

Enabling creative communities in Southeast Asia

Creative Hubs for Good -
A programme evaluation

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Executive summary

Countries around the world have been playing an important role in co-developing new approaches to the creative economy in ways that ensure significant economic, social and cultural value is generated and shared. The British Council has proven to be a vital enabler of the United Kingdom and global cultural relations with a Creative Economy twist: a broker of trust and an effective tool in cultural diplomacy; a market-maker and catalyst for collaboration. That is the foundation on which the British Council's work with cultural and creative hubs started in 2014 across five countries in Southeast Asia (SEA) region.

Initial research conducted in Malaysia, the Philippines, Vietnam, Thailand and Indonesia identified several common challenges for growth and development of creative hubs:

- 1 **limited knowledge and skills of hubs managers as well as an opportunities for their professional development,**
- 2 **lack of support for those hubs that are not versed in business development or that are not state-funded,**
- 3 **hubs across SEA region often work in silos and in isolation, and**
- 4 **lack of baseline data of the hubs sector contribution to the wellbeing in cities.**

Faced with these challenges the overall objective of the Creative Hubs for Good programme was to support creative hubs as key drivers and catalysts for good in cities in Southeast Asia.

The programme was divided into three streams:

	advocacy and stakeholder relations
	creating new networks, and
	capacity building and skills training.

The total delivery cost (excluding staffing) for the Creative Hubs for Good programme from 2018-2021 across five SEA countries is £1,135,464. A total of 52% of the delivery cost was funded by the British Council and 48% by various partners/donors.

During three years of project implementation, the British Council teams in five SEA countries engaged with 62 creative hubs as core beneficiaries. They also cooperated with UK trainers, experts, consultants, and higher educational institutions, and engaged with many stakeholders (policy and decision-makers, donors, think tanks, universities, CSO/NGOs, etc.) that could directly or indirectly support growth and development of creative sectors. In the last year of implementation, the programme was challenged by Covid-19 related lockdowns, closures of hubs venues, cancellation of their activities, their survival and to some extent swapping physical performance spaces for virtual ones.

62 creative hubs directly engaged as core programme beneficiaries.

Despite all challenges, the programme was implemented in 37 cities in different parts of participating countries, gathering 67,061 off-line and virtual live beneficiaries i.e. individuals and organisations from an even bigger number of places that surround these cities.

A total of 57 off-line and online training, workshops, sharing sessions and webinars were conducted in five participating countries focusing on building and strengthening knowledge, understanding, capacities and skills in the following areas of their work: creative sector ecosystem, management, funding, creative entrepreneurship, inclusive arts, creative skills, legal, etc. Apart from conducting capacity building activities for the key hubs in each of five countries, a series of 45 cascade training, workshops and/or lectures were

conducted for other creative hubs, artists and members of hubs communities with the aim to raise their awareness, knowledge and skills regarding various topics that are relevant for the future development and growth of the creative sector.

A total of 71 grants and scholarships were delivered across all countries that aimed to increase the capacity of creative hubs and hubs managers in specific areas of their work which once advanced could contribute to future development and sustainability of their activities and results. Also, 19 publications were published until the time this report was written, while 7 research/analysis projects are currently in the process of development and will be finished during 2021.

Eight exchange visits were organised during three years of the programme implementation and 42 representatives of creative hubs, universities and relevant government institutions benefited from visits to 118 hubs and their representatives that are based in seven cities across the UK and two in Belgium.

71 grants and scholarships were delivered across all countries that aimed to increase the capacity of creative hubs

Over three years of implementation, the Creative Hubs for Good programme in participating countries gradually built its role as a cultural broker that bridges, links and mediates between citizens, hubs and policy and decision-makers with different cultural backgrounds with an aim to trigger and/or support positive change. **The change is most visible in the areas of inclusivity, receptiveness, proactivity, and leadership. Among the three project streams, the networking stream was the most successful and beneficial, followed by the capacity building and skills training stream. The advocacy stream is still at its early stage because lobbying and advocacy take time, continuous resources and coordinated activities by different stakeholders.** Having in mind a rather challenging internal and external environment in which most of the hubs operate more time and support will be needed for positive institutional and policy changes that the whole sector at the country and regional level will benefit from.



Five countries from Southeast Asia (SEA) - **Malaysia, Philippines, Vietnam, Thailand and Indonesia** - as well as the UK, were involved.

62 creative hubs directly engaged as core programme beneficiaries.

A total of **52 per cent** of the delivery cost was funded by the **British Council** and 48 per cent by various partners/donors.

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37 cities in different parts of the participating countries where the programme was implemented.



19 publications were published until the time this report was written.

1 Background

Creative hubs and communities are made up of many shapes and sizes. They might be permanent buildings that house creative practitioners and businesses; temporary labs and incubation spaces which ignite innovation; or online networks that bring people together through an annual programme of local, national or international events.

Regions such as Sub-Saharan Africa, Southeast Asia and South America are driving innovation and transforming market potential in the global creative economy. They are also re-framing the value proposition for culture and the creative economy, pioneering ethical and inclusive growth and environmentally sustainable practices. With the Covid-19 crisis, the Cultural and Creative Industries are playing an absolutely critical role in recovery and in reframing the type of economy we have in the future.

Over the last six years, the British Council has developed a plethora of programmes, research and tools that have creative hubs at heart. From the Creative HubKit which has a variety of best practice examples and has been translated into numerous languages globally; and the Creative Hub Leaders

Toolkit published in 2020 that provides a variety of practical tools to develop a hub business model; to programmes like Hubs as Hosts, which brings creative hubs from across the globe to the UK to connect; and the two-year European Creative Hubs Network project which brought 80 UK and 200 EU hubs together.

The Creative Hubs for Good programme was built on the British Council's extensive track record of creating programmes, resources and generating research to support the development and growth of over 1,000 creative hubs globally, since 2014.

The British Council's work with creative hubs across Southeast Asia (SEA) began in 2014, with a project that aimed to assist the Vietnamese government to draft a new strategy for its creative economy. Since then, it has expanded to Thailand, Indonesia, the Philippines and Malaysia.

The British Council is strategically placed in Southeast Asia to develop more creative connections and exchanges between the dynamic hubs sector in Southeast Asia and the UK.

The preliminary research under the Creative Hubs for Good programme conducted in five SEA countries identified several common issues and key challenges that the programme wanted to address:

- limited opportunity for professional training/upskills for creative hubs managers. Hubs are mostly grown out of organic beginnings where skills are obtained through learning on the job and out of necessity. More often than not, hub owners and managers are not professionally trained, nor do they have the necessary skills to run and maintain a hub in an efficient or sustainable way. Many of them confess that they lack basic business acumen skills, entrepreneurial knowledge, and experience.
- creative hubs are under-supported and under-developed. Management of the hubs can be strained, with just a few people running things. This means that they cannot take on ambitious projects that might bring in more funding, audience, acknowledgment and positive impact. Little support exists for those creative hubs that are not versed in business development.
- lack of statistics/data on how hubs are connected or working within communities. Creative hubs across SEA region often work in silos and in isolation.
- lack of baseline data of the hubs sector contribution to the wellbeing in cities.

Having these challenges and limitations in mind, the overall objective of the Creative Hubs for Good programme is **to support creative hubs as key drivers and catalysts for good in cities in Southeast Asia.**



The overall objective of the Creative Hubs for Good programme is to support creative hubs as key drivers and catalysts for good in cities in Southeast Asia

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“A creative hub is a place, either physical or virtual, which brings creative people together. It is a convenor, providing space and support for networking, business development and community engagement within the creative, cultural and tech sectors.”

Creative HubKit, 2015, commissioned by the British Council



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The programme is divided into three streams:

	Streams	Activities	Topics/Subjects
One Two Three	Capacity Building & Skills Training	<ul style="list-style-type: none"> • Workshops, Training • Seminars, Lectures • Master-classes • Practice-based research visits • Residencies • Symposia, Forums 	<ul style="list-style-type: none"> • Finance & Business acumen • Operation Management • Monitoring & Evaluation reporting • Community Building • Impact Measurements • Audience Development
	Creating New Networks	<ul style="list-style-type: none"> • Linking country creative hubs together • Peer-to-peer mentorship • International creative co-creation 	<ul style="list-style-type: none"> • Virtual exchanges • Collaborative projects • Residency, placements
	Advocacy & Stakeholder Relations	<ul style="list-style-type: none"> • Policy dialogues • Stakeholder meetings • Leadership developments 	<ul style="list-style-type: none"> • Linking country creative hubs together • Peer-to-peer mentorship

More specifically the programme aims to enhance the positive role of creative hubs in an urban context for socio-economic, political and cultural change to achieve the following results:

social impact – enable hubs to contribute to more thriving communities, social cohesion, diversity, urban wellbeing – creating a welcoming and inclusive society.

economic impact – strengthen connections and innovation; entrepreneurship and sustainability of hubs, ultimately contributing to the economy of the city.

cultural impact – influence key stakeholders on favourable policies, advocacy, increased representation, stronger recognition for hubs and positively impacting the cities.

To achieve these impacts, the British Council teams in five SEA countries actively worked with UK trainers, experts, consultants and higher educational institutions, on creative hubs to design tailor-made modules that properly address specific needs of creative hubs and their communities. They also reached out and engaged with many stakeholders (policy and decision-makers, donors, think tanks, universities, CSO/NGOs, etc.) that could directly or indirectly support growth and development of creative sectors.

Bearing in mind the diversity of backgrounds, needs and key issues in each participating SEA country, the British Council applied the one-size-does-not-fit-all approach in identifying specific programme activities to be implemented in each country. The following is a brief summary of country-specific aims and outcomes.



To achieve these impacts, the British Council teams in five SEA countries actively worked with UK trainers, experts, consultants, and higher educational institutions, on creative hubs to design tailor-made modules that properly address specific needs of creative hubs and their communities.

2 Country programmes

Malaysia

In early 2017 the British Council commissioned a research project, *Mapping creative hubs in Malaysia*, which provided the British Council team with evidence-based findings and clear and comprehensive understanding of:

- the existing creative sector ecosystem in Malaysia,
- creative hubs organisational structure,
- creative hubs needs, and
- three major gaps that prevent growth and development of creative hubs in Malaysia.

Based on these findings, the British Council in Malaysia in 2018 launched the implementation of the three-year Hubs for Good Programme that aims to address identified major gaps by:

1. building capacities for existing and future hub managers in order to support the development of hubs.
2. connecting local hubs to each other and to international hubs for support, exchange and collaboration.
3. supporting long-term impact measurement and research to demonstrate the value and impact of hubs at the policy level, while working with independent hubs for advocacy, network building, and co-creation.

Working with hubs

The British Council had an open call for creative hubs and selected 16 hubs from Peninsular Malaysia and East Malaysia based on the diversity of issues they are addressing through various activities, target groups they work with, geographical coverage, their motivation level and their organisational needs. Also, five creative hubs received seed fund grants to support strengthening of their organisational capacities. Development of a digital platform enabled wider reach out to all interested creative hubs and other stakeholders across Malaysia.

