year we have begun to explore what making means in China and how we can link makers in China in the UK in a way which is genuinely beneficial for both countries. We embarked on a comprehensive study of the maker movement in China in partnership with Nesta which resulted in the report ‘Made in China: Makerspaces and the search for mass innovation’.

To complement this we developed the Living Research programme, in partnership with the AHRC, where Chinese maker communities hosted 9 UK based makers and academics for 11 days. As well as visiting different maker communities in Shenzhen and Shanghai, the makers and academics spoke at Shanghai Maker Carnival.



**“For me and my PhD research, the experience culminated in a huge lightbulb moment; helping me crystallise the bigger picture London makespaces are sitting within, and how remarkably similar makespaces in urban cities across the globe are growing up in relation to new ecosystems of urban, human-centric micro-manufacturing.”**

Liz Corbin, Institute of Making, UCL

**“Half of China's GDP will be generated by makers in the future!”**

Wuhan Fab Lab  
(as quoted in ‘Made in China’ report)

Image by Fiona Dowling

[Click title below to find out more](#)

# Vietnam Creative Hub Making



**“I opened a co-working space to build a strong community of freelancers and startups in Hanoi and this event helped me with knowledge and skills needed to achieve this purpose.”**

Vietnamese participant

Image by Tran Minh Tri

**Location**  
Ho Chi Minh City

**Partners**  
Vietnam: ADC  
Academy, CafeBiz  
UK: Open

**Date**  
March 2016

**This year saw us facilitate the first major gathering of Creative Hubs across Vietnam, bringing together ideas for lasting networks and future community building in East Asia.**

Forty hub leaders from Vietnam and the surrounding region attended. The participatory programme was run by a team from UK collective Open and included workshops and case studies from the UK on new business models and community building.

This was a practical response to the challenging context that creative hubs in Vietnam are operating under, with no legal status and no access to funding and support. Our work there has identified and is channelling an incredible appetite for collaboration and collective action.

Representatives from Vietnam's Ministry of Culture attended the two day event; as a result of their attendance, they are now adding support for creative hubs into their government strategy recommendations that will be put to the Prime Minister in the next few months.

[Click title below to find out more](#)

# Building Creative Communities



**Location**  
Istanbul

**Partners**  
Turkey: Atolye,  
TAK Kadikoy  
UK: Impact Hub  
Birmingham, General  
Assembly

**Date**  
March 2016

**Over the past year, the creative and cultural sector in Turkey has been operating in an increasingly challenging environment.**

At the same time, the country is actively encouraging start up culture and looking to “Silicon Valley” models of success. A new generation of dynamic creative business founders are forging their own path within this context to test out new collective models of growing creative businesses through hubs which have a “more than profit” motive. We partnered with one of Istanbul's most prominent creative hubs, Atolye, to identify 68 examples of these hubs across Turkey. We invited the founders of these spaces, and some key hubs representatives from the UK, to our Building Creative Communities forum, to share insights and experiences on building networks and new ways of working. We're looking forward to continuing this dialogue and finding more ways to connect hubs in the UK and Turkey.

**“Creativity in business used to be perceived as a personal achievement. However, in this world of fuzzy logic and messy challenges, the “one-man-show” only goes so far. Collaboration across sectors is an indistinguishable aspect of success in the long term.”**

Engin Ayaz, Atolye

**“The Turkish entrepreneurial and cultural management ecosystems don't often come together, so this event was a unique and important opportunity for that. There are many [policymakers]...who care for high impact entrepreneurship. We in the creative industries need to engage people and help them to understand the value added notion of putting emphasis on creativity and innovation.”**

Gökçe Dervişoğlu Okandan,  
Director of the Cultural  
Management Programme,  
Istanbul Bilgi University

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# European Creative Hubs Network



Image by Oliver Marlow, Studio TILT



## Locations

Greece, Portugal,  
Germany, Serbia,  
Spain and UK

## Partners

EU Commission

## Date

2015-2017

**We're leading on a two year EU-funded project which aims to boost significantly the ecosystem that currently supports creative and culture sectors across Europe.**

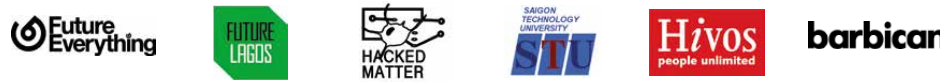
Image by Jill Tate,  
courtesy Studio TILT

The project is partnered by an affiliation of six European creative hubs and the European Business Network, with a focus on creating a cohesive community of experienced creative hub leaders across the continent. Coming from a variety of sectors, business models and process stages, the network will promote hubs as innovative models to support Europe's creative economy. Outputs will include forums, workshops, exchanges, a leadership group and policy papers.

The hubs involved are; Bios (Greece), Addict (Portugal), Betahaus (Germany), Kulturni Kod (Serbia), Creative Edinburgh (UK) and Factoria Cultural (Spain).

# With thanks

to our friends and collaborators





## About the British Council

The British Council is the UK's international organisation for cultural relations and educational opportunities. We create international opportunities for the people of the UK and other countries and build trust between them worldwide.

We work in more than 100 countries and our 7,000 staff – including 2,000 teachers – work with thousands of professionals and policy makers and millions of young people every year by teaching English, sharing the arts and delivering education and society programmes.

Arts is a cornerstone of the British Council's mission to create a friendly knowledge and understanding between the people of the UK and the wider world. We find new ways of connecting with and understanding each other through the arts, to develop stronger creative sectors around the world that are better connected with the UK.

We believe arts and culture are vital to prosperous, secure societies, and that offering international cultural connections and experiences strengthens their resilience. We are uniquely able to make a difference thanks to our extensive and diverse networks in the UK and internationally, enabling us to respond to the individual context of each place within which we work.

Through our UK and worldwide network of experts, we support business to business connections, working in partnership to create programmes that responds to the needs of local markets. We foster collaboration; share arts work with the world; build resilience and creative responses to crisis; shape policy; and develop skills and livelihoods. Our programme of seasons and focus countries allows us to rapidly develop relationships between the UK, major trading partners and important emerging economies. These seasons build a modern, dynamic and creative image of the UK and develop new audiences for British culture around the world.