Strategic partnerships

In 2018, a tripartite partnership was established between the British Council, corporate foundation Yayasan Sime Darby and Universiti Malaya with the aim to increase and strengthen the capacities and networking of creative hubs and to increase their recognition by developing a digital platform and other tools that will improve their visibility and the results of their work.

Yayasan Sime Darby played a key role as co-founder of the three-year programme by providing support to Universiti Malaya with one full scholarship and two partial scholarships of three research assistants working on the research and the development of the Hubs for Good toolkit and digital platform.

Universiti Malaya and their Arts Centre provided educational and academic dimensions to the programme and embedded the notion of creative hubs in arts education. The university aimed at exposing their students to new knowledge and experience, and equipping them with the knowledge needed for meeting diverse challenges in the sector of the creative economy.

The British Council team also established cooperation with Cultural Economy Development Agency (CENDANA) – set up by the Malaysian government to build a vibrant, sustainable and ambitious cultural economy for Malaysia, and National Department for Culture and Arts under the Ministry of Tourism and Culture Malaysia (JKKN).



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The Philippines

In 2018 the British Council in the Philippines developed the Creative Innovators Programme (CIP) that drives the synergy between creativity, innovation and entrepreneurship for social impact. It aims to contribute to more sustainable and impact-led creative hubs in the Philippines.

Specific objectives of the CIP are:

1. to build stronger and more inclusive creative cities.
2. to help micro, small, medium enterprises (MSMEs) i.e. specifically creative hubs and enterprises to become more sustainable and impactful through professional development, advocacy and engagement with private industry leaders and policymakers.
3. to develop an inclusive development roadmap that strengthens the Philippines' position in Southeast Asia and the UK by spurring trade and the creative industries.

Working with hubs

The British Council created a fellowship for 15 hubs including personalised mentorships from industry leaders, a creative hub management workshop, project grants and networking opportunities. The team further cooperated with NESTA through the hub management programme, Creative Hubs Academy.

Strategic partnerships

During implementation of the CIP the British Council team collaborated with the Department of Trade and Industry (DTI) through Design Center of the Philippines (DCP). Apart from being tasked to promote the value of good design, Design Center of the Philippines helps cultivate a healthy creative economy by helping MSMEs, manufacturers and creatives realise innovative concepts that improve lives, simplify systems and boost economic growth.

The partnership with DCP started through ASEAN Creative Cities Forum 2017 which was a platform that SEA countries used to present results of hubs mapping reports (*Fostering Communities* is a report from the Philippines) and to conduct workshops with 30 hub leaders from SEA region. Thanks to this connection, the British Council secured a 3-year co-funded partnership with DCP.

Partnership was also established with Thames International, the Philippines' first international college and the pioneer in the twinning programme with UK and Australian Universities.



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Thames International is a degree granting institution accredited with the Commission on Higher Education. Successful cooperation was established with the Apl. de.Ap Foundation, which is the Philanthropic Arm of Allan Pineda (known as Apl.de.Ap of the multi-awarded pop band Black Eyed Peas). The main focus of the foundation is preparing youth for an economically empowered life through education. Both organisations were involved through funding, promotions and event delivery.

Vietnam

In 2018, *Mapping Creative Hubs in Vietnam* research project, an update to the original research conducted in 2014, was commissioned by the British Council to examine the presence of hubs across Vietnam and what they see as challenges. The overall objective of the Cultural and Creative Hubs Vietnam (CHV) programme is to contribute to the creation of spaces which encourage and nurture freedom of artistic expression and promote the Vietnamese people's right to take part in cultural life. The specific objective is to strengthen an inclusive, dynamic and resilient ecosystem of hubs in Vietnam.

The programme focuses on addressing following gaps:

1. cultural and creative hubs capacity in management, self-determination, and arts and creative skills, to work with artists/creative practitioners in creating and implementing inclusive cultural activities and training in the arts and creative skills for communities, in particular marginalised communities in urban and semi-rural contexts.
2. support provided by the government and official recognition of the important role that hubs play in safeguarding freedom of artistic expression and creativity in civil society.

3. active networking between hubs across Vietnam that supports the development of emerging hubs through twinning and mentoring with established hubs, and through connection with the European Creative Hubs Network (ECHN).

Working with hubs

The CVH programme engaged with six hubs coming from three different parts of Vietnam and working in various disciplines. The hub managers had a very wide range of cultural and creative skills and different level of management/business skills.

Six key hubs conducted nine cascade training programmes to 105 hubs across Vietnam. Also, 4 community outreach programmes were implemented with the aim of reaching community and audience members.

Strategic partnerships

This three-year project is co-funded by the European Union and the British Council, and implemented by the British Council, in partnership with the Vietnam National Institute of Culture and Arts Studies (VICAS) between 2018 and 2021. Through clear, effective communication and close engagement with stakeholders, the project is highly regarded, particularly by the Ministry of Culture, Sports and Tourism (MoCST), the Vietnam National Assembly (VNA) and other relevant government agencies and institutions.



Indonesia

The Developing Inclusive and Creative Economies (DICE) pilot was an ambitious £7 million, two-year British Council programme, launched in March 2018. It aimed to develop inclusive creative economies by working with creative social entrepreneurs, intermediaries, policy actors and others within the creative social economy. The programme's activities focused on six countries: Brazil, Egypt, Indonesia, Pakistan, South Africa and the United Kingdom (UK).

The DICE programme in Indonesia aimed to build and strengthen creative and social enterprise for inclusive prosperity and vocational opportunity. The Programme focused on:

1. employability – by enabling HE institutions and hubs to nurture creative and social enterprise delivery for their students and local communities.
2. self-employability through advocating and inspiring social and creative enterprise to individual aspirants, networks and collectives.
3. providing creative young people with a route into social enterprise and the creative industries sectors, giving them the skills, motivation, tools and opportunities to become economically independent entrepreneurs.

Working with hubs

The British Council in Indonesia worked with creative hubs through several channels:

- Creative Hub Academy programme with Nesta and Hivos,
- 15 seed grants funded by Hivos, and
- 3 Surabaya cultural hubs grants.

Strategic partnerships

DICE Indonesia through the policy strand engaged primarily with the Indonesian Ministry of Planning (BAPPENAS) and the Ministry of Tourism and Creative Enterprise (BEKRAF). Government representatives participated in the March 2019 study visit to the UK. DICE Indonesia has participated in the AVPN conference in Singapore in June 2019 and the Indonesian Development Forum (IDF), where the country's national planning agenda is set. The work focused in Surabaya is delivered on the basis of the Liverpool-Surabaya sister city agreement. In 2020 a partnership with West Java Provincial Government was formed with plans to sign a MoU between the British Council and West Java provincial government to cooperate in the creative economy.



Thailand

The Creative Hubs for Good programme in Thailand started in 2018 by supporting the Thai government in setting up criteria and providing capacity building training for university hub managers in order to support the development of university hubs across the country, which act as drivers for the local economy as well as social and cultural impact. Later on, the British Council expanded its hub network to cover community-based social impact as well as tech and art hubs, while exploring creative districts and creative cities agendas, which are key issues for Thai creative economy policies. The British Council has been engaged in policy development regarding creative districts and has been working with grassroots hubs for promoting the local creative economy, social impact and social innovation. This has been achieved through policy dialogues, capacity building, research and exchanges locally and with UK hubs and experts.

Working with hubs

The British Council in Thailand worked with 11 university hubs (hub managers) countrywide, delivered 9 seed grant funds and 2 collaboration grants.

In 2020, the social innovation hackathon in the Nang Loeng community in Bangkok promoted collaboration between Thai and UK hubs and the local community with two ongoing projects at present.

Strategic partnerships

The British Council Thailand worked with the University Creative Counsel Network (UCCN), which was established by the Government in 2017 in order to drive innovation-based economy through innovation hubs. It also worked closely with Creative Economy Agency (CEA), a public organisation established in 2019 to develop Thailand's Creative Economy, which is a key partner in Creative Hubs & Districts work through co-delivering workshops and forums and engaging in policy dialogues. Also, Designated Areas for Sustainable Tourism Administration (DASTA), a public organisation working on managing and developing areas for integrated tourism, has been an important partner in developing connection and collaboration between Liverpool and Suphanburi. For Social Innovation Hackathon, the key partners are Ford Resource and Engagement Center (FREC), a community-based agency of Ford Motors focusing on environmental preservation and neighbourhood development, and Urban Studies Lab (USL), a think-tank on urban development and placemaking.



The following is the overview of the country specific overall objectives and programme aims under the Creative Hubs for Good programme:

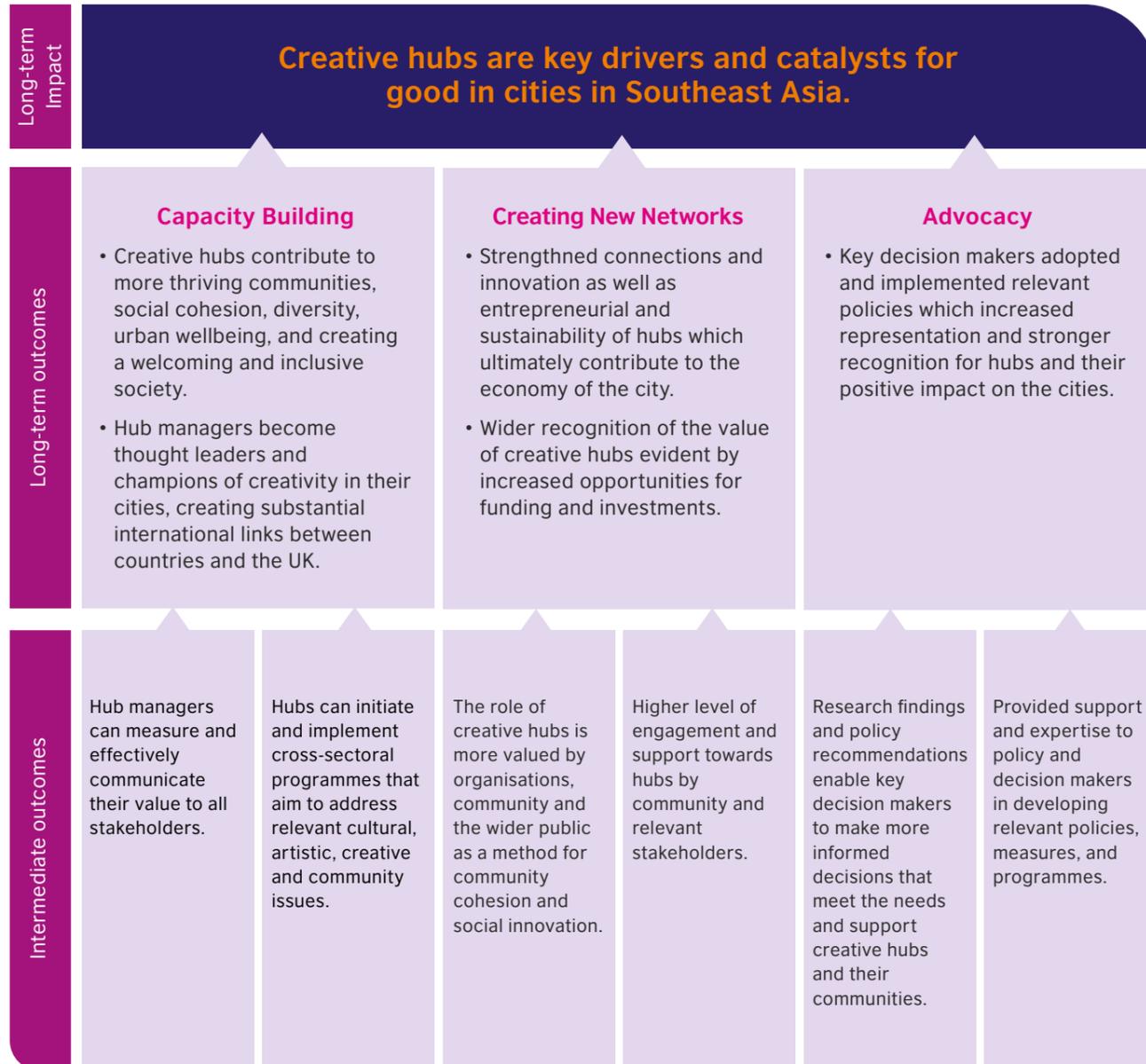
Country	SEA results and streams	Malaysia	Vietnam	Indonesia	Thailand	The Philippines
Name of programme	Creative Hubs for Good	Hubs For Good	Cultural and Creative Hubs Vietnam	Developing Inclusive and Creative Economies (DICE)	Creative Hubs for Good	Creative Innovators Programme (CIP)
Overall objective	To support creative hubs as key drivers and catalysts for good in cities in wSoutheast Asia.	The overall objective of the programme is to support creative hubs as key drivers and catalysts for good in cities.	To contribute to the creation of spaces which encourage and nurture freedom of artistic expression and promote the Vietnamese people's right to take part in cultural life.	To develop inclusive creative economies by working with creative social entrepreneurs, intermediaries, policy actors and others within the creative social economy.	Hub managers become thought leaders and champions of creativity in their cities , creating substantial international links between countries and the UK.	The Programme aims to contribute to more sustainable and impact-led creative hubs and provide an avenue for hub managers to respond to two main challenges: to build stronger organisations that can better support the creative industries; and to create more inclusive cities and communities.
Programme Aims	<p>Expected Result 2 For social impact – enable hubs to contribute to more thriving communities, social cohesion, diversity, urban wellbeing – creating a welcoming and inclusive society.</p> <p><i>This result is achieved through building hubs capacities and skills to develop, grow, sustain their business, and assist communities and various target groups which can result in social cohesion, inclusion and positive social impact.</i></p>	Built capacities for existing and future hub managers to support the development of hubs, which act as drivers for the local economy, as well as having a social and cultural impact.	Cultural and Creative Hubs improved capacity in management, self-determination, and arts and creative skills, to work with artists and creative practitioners in creating and implementing inclusive cultural activities and training in the arts and creative skills for communities, in particular marginalised communities in urban and semi-rural contexts.	Promising young leaders from creative and social enterprises improved knowledge, skills, networks and support for innovating and/or growing their enterprise. Targeting women and girls, young people, people with disabilities and marginalised groups.	Improved capacity of creative hubs in running hubs and generating impact through their work.	Creative hubs in the Philippines became influential drivers of the creative economy, innovation, and social inclusion.
	<p>Expected Result 1 For economic impact – strengthen connections and innovation; entrepreneurial and sustainability of hubs, ultimately contributing to the economy of the city.</p> <p><i>This result is achieved through strengthening networking among hubs and between hubs and other stakeholders which can result in better innovation and improved entrepreneurship.</i></p>	Local hubs are connected to each other and to international hubs for support, exchange and collaboration.	Established a formal, active network of hubs across Vietnam that supports the development of emerging hubs through twinning and mentoring with established hubs, and through connection with the European Creative Hubs Network (ECHN).	Intermediaries have been supported to increase their capacity to support CSEs.	Created a social innovation tool which has positive impact on communities and/or society in terms of socio-economic and cultural development.	The Philippines creative economy is recognised globally through strengthened trade, policy, and creative industries, attracting further investments.
	<p>Expected Result 3 For cultural impact – influence key stakeholders about favourable policies, advocacy, increased representation, stronger recognition for hubs and positively impacting cities.</p> <p><i>This result is achieved through relevant research, policy dialogue and advocacy initiatives which can result in better recognition of the role and importance of creative hubs.</i></p>	Supported long-term impact measurement and research to demonstrate the value and impact of hubs at the policy level, while working with independent hubs for advocacy, network building, and co-creation.	Strengthened government support and official recognition of the important role that hubs play in safeguarding freedom of artistic expression and creativity in civil society.	Policymakers and people of influence are systematically engaged to increase their awareness and knowledge about the role of Creative and Social Enterprises (CSE).	Demonstrated the value and impact of university hubs to Thailand's creative economy as well as society. Value and impact of hubs, and British Council's role is advocated to a wider public.	Increased collaboration and understanding between the PH and the UK.

3 Theory of Change

The Creative Hubs for Good programme Theory of Change (ToC) is based on three programme streams that are common to all five SEA countries and reflected in the long-term impact:

Creative hubs are key drivers and catalysts for good in cities in Southeast Asia.

The long-term impact is the result of the successful implementation of three long-term outcomes of the Creative Hubs for Good programme that are causally linked to the three programme streams. Achievement of each long-term outcome is linked to successful implementation of intermediate and short-term outcomes that also focus on the three programme strands.



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Each long-term outcome has its critical assumptions that must be in place for the intervention to be successful and to lead to achievement of the targeted outcomes.

The following is the Creative Hubs for Good programme Theory of Change.

Stream	Activities	Short-term outcomes	Intermediate outcomes	Long-term outcomes (Expected results)	Long-term impact	Assumptions
Capacity Building	<ul style="list-style-type: none"> - Support knowledge, capacity and skills building of creative hubs and their stakeholders through training, workshops, mentorship, coaching and seminars. - Provide seed fund grants and/or fellowships to creative hubs. - Support development of relevant toolkit, manuals and guides that enable knowledge sharing. - Create opportunities to engage with local, regional, and international trainers, experts, capacity and knowledge building institutions. 	<ul style="list-style-type: none"> - Hub managers have increased knowledge, skills, and capacity in managing and growing hubs activities. - Creative hubs are capable of transferring their knowledge to other hubs, their partners, and communities in which they work. - Seed funding enables co-creation of arts and creativity programmes. 	<ul style="list-style-type: none"> - Hub managers can measure and effectively communicate their value to all stakeholders. - Hubs can initiate and implement cross-sectoral programmes that aim to address relevant cultural, artistic, creative and community issues. 	<ul style="list-style-type: none"> - Creative hubs contribute to more thriving communities, social cohesion, diversity, urban wellbeing, and creating a welcoming and inclusive society. - Hub managers become thought leaders and champions of creativity in their cities, creating substantial international links between countries and the UK. 	Creative hubs are key drivers and catalysts for good in cities in Southeast Asia	<ul style="list-style-type: none"> - Content of capacity building activities is relevant for growth and development of creative hubs regardless of their level of development. - Cascading training are adjusted to needs of other hubs and local partners. - Mechanisms for distribution of toolkits and knowledge building material are in place.
Creating New Networks	<ul style="list-style-type: none"> - Support networking among hubs and between hubs and other stakeholders (at the country level, across the region, and internationally). - Support development of official networking platforms and creative hubs directories. - Organise study and exchange visits to UK and within SEA region and promote partnerships. - Support, organise and facilitate relevant national and international forums and conferences. 	<ul style="list-style-type: none"> - Increased communication and collaboration among hubs and between hubs and other stakeholders. - Relevant stakeholders and communities gain insights and better knowledge about creative hubs and their role in economic, civic and social development. 	<ul style="list-style-type: none"> - The role of creative hubs is more valued by organisations, community and the wider public as a method for community cohesion and social innovation. - Higher level of engagement and support towards hubs by community and relevant stakeholders. 	<ul style="list-style-type: none"> - Strengthened connections and innovation as well as entrepreneurialism and sustainability of hubs which ultimately contribute to the economy of the city. - Wider recognition of the value of creative hubs evident by increased opportunities for funding and investments. 		<ul style="list-style-type: none"> - Different levels of creative hubs proactivity, engagement, and access to platforms and directories affect the level and efficiency of networking. - Unclear ownership over online platforms after the project ends affects its further functionality.
Advocacy	<ul style="list-style-type: none"> - Support development of sectoral research studies and relevant situation analysis. - Establish contact with relevant government bodies, think-thanks, donors, and universities. - Organise policy dialogues and other advocacy events, and present findings and recommendations to well selected audience. 	<ul style="list-style-type: none"> - Conducted relevant research analysis and developed policy recommendations in cooperation with UK and national experts and researchers. - Engaged key decision makers, gained knowledge and started to create positive outlook on hubs and their role in economic, civic, and social development. 	<ul style="list-style-type: none"> - Research findings and policy recommendations enable key decision makers to make more informed decisions that meet the needs of and support creative hubs and their communities. - Provided support and expertise to policy and decision makers in developing relevant policies and programmes. 	<ul style="list-style-type: none"> - Key decision makers adopted and implemented relevant policies which increased representation and stronger recognition for hubs and their positive impact on the cities. 		<ul style="list-style-type: none"> - Research findings are contextualised. Strategic and policy recommendations are country specific. - Findings and recommendations are properly disseminated and adequately presented to key decision makers.

4 Achievement of the Creative Hubs for Good programme

For better understanding and interpretation of the results achieved during the implementation of the Creative Hubs for Good programme, a few factors should be taken into consideration:

- during implementation of the programme in 2018 and 2019, various creative hubs across SEA region gained valuable and useful information, knowledge and skills. However, when the time came for them to start applying the newly gained knowledge and to cooperate on relevant initiatives, they had to adapt to Covid-19 related lockdowns, closures of their venues, cancellation of their activities, and to some extent swapping physical performance spaces for virtual ones.
- during 2020, creative hubs in SEA region, like anywhere else in the world, were testing their resistance by applying coping approaches and in the majority of cases operating in survival mode. The venue-based sectors (such as museums, performing arts, live music, festivals, cinema, etc.) are the hardest hit by social distancing measures.
- various activities implemented in five SEA countries as well as indicators used for measuring country-specific results might affect the overall measurement of the collective impact of the Creative Hubs for Good programme.

The following chapters present quantitative and qualitative data summarised at the country and regional level. Results are presented at the short-term outcome and intermediate outcome level. Several case studies provide qualitative information about:

- impact on partnership development,
- impact on collaborative project between hubs (SEA-SEA or SEA-UK),
- impact on hub resilience (Covid related),
- impact on city/community/sector.



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Short-term outcomes – basic information

Short-term outcomes are results achieved immediately at the end of the Creative Hubs for Good programme. They are mainly linked to the implementation of programme activities and are focused on changes in awareness, knowledge and understanding of the participants who took an active part in the implementation of activities.

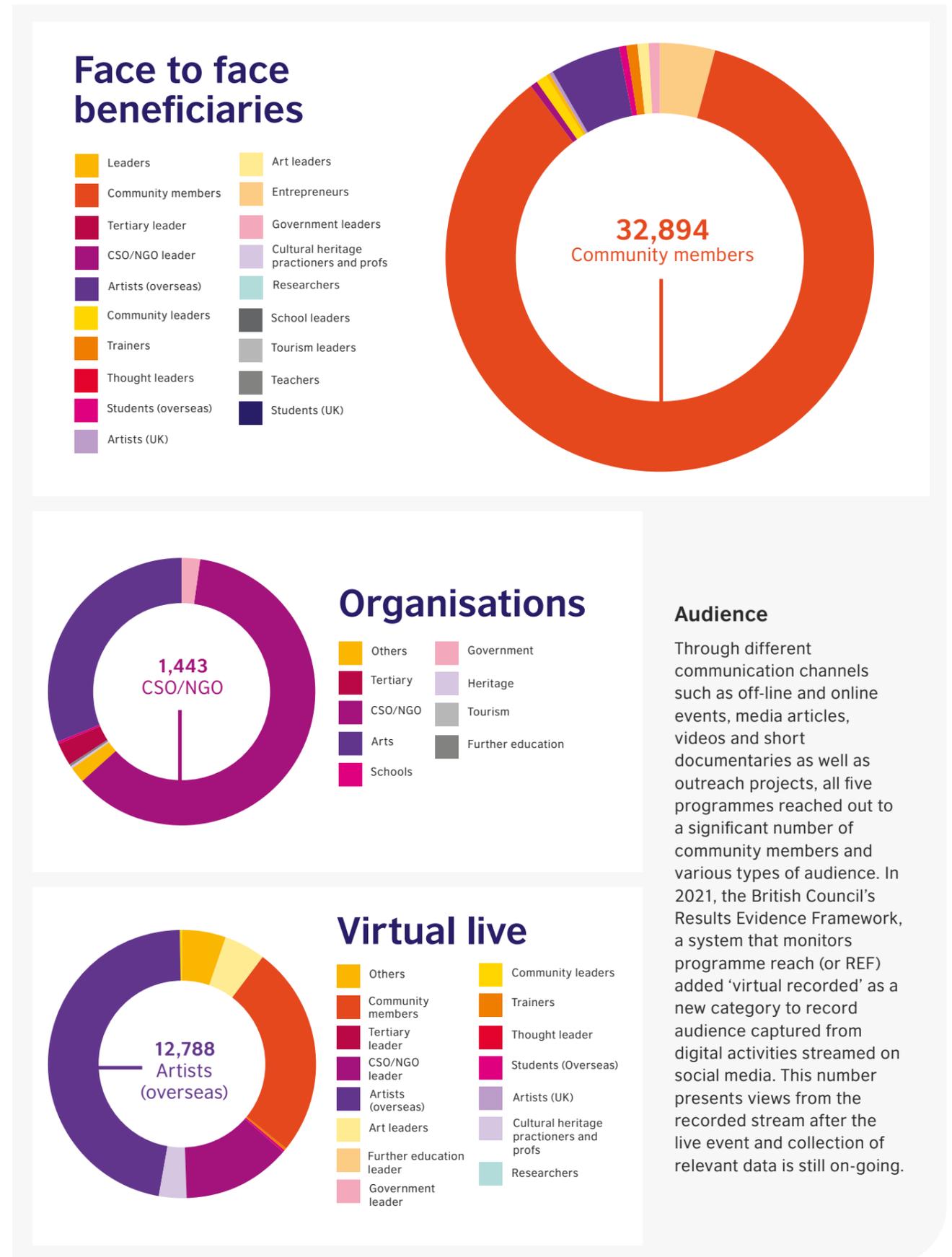
Beneficiaries

The Creative Hubs for Good programme focused on two key groups of beneficiaries:

1. **individuals** – hub leaders (managers, owners, founders), artists, educators, students, researchers, community members, thought leaders, and
2. **organisations** – representatives from government agencies/bodies, CSO/NGOs, arts organisations, education institutions.

Through various programme activities in the period 2018-2021, the Creative Hubs for Good programme engaged with 62 creative hubs as core beneficiaries, and directly involved 67,061 off-line and virtual live beneficiaries across five participating countries i.e. individuals and representatives from relevant organisations.

Table 1: Number of direct beneficiaries – individuals and representatives from relevant organisations



Audience

Through different communication channels such as off-line and online events, media articles, videos and short documentaries as well as outreach projects, all five programmes reached out to a significant number of community members and various types of audience. In 2021, the British Council's Results Evidence Framework, a system that monitors programme reach (or REF) added 'virtual recorded' as a new category to record audience captured from digital activities streamed on social media. This number presents views from the recorded stream after the live event and collection of relevant data is still on-going.

Media mentions

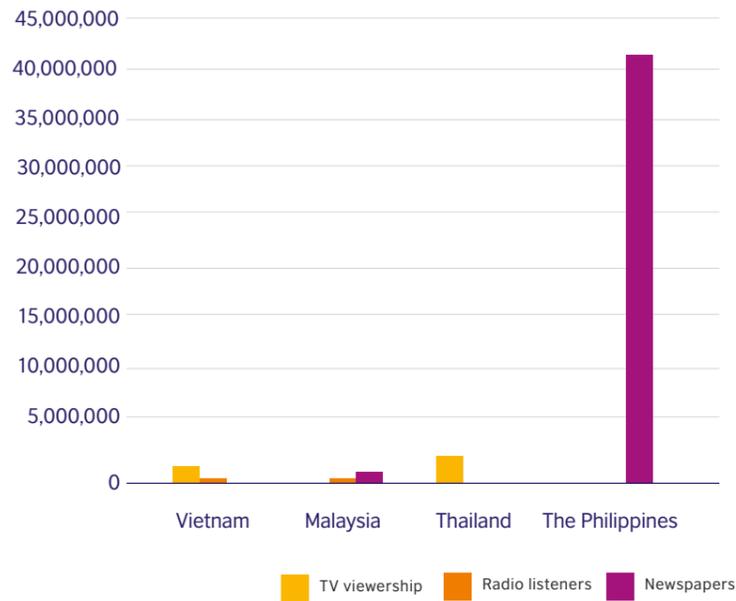
REF provided a summary of media mentions data that refers to the circulation/viewership of publications and media outfits that mentioned the British Council's project. Table below presents data for Malaysia (2020/2021), Vietnam (2018-2021) and Thailand (2018-2021).

Table 2: Media mentions

	Vietnam	Malaysia	Thailand	The Philippines
TV viewership	1,534,500	•	1,929,750	•
Radio listeners	279,000	300,000	•	•
Newspapers	•	915,412	•	41,271,362
Total (2018-2021)	1,814,970	1,215,412	1,959,120	41,271,362

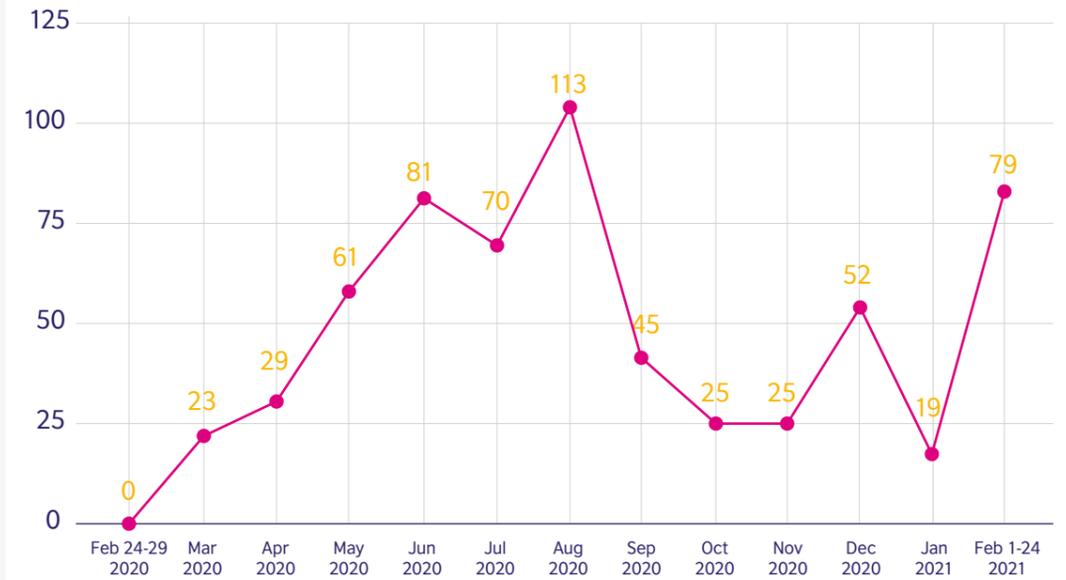
Source of information: Results Evidence Framework (REF) SEA Hubs

Media mentions

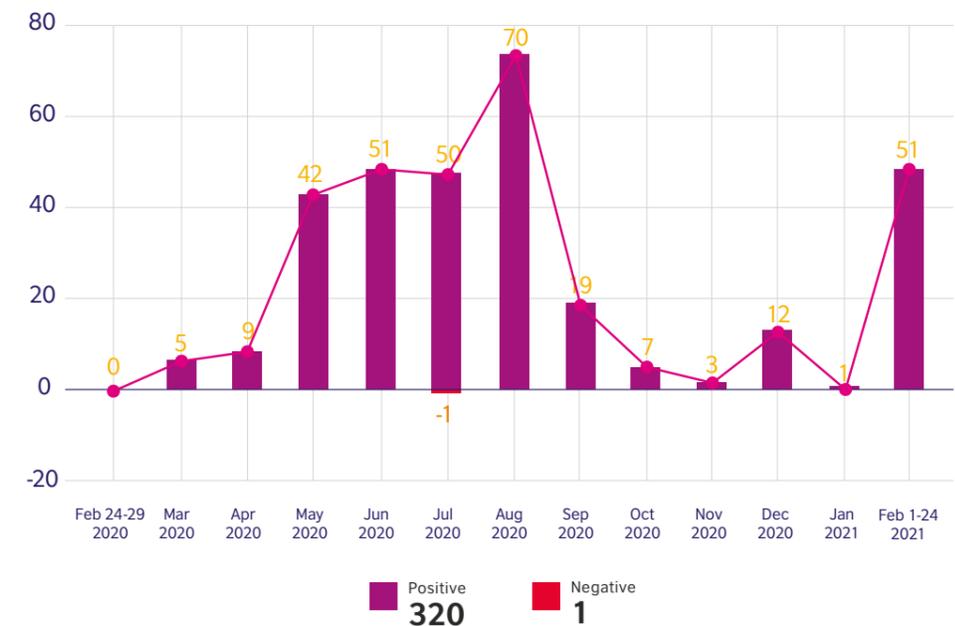


In addition, the British Council commissioned development of the Media Exposure analysis that shows the total mentions (a combination of social mentions and news¹) over time across the 5 countries in the period from 24 February 2020 till 24 February 2021. There was a total of 647 media mentions during given time. Following graph shows trending of aggregated media mentions.

¹ #CreativeHubsforGood, #HubsforGood, "Creative Hubs for Good", "Hubs for Good", "Creative hubs" (SEA region only)



Overall media sentiments, towards the programme show that the Creative Hubs for Good programme has been seen as an overwhelmingly positive initiative across all five countries.



Geographies covered by programme activities

The programme was implemented in 37 cities in different parts of participating countries, gathering individuals and organisations from an even bigger number of places that surround these cities. Each of the five participating countries applied a different approach in selecting geographical coverage of their activities according to their capacities, identified needs among creative hubs as well as other resources. While some countries, like Indonesia, decided to centralise all activities in Surabaya city and made it a source of knowledge, information, skills and networking for all stakeholders interested to take part in the programme implementation, others like Malaysia and Vietnam decided to focus on different regions within their countries.

In total Malaysia covered four cities, the Philippines, seven cities, Vietnam, eight cities, Thailand 17 cities and Indonesia, one city.

17

Thailand

- Bangkok
- Buriram
- Chiang Mai
- Chiang Rai
- Khon Kaen
- Lamphun
- Nakhon Si Thammarat
- Nan
- Sakon Nakhon
- Songkhla
- Sukhothai
- Suphan Buri
- Pattani
- Phayao
- Phitsanulok
- Phrae
- Uttaradit

9

Vietnam

- Buon Me Thuot
- Da Lat
- Da Nang
- Dak Lak
- Hai Phong
- Hanoi
- Ho Chi Minh City
- Hue
- Ninh Binh

7

The Philippines

- Cebu
- Davao
- Makati
- Marikina
- Naga
- Sta. Rosa
- Quezon City

4

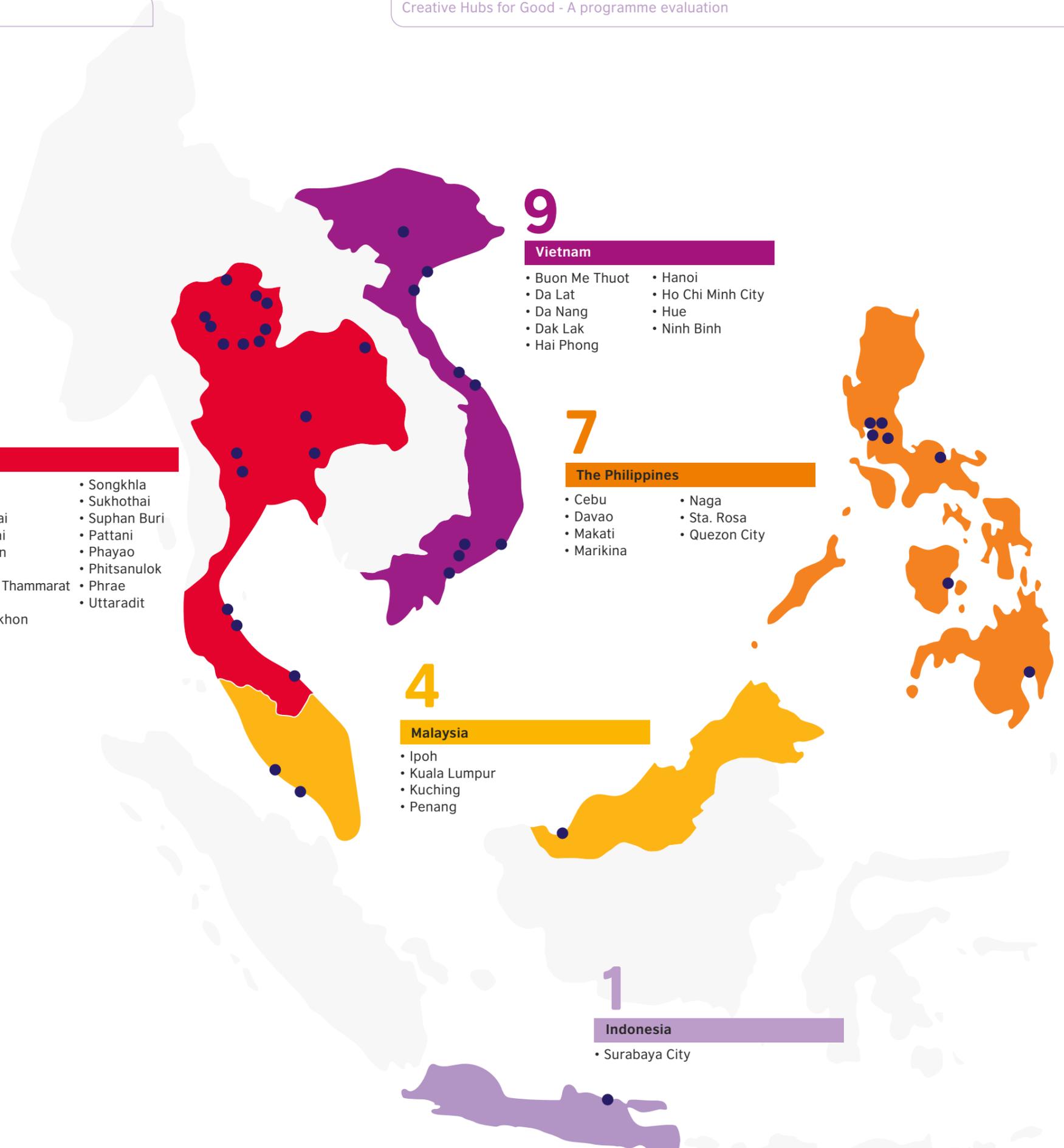
Malaysia

- Ipoh
- Kuala Lumpur
- Kuching
- Penang

1

Indonesia

- Surabaya City



Regional platforms supported

Apart from country specific event organised during implementation of the programme, the following are six regional events that were open for participants from all SEA countries:



© British Council

ASEAN Creative Cities Forum and Exhibition, 2017 (The Philippines). The forum highlighted the potential of the creative industries in driving forward the country's economy by generating growth, diversity, income and employment through partnerships and collaboration among the ASEAN community.



© British Council Thailand

Regional Forum on Creative Hubs and Cities, 2017 (Thailand). The forum explored the concept of creative hubs and how they contribute to creative cities. It also discussed the value of arts and culture relating to the question of culture and cities, as well as policy support for the growth and development of creative economy.



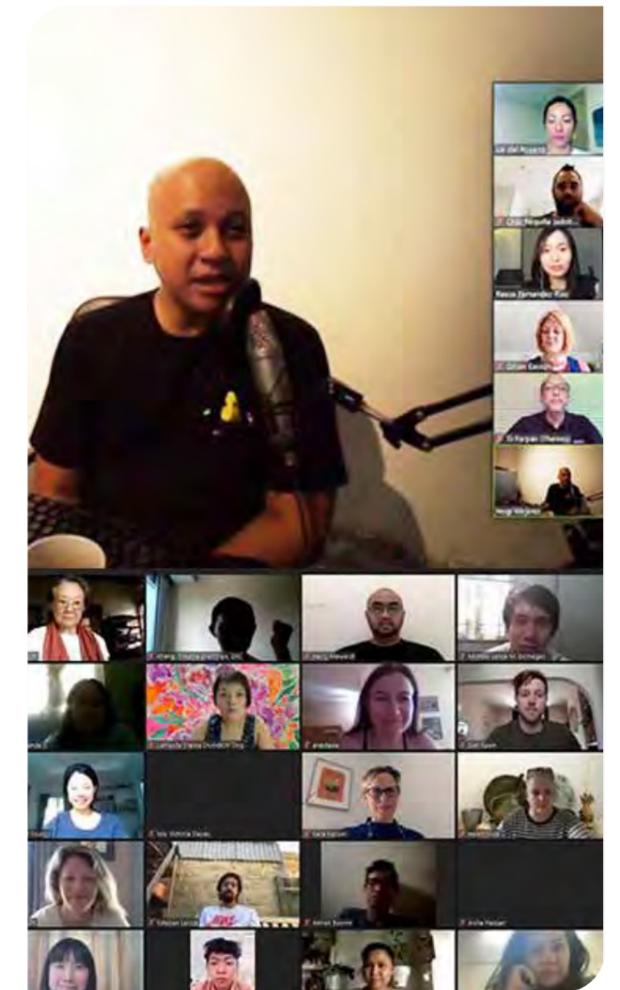
© Malaysia Hubs for Good, IFACCA, 2019

Hubs for Good, International Federation of Arts Councils and Culture Agencies (IFACCA), 2019 (Malaysia). The conference brought together leading policy makers, researchers, managers and practitioners from the arts and culture sector from around the world to address to examine how governments, cultural organisations, creative practitioners, and citizens can – and do – work together to actively lead change.



© British Council

Asian Venture Philanthropy Network (AVPN) Conference 2019, (Singapore). The conference brought together a diverse group of funders and resource providers from around the globe to take part in the largest gathering of social investors in Asia with an aim to ensure social investors are best equipped to address key social challenges facing Asia today and in the future.



© British Council

Communities of a New Future webinar series – Covid-19 response, 2020. A series of creative hub conversations is a three-part gathering of creative hub managers and community leaders. It aims to provide a platform where creative sectors can share, connect and build a community of trust amidst an unprecedented, global crisis. Following are three online forums:

1. Inspiring Resilience
2. Lessons on Digital Transformation
3. Reimagining the Future of Creative Hubs, 2020

Short-term outcomes – Capacity building

The Creative Hubs for Good programme provided creative hubs and other beneficiaries across SEA region with an opportunity to actively participate in the following capacity building activities:

1. capacity building training and workshops
2. seed grants/fellowships
3. use of tools, manuals and guidelines, and
4. digital platforms.

Capacity building training and workshops conducted

A total of 57 off-line and online training, workshops, sharing sessions and webinars were conducted in five participating countries focusing on building and strengthening knowledge, understanding, capacities and skills of individuals and organisations in the following areas of their work: creative sector ecosystem, management, funding, creative entrepreneurship, inclusive arts, creative skills, legal, etc.

Table 3: Capacity building activities – training, workshops, retreats

Malaysia	The Philippines	Vietnam	Thailand	Indonesia
<p>1 workshop - creative hubs' ecosystem workshop</p> <p>1 management of creative hubs workshop</p> <p>1 funding workshop</p> <p>1 Learning Lab and Resilience workshop</p> <p>5 seed funding workshops: social media and engagement, media training, branding exercise, rethink spaces and interactions and legal guidelines for hub leaders</p> <p>5 sharing sessions to hubs cohort</p>	<p>2 hub leadership workshops</p> <p>1 workshop on Sharing Learning with your Community</p> <p>1 Creative Skills Bootcamp</p> <p>6 mentorship sessions per fellow over a year, on leadership, sustainable development, design thinking, entrepreneurship, strategic thinking</p>	<p>2 hubs management workshops</p> <p>2 inclusive arts workshops</p> <p>2 culture and creative skills workshops</p> <p>1 legal briefing session</p> <p>17 bespoke online learning courses</p> <p>4 thematic webinars in response to Covid-19</p>	<p>1 training on hub management</p> <p>1 community workshop on cultural mapping</p> <p>1 social innovation hackathon</p>	<p>1 workshop in June 2019 in Surabaya with topics on Leading your Hub, Connecting your Hub and Building your Hub</p> <p>1 coaching Retreat which included reflections on the Learning in Action, Evaluation and Peer Review.</p>
14	10	28	3	2

Total: 57

Number of trainings, workshop, retreats



Participants at these capacity-building activities reported various benefits for their professional development and development of their hubs/organisations.

Final evaluation² showed that during the past three years of the programme implementation in Malaysia:

- Malaysia**
- 76%** of creative hubs visibly improved their knowledge about the creative hubs' ecosystem in Malaysia compared with the beginning of implementation of the Hubs for Good programme.
- 61%** of creative hubs that participated at the workshop noticed visible improvements in knowledge about their hub's role in growing their creative community of artists and collaborators.
- 77%** of hubs reported visible and initial improvements in understanding the importance of sound business models and improving their presentation skills for fundraising and funding applications.

Evaluation in Vietnam³ showed that:

- Vietnam**
- 93%** of participants have more knowledge on income generation (including fundraising strategy, earning income).

86% of participants have more knowledge on strategic planning and implementation.

Evaluation in the Philippines⁴ showed that:

- The Philippines**
- 77%** of respondents positively changed their funding practices after attending workshops.
- 93%** of respondents improved knowledge relevant for hub management.
- 100%** All respondents during previous year have actively given support to or received support from at least 2 cultural or creative hubs in the Philippines.
- 100%** All respondents better understand the role of hubs in a creative ecosystem.

Apart from conducting capacity building activities for the key hubs in each of five countries, a series of 45 cascade training, workshops and/or lectures were conducted for other creative hubs, artists and members of hubs communities. The aim of this training was to raise their awareness, knowledge and skills regarding various topics that are relevant for the future development and growth of the creative sector in participating countries.

² Hubs for Good Malaysia, Evaluation Report, March 2020
³ Cultural and Creative Hubs Vietnam, Interim Technical Report 01/04/2019 – 31/03/2020
⁴ Creative Innovators Programme - Post fellowship survey, 2020



Photo © Malaysia Hubs Exchange

Table 4: Cascading capacity building activities

Malaysia	The Philippines	Vietnam	Thailand	Indonesia
<p>2 public sessions for artists: legal rights and intellectual property (Kuching).</p> <p>2 workshops for visual artists on creating efficient digital media marketing material (Selangor).</p> <p>1 workshop on Rethinking Public Relations (Kuching).</p> <p>1 sharing session on management issues (Ipoh).</p> <p>5 sharing sessions of hubs' seed funding projects to cohort hubs.</p>	<p>14 new workshops created and cascaded by six key hubs to 113 creative entrepreneurs and artists, through Creative Skills Bootcamp (topics on pitching, accounting, telling your stories, etc.).</p>	<p>9 cascade training programmes delivered by members of the 6 key hubs to 168 managers, artists and creatives from 105 hubs across Vietnam.</p>	<p>1 workshop on self-assessment & evaluation.</p> <p>2 festivals supported annually.</p>	<p>8 focus group discussions with Pentahelix with Surabaya Creative Network.</p>
11	14	9	3	8

Total number of training and workshops: 45

Grants and scholarships delivered

A total of 71 grants and scholarships delivered across five participating countries aimed to increase the capacity of creative hubs and hubs managers in specific areas of their work which once advanced could contribute to future development and sustainability of their activities and results.

Table 5: Grants and scholarships

Malaysia	The Philippines	Vietnam	Thailand	Indonesia
<p>5 seed grants</p>	<p>2 UK-SEA collaboration grants</p> <p>10 sharing grants</p>	<p>9 grants for community outreach projects</p> <p>12 small grants for cultural and creative events</p>	<p>2 UK-SEA collaboration grants</p> <p>9 seed grants</p>	<p>3 UK-SEA collaboration grants</p> <p>15 seed grants</p>
3 scholarships				
8	12	21	11	18
Total: 71				

Malaysia

In March 2020, five creative hubs in Malaysia were awarded seed funding grants that aimed to strengthen organisational capacity of creative hubs and advance professional development of hub managers in areas such as: social media, audience engagement, mass media and public relations, branding and legal. The following are a few examples of how these grants influenced the work of grantees hubs.

Through the British Council seed fund grants, HAUS Kuching conducted two public sessions for artists to help them better understand their legal rights and address any concerns that may arise regarding intellectual property. They also produced a digital legal handbook for artists and hub managers that can be shared within the Hubs for Good network and made it available as a resource on the Creative Hubs Malaysia Website.

Rimbun Dahan coordinated two types of workshops: 'Mass Media Training for Art Makers' and 'Improving Online Visibility for Cultural Practitioners'. The aim of these workshops was to assist visual artists and dance artists to promote and present their work to a more general audience, by creating efficient digital media marketing material and improving visual artists' and dance artists' capacity to craft and deliver narratives more clearly and accessibly in interviews.

New Naratif strengthened their internal social media skills, which resulted not just in an increase of the followers' count, but also in creating a social media toolkit that was shared with the Hubs for Good network.

The Philippines

A fellowship was designed as a core element of the hubs programme in the Philippines.

In June 2018 a selection panel composed of artists and creative industry leaders selected 15 creative hub leaders from the Philippines to become Creative Innovators Fellows. The Fellows underwent a professional development programme for over a year. The Fellowship included a hub management training by Nesta, the UK’s innovation foundation; a study tour in the UK; a creative skills bootcamp by Thames International and Apl.de.Ap Foundation; mentoring sessions; and network-building activities within the Philippines, ASEAN and the UK. The following are a few examples of benefits that fellows reported during the post-fellowship survey.

Programme fellows learned to be more holistic, being mindful about what’s required of a leader and how to empower their team and work as a community builder. Also, some hubs had never thought of seeking funding internationally, but after the programme they said it was something they started to actively look at. They learned that there is funding available for creatives worldwide, but that it requires commitment and work to access. They also learned that funding isn’t necessarily just about business or money, but about looking for partners with shared goals and visions, building trust.

Vietnam

Pro-active Audience Network (PAN) is a community outreach project initiated by Hanoi Grapevine with the aim to create opportunities for the audience to approach, learn, share and enjoy arts and cultural events. The objective is to develop an audience network for the arts in Hanoi, reducing any gaps or barriers that might have been created by limited exposure to the arts, and making the arts more accessible to the audience.

The project has been active for over a year since April 2019, with regular online and off-line events connecting people and the arts. To date, the project reported to have reached over 29,000 audience members through both their off-line events and online platforms. With their unique mission of connecting the audience with the arts, the project collaborated with most art spaces in Hanoi, including Manzi, VICAS Arts Studio, AgoHub, Matca, and many others. Hanoi Grapevine sees PAN as a long term programme that will move beyond the life that was originally intended for the CHV project, as the audience network built through PAN continues to grow and is sustained by their own activities. They continue to receive funding from other sources such as the Japan Foundation and the VINCOM Centre for Contemporary Arts.

Thailand

In Thailand, grants have been given to support hub activities in a number of cities in order to raise awareness and enable city-level dialogue on the role of creative hubs in creating social and economic impact. One particular grant was given to assist a local hub to work on a media campaign in order to promote its work for wider public recognition. Other grants allowed research activities and exchanges between Thai hubs and UK hubs at local, national, and international level. Collaboration grants, in particular, enabled Thai and UK hubs to work together on community-based projects which improved understanding and co-creation between the UK and Thailand.

Indonesia

The Surabaya grant programme aim was to provide access to funding for creative hubs in Surabaya which will contribute to further development of the creative ecosystem of the city and especially activities that target four DICE target groups – women and girls, young people, people with disabilities and marginalised communities. The grant was launched through a restricted call and three hubs were selected – Surabaya Creative Network, SUBstitute Makerspace and C20 Library & Collabtive. Surabaya Creative Network’s project with grassroots communities in Lawang Seketeng became a role model project for the Surabaya city government in how to develop the creative economy in marginalised areas. SUBstitute Makerspace’s project supported people with disabilities and built their creative skills for employability, which was the first project of its kind in Surabaya. Over time SUBstitute became an advocate for accessibility and inclusivity issues in Surabaya.

C20 Library & Collabtive collaborated with Redock Liverpool in developing ‘P3K - Creativity Survival Toolkit’ which is a toolkit that helps young people establish their creative business. Research has shown that in Surabaya, many graduates prefer setting up a business instead of working for others, yet they lack the technical knowledge/legal literacy of how to set up a business.

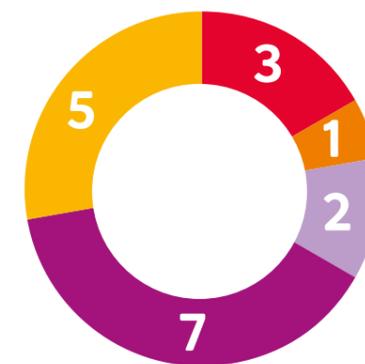
Tools and guidelines developed for creative hubs ecosystem

A total of 18 different types of tools and handbooks were developed by creative hubs and other organisations during the implementation of the Creative Hubs for Good programme. Their overall aim was to share information and knowledge with the wider creative hub’s ecosystem in their countries and at the international level. They covered topics such as legal status and property rights, social media, use of space, mapping of stakeholders, programming, funding, reporting, etc.

Table 6: Tools and handbooks developed

Malaysia	The Philippines	Vietnam	Thailand	Indonesia
<ul style="list-style-type: none"> - Digital legal handbook for hubs and templates - Social media toolkit - Guide for performance spaces - Media training guides - Hubs toolkit – mapping of stakeholders and ecosystem, legal and registration procedures, tax issues, programming, funding, reporting 	<ul style="list-style-type: none"> - Shoe Business Toolkit: Developed for aspiring footwear entrepreneurs to help jumpstart their brand 	<ul style="list-style-type: none"> - Cultural and Creative Hubs Legal Status Registration Toolkit - 4 training toolkits - 2 series of videos of cultural practitioners sharing knowledge and experience. 	<ul style="list-style-type: none"> - Creative Hubkit (Thai version) - Creative Hub Leader’s Toolkit (Thai version) - Self-Assessment Evaluation Framework for Creative Hubs (to be launched globally) 	<ul style="list-style-type: none"> - P3K - Creativity Survival Toolkit - #DIREKTORI guide of Creative Hubs and Creative Communities in Indonesia (with Whiteboard Journal)
5	1	7	3	2

Total: 18



Number of tools and handbooks developed

All guidelines and toolkits produced by creative hubs or other stakeholders during the implementation of the programme are available on a different website for the use of the national, regional and global creative hubs’ ecosystem.



Digital platforms

Digital platforms aim to share relevant information and knowledge, connect creative hubs to each other and with other stakeholders, and raise awareness of them to policy and decision-makers, potential funders, donors and investors as well as the general public. Therefore, the role of digital platforms is cross-cutting i.e. they contribute to all three streams of the Creative Hubs for Good programme – capacity building, networking and advocacy.

The following is a table with a list of creative hubs related websites developed during implementation of the programme:



© Malaysia Capacity Building Workshops

Table 7: Creative Hubs for Good programme related websites

Country	Website	About / Hosted by
Malaysia	<ul style="list-style-type: none"> Creative Hubs Malaysia - https://creativehubs.my/ 	Creative Hubs Malaysia brings creative networks together to build long-term benefits for communities. The website is hosted by the Universiti Malaya.
The Philippines	<ul style="list-style-type: none"> Creative Hubs Archipelago Mapping https://designweek.designcenter.ph/hubs/ ManoMano - http://manomano.ph/home/ - website is developed as part of a collaboration grant Poblacion Manila's art and cultural map - https://i-discoverasia.com/poblacion-manila/ (mobile app) 	<p>The Creative Hubs Archipelago Mapping Platform is a visualization of the burgeoning ecosystem of creative hubs in the Philippines. It is hosted by Design Center of the Philippines.</p> <p>For the first edition, CraftMNL collaborated with Manchester Craft and Design Center.</p> <p>Neighbourhood creative space mapping was done by Pineapple Lab in Makati City.</p>
	Vietnam	<ul style="list-style-type: none"> Creative Hubs Initiative - https://creativehubs.vn/	Vietnam's Creative Hub Initiative – ViCHI is founded as a multiple purpose incubator to connect, motivate, advocate creative hubs and hence Vietnam's emerging creative industry. It is hosted by the British Council.
Indonesia	<ul style="list-style-type: none"> Direktori - https://www.whiteboardjournal.com/tag/direktori/ 	Directory of creative hubs in Indonesia is hosted by Whiteboard Journal.

Short-term outcomes – Networking

Events organised or supported by the British Council

A total of 31 different events were organised or supported by the British Council during the three-year-long implementation of the Creative Hubs for Good programme. These events range from off-line and online national and regional forums, symposiums, conferences, panels and media engagements. They enabled exchange of relevant information and ideas among hubs and other stakeholders that have a common profession or professional/sectoral interest. Networking contributed to knowledge building, awareness raising and establishment of potential collaborations and partnerships among participants which might lead to improvement of their organisational capacities, quality of programmes created and implemented by creative hubs and quality of content and services provided to their audiences and community members.



© Malaysia Forums

Table 8: Numbers and type of events

Type of event	Malaysia	The Philippines	Vietnam	Thailand	Indonesia
<ul style="list-style-type: none"> Forums Symposiums Conferences Media Engagement 	Regional forum (2019) Communities of a New Future 3 online regional forums (2020) Programme digital launch event (2020)	4 conferences <ul style="list-style-type: none"> ASEAN Creative Cities Symposium and Exhibition (2017) Communities of the Future, (2018), Creative Communities Unite Drivers of Change (2021) 3 Media engagement activities	2 launch events (2018) National symposium – The Role of Cultural and Creative Hubs in the Creative Economy (2018) 1 networking event (2018) 1 networking event (2019) 2 policy dialogue events (2019)	Cities of Culture Exchange Forum: From Liverpool to Bangkok (2018) Regional Forum on Creative Hubs and Cities (2017) 2 Creative Hub Roundtables (2020) 2 Creative Hub Online Networking (2020) 2 media partnerships	Indonesia Development Forum (2019) IDEA Fest Creative Hub Panel (2019)
Public lectures				2 University Lectures on Creative Cities & Creative Economy (2019, 2020)	
Total per Country	5	7	7	10	2

Total: 31

Exchange visits to UK

The aim of exchange visits to the UK was to enable creative hubs, their managers, and other participants to improve their knowledge, to exchange ideas, positive and negative practices and experiences, to improve programme quality and effectiveness of their operations.

Eight exchange visits were organised during three years of the programme implementation and 42 representatives of creative hubs, universities and relevant government institutions benefited from visits to 118 hubs and their representatives that are based in nine cities across the UK.



Table 9: UK Exchange programme

	Malaysia	The Philippines	Vietnam	Thailand	Indonesia
Participants	<p>3 hubs</p> <p>4 members from Universiti Malaya (UM)</p>	<p>15 hubs</p> <p>3 government directors</p> <p>2 project partners from Thames University</p> <p>4 hub leaders attended the 'Wild Conference'</p>	<p>6 cultural and creative hubs</p>	<p>3 hubs</p> <p>1 ministerial delegation</p>	<p>3 creative hub</p>
Total number of training and workshops: 42					
Cities visited	<p>- Hubs visited London, Manchester, Birmingham and Liverpool</p> <p>- UM members visited London and Cardiff</p>	<p>Manchester (Salford), London, Leeds</p>	<p>London, Liverpool, Brussels, and Leuven</p>	<p>London, Birmingham, Manchester, Cardiff, Bristol</p>	<p>London, Manchester, Liverpool</p>
Total number of visited cities: 9					
Hubs visited	<p>15 UK hubs visited by Malaysian hubs</p> <p>13 UK hubs visited by UM</p>	<p>64 hub managers and entrepreneurs (through visits and networking events)</p>	<p>9</p>	<p>15</p>	<p>2</p>
Total number of visited UK hubs and their representatives: 118					

Malaysia

During the UK Exchange visit three creative hubs from Malaysia significantly improved their understanding of various management issues and used the opportunity to brainstorm and test some of their ideas with experienced UK hubs.

Mere.ka learned about the importance of data collection and evidence-based storytelling about the work of creative hubs and the impact that they have on people's lives. The notion that the development of creative hubs comes in phases (instead of all at once, which has been one of the management flaws of various creative hubs) helped them to do better prioritising, planning, fundraising, and overall implementation of activities.

HAUS Kuching used the opportunity to discuss their own and various other management frameworks and business development models, as well as to get recommendations on how to manage creatives without being overbearing.

Participants from the University Malaya emphasised their improved knowledge in telling a good story and how to use a story to give your hub a sense of purpose.

The Philippines

Due to the current economic status of local communities, there is a need to ensure equal access to empowerment opportunities in terms of livelihood. The Marikina-based creative hub for footwear design and development, Zapateria, introduced the concept of a potentially sustainable community development programme entitled Silong Silong with their UK creative hub partner, I Can Make Shoes. During a UK study tour with the British Council, Zapateria's founder met Amanda Overs, the founder of I Can Make Shoes. From

founding their own hubs to carrying the drive of imparting knowledge about shoemaking, both women discovered for themselves a common ground in shoe making and in their shared values as well.

Using Marikina City's well-known identity as the Philippine shoe-making capital, the project started off with an experiential learning workshop that imparted foundational knowledge of footwear making to young women leaders of chosen communities in Marikina City. They were provided with training sessions for making a pair of slip-on sandals, possible design variations they can try, and basic entrepreneurial tips they can practise. Through this simple social responsibility effort, empowering women and developing a gender balanced industry can be a means to provide a sustainable livelihood for local communities while advocating the craft that shaped the Philippine Shoe Capital, Marikina City.

Vietnam

In September 2019, the project organised a study tour for leaders of the six key hubs to the UK and Belgium, visiting 9 hubs and cultural organisations in London, Liverpool, Brussels, and Leuven. The study tour was an opportunity for the Vietnamese hub leaders to learn about the operation models as well as challenges of European hubs, as well as to create useful connections for potential future collaboration. In Leuven, the delegation was guided by Leuven Department of Culture, and learned how government departments worked to support cultural and creative hubs. The tour was seen by the participants as a useful learning experience, helping them to see the diverse range of working models and approaches, and to understand how cultural and creative hubs in Europe have their own challenges and work to overcome them.



Photo © Zapateria



Photo © Indonesia Creative Hubs Academy

Indonesia

No formal study tour/exchange programme was delivered under the creative hubs strand for DICE, however one DICE creative hub grantee (SUBstitute Makerspace) did an independent study visit to the UK to network and identify partners. A few UK creative organisations/hubs visited Indonesia at the start of the DICE programme to also identify partners for the DICE Collaboration Fund programme.

Thailand

The British Council assisted in setting up criteria for selection of university innovation hub managers and it supported a ministerial delegation exchange visit to

the UK in 2018. The training workshop for university hub managers set a structure for university innovation hubs across the country, resulting in further projects between the British Council and Songkhla University Innovation Hub, Walailuck University Innovation Hub, and Naresuan University Innovation Hub.

The connection made between Liverpool and the city of Suphanburi has also resulted in a meeting between the city governor and the delegates from Liverpool for the development of the Suphanburi Creative City of Music. An MoU is underway.

Outreach/community programmes

Outreach programmes were implemented only in two participating countries and the following are brief summaries of their activities.

Vietnam

In 2018 two Community Outreach Projects (COPs) were awarded grant funding to collaborate with another 16-17 hubs in audience development and artistic practice. Hanoi Grapevine recognised the need for face-to-face, constructive and in-depth dialogues between culture practitioners and audiences that help mutual understanding and growth, while Heritage Space proposed Month of Art Practice to provide an opportunity for exchange and learning between Vietnamese and international artists, and to share their artistic outputs with the audience.

In 2019 four COPs were delivered by four key hubs, bringing arts and cultural events, exhibitions, and workshops. To date Pro-active Audience Network (PAN) initiated by Hanoi Grapevine has reached over 29,000 audience members through both their off-line events and online platforms.

Through Month of Arts Practice (MAP), Heritage Space collaborated with 15 artists, with 8 Vietnamese artists from all parts of Vietnam and 7 overseas artists all in residence in Hanoi for the length of the programme. The programme put together four public talks and an art exhibition that lasted for three weeks. MAP 2019 attracted an audience of over 9,000 from offline events, online engagement, and through the programme publication.

To date Pro-active Audience Network (PAN) initiated by Hanoi Grapevine has reached over 29,000 audience members through both their off-line events and online platforms.

Thailand

In 2019, the British Council worked with a craft community in Sukhothai province to support Naresuan University Innovation Hub to document local cultural heritage in the community.

In 2019/2020, the British Council also supported grassroots and community-based hubs to engage and create dialogues on creative cities with local audiences through festivals such as Sakon Hed (Made in Sakon Nakhon) and Phrae Craft. It has also been working with the city of Suphanburi to connect it with



Photo © British Council Vietnam

experts from Liverpool Creative City of Music, which will result in an MoU between the two cities. In 2020, the social innovation hackathon in the Nang Loeng community in Bangkok promoted collaboration between Thai & UK hubs and the local community with two ongoing projects at present.

Short-term outcomes – Advocacy

While the levels of knowledge, capacities and readiness of local hubs in five SEA countries to engage in advocacy related initiatives vary from country to country, their proactivity in developing relevant research and analysis has been at a high level.

Sixteen studies developed during implementation of the Creative Hubs for Good programme and seven policy dialogues conducted played a great role in:

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

A total of 19 publications were published across all five countries from 2018 until the time this report was written, while 7 research/analysis projects are currently in the process of development and will be finished during 2021.



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Table 10: Publication and policy dialogues

	Malaysia	The Philippines	Vietnam	Thailand	Indonesia
Publications	<ul style="list-style-type: none"> - Mapping of creative hubs in Malaysia, 2017 - Situation analysis of creative hubs in Malaysia, 2019 - Malaysia Programme Impact Report 2021 (M&E) - Arts and Creative sector insights (due March 2021) - Cultural City Profile (due April 2021) - Creative Hubs ecosystem in MY (2021) 	<ul style="list-style-type: none"> - Report: Happy Nests – The Social Impact of Creative Hubs, 2019 - Report: Fostering Communities 2017 - Report: A Tally of Two Cities – Mapping the Creative Industries of Makati and Baguio, 2018 - Generating creative value resilience in pandemic times, 2021 - Funding arts and culture in the Philippines (on-going) - Design Economy Mapping (on-going) 	<ul style="list-style-type: none"> - Research report: Mapping of CHVs in Vietnam, 2017 - Symposium publication: Role of Cultural and Creative Hubs in the Creative Economy of Vietnam, 2018 	<ul style="list-style-type: none"> - Creative Hub Mapping: Bangkok, 2018 - Future Folk: A Look into Modern Thai Crafts (2019) - Creative and Cultural Districts of Thailand, 2020 - Social Impact of Creative Hubs in Thailand, 2020 	<ul style="list-style-type: none"> - Arts and Disability Mapping Report, 2017 - Enabling Spaces: Mapping Creative Hubs in Indonesia, 2017 - #DirektoriKota: Indonesian Collective Map 2010-2020, 2020 - Mapping the Music Sector Ecology in Indonesia, 2020 - Mapping of new materials and repurposing of existing materials in Indonesia's craft sector, 2020 - Creative and Social Enterprise in Indonesia & Investing in Creative and Social Enterprise in Indonesia, 2020 - Research on Festivals in Indonesia and Southeast Asia (due April 2021) - Cultural Cities Profile (due April 2021)

Total number of publications: 26

	Malaysia	The Philippines	Vietnam	Thailand	Indonesia
Policy dialogues		<ul style="list-style-type: none"> - Drivers of Change – Policies and practices to support the creative economy, 2021 - Two policy dialogues with the Arts, Culture and Creative Block of the PH Congress (ACCIB), 2020 - Asia Institute of Management forum on mapping the creative industries of Makati and Baguio, 2019 - ASEAN Creative Cities Forum and Exhibition, 2017 	<ul style="list-style-type: none"> - Two policy dialogues in 2019 		

Total number of publications: 7

Since 2018, the British Council in the Philippines has been working closely with government partners who contribute to the country's Philippines Development Plan (PDP). This was done by forming advisory boards and taking part in various technical working groups and policy discussions with government partners working to develop the country's creative economy.

In 2021, the National Economic Development Authority (NEDA) published an updated version of the PDP. In Chapter 7 on Promoting Philippine Culture and Values towards Bayanihan (unity), the significance of 'creative hubs' is mentioned for the first time.

NEDA Senior Economic Development Specialist, Ranel Cheng, attributed this to the British Council and had this to say: "Hopefully this could at least trigger necessary conversations among government, private sector and other stakeholders. Thank you too for the info sessions and [British Council's] research efforts. They were really useful sources of info."

“Collaboration and partnerships with the academe and private sector, including startups and creative hubs, will be nurtured to facilitate the sharing of best practices in technological adaption and other innovations within the sector. Where possible, these linkages can also serve as a venue for Filipino creatives to promote and distribute their works and to establish networks with other groups.”

Intermediate outcomes

Intermediate outcomes of the Creative Hubs for Good programme focus on changes in attitudes, confidence and overall practices implemented by different stakeholders. While short-term outcomes mirror changes in level of awareness, knowledge and understanding, intermediate outcomes mirror both positive and negative changes in level of engagement and level of integration of newly gained knowledge, skills and contacts into their operational and programme related practices.

Bearing in mind that intermediate outcomes are visible only a few years after end of programme implementation, it is still rather early to collect relevant evidence of mid-term impact achieved by the Creative Hubs for Good programme. However, the following are several examples that indicate the type of change that has already been triggered by the programme activities.

Final evaluation⁵ showed that during the past three years of the programme implementation in Malaysia:

Malaysia

62%

of respondents reported visible and initial improvements in the way they conducted their marketing activities.

62%

of respondents also improved their practices in cooperation with their existing creative communities of artists.

Evaluation in Vietnam⁶ showed that:

Vietnam

61%

of participants agreed and strongly agreed that they have adequate techniques to run Inclusive Arts workshops or activities.

50%

of participants reported improved level of confidence to work with artists and audiences with special needs.

Evaluation in the Philippines⁷ showed that:

The Philippines

77%

respondents positively changed their funding practices after attending workshops.

85%

positively changed their management practices.

Malaysia

Penang Art District co-designed a training programme with Thames International, the Philippines' first international college, which participated at the Hubs for Good funding workshop organised in Kuala Lumpur in November 2019. This new training programme enabled Penang Art District to provide creative entrepreneurs with a learning environment that:

1. combines national and international academic theory with practical and real-world application
2. enables peer-learning and mentorship, and
3. develops an interconnected ecosystem and network of the creative community in Penang.



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⁵ Hubs for Good Malaysia, Evaluation Report, March 2020
⁶ Cultural and Creative Hubs Vietnam, Interim Technical Report 01/04/2019 – 31/03/2020
⁷ Creative Innovators Programme – Post fellowship survey, 2020



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The Philippines

The programme exposed fellows from the Philippines to non-Philippines hubs and they were able to learn about diverse revenue streams. For example, Pineapple Lab said that pre-Covid retail accounted for 5% of their focus, but now after seeing how hubs in the UK and Malaysia raise funding, they changed their practice and increased their focus on that revenue stream to 100%.

Thanks to knowledge gained at the management workshops and networking with relevant stakeholders, Design Week Philippines increased coverage of their activities from 4 cities in 2017 to 45 cities in 2020. Thanks to intense networking and collaboration with other hubs, they also increased Design Week activities annually from 20+ partnership activities in 2017, to over 100 partnership activities at the end of the programme.

Thailand

The programme laid a foundation for creative hubs work in Thailand. A programme manager from Creative Economy Agency, a main partner organisation of the British Council Thailand, mentioned that working on this programme has brought about an exchange of knowledge and experiences between organisations and networks. They had an opportunity to learn from UK experts, resources, such as the Creative HubKit, and from other hubs' lessons learnt. This access to new networks through the recommendations by and

connections of the British Council allowed them to learn new approaches in working with communities. This resulted in further connections between the organisations and local hubs, leading to a number of hubs collaborating with CEA on the Thailand Creative Districts programme, as well as establishment of the Southern branch of the Thailand Creative and Design Center in Songkhla under a collaboration with a local hub.

Indonesia

The programme in Surabaya sparked interest and raised awareness of the concept of creative hubs such that the national government and regional governments started developing plans for hubs work. One of which includes West Java provincial government who in 2019 started building creative hubs/centres across their city-regencies and requested working with British Council in training and developing skills for the hub leaders once the hubs are built. This led to a new Creative Hubs 101 programme with West Java provincial government through the West Java Tourism and Cultural Agency and KREASI (Creative Economy and Innovation Agency), and they are looking into an MoU between West Java and British Council to collaborate on the creative economy to be signed in 2021.

Case Studies

Detailed review and analysis of various results achieved during the implementation of the Creative Hubs for Good programme in participating countries pointed at five areas of impact that the programme enabled and where it has potential to achieve successful long-term sustainable change. The following case studies briefly present problems that were identified, intervention implemented during programme implementation and results achieved.

- impact on partnership development,
- impact on collaborative project between hubs (SEA-SEA or SEA-UK),
- impact on hub resilience (Covid related),
- impact on city/community/sector.



Case Study

Impact on partnership development

Malaysia

Impact on partnership development – Malaysia

Malaysia's creative hubs are diverse in their approaches and in their needs, but many of them share the common thread of working in silos, not just when it comes to working with other stakeholders but also when it comes to their inter-sectoral cooperation. Strategic partnerships have been very rare for various reasons: different levels of maturity among hubs; lack of capacity to focus on activities and audiences that are not part of their core work. Policy/decision makers and creative hubs' managers/artists usually speak different languages and find it difficult to communicate – which leads to lack of understanding of the relevance and importance of creative hubs, and lack of information on how government and other stakeholders can assist their growth and development and therefore enable a bigger contribution of creative hubs to the cultural, social and economic development of the country.

Before 2018, there was not strategically developed and implemented programme by the government or any other stakeholder (national or international) that aimed to better understand and support the creative hubs ecosystem and the overall role which creative hubs play in Malaysia, and promote partnerships and cooperation.

Various research and analysis has shown a need for a programme that will 'break' the creative hubs' and other stakeholders' habit of working in silos and enable their 'mind shift' towards working in partnerships.

Mere.ka is a creative hub based in Peninsular Malaysia that used capacity building and networking opportunities provided by the Hubs for Good programme to establish three types of strategic partnerships with:

- Local creative hub from East Malaysia – HAUS Kuching and Mere.ka got in touch through the UK

Exchange programme in 2018, after which their cooperation was mirrored in cross-collaboration and the exchange of new knowledge and skills between employees of these two creative hubs. HAUS Kuching staff came to Kuala Lumpur to deliver creative workshops for Mere.ka staff and their creative community, while Mere.ka makers went to Kuching to install tech related programmes which improved the quality of work and outreach of HAUS Kuching. This cooperation continued throughout three years of implementation of the Hubs for Good programme. Currently, HAUS Kuching is in the first cohort of organisations that will run beta testing of creative hubs management software, a new online tool that helps manage creative hubs' space and connects them with all hubs around Malaysia.

- State/public institution – Mere.ka established partnership and cooperation with the Institut Kraft Negara (IKN) and so far they have organised a skills exchange session during which Mere.ka learned about different programmes, models and tools that help a craft centre operate efficiently and IKN staff learned about running of the makers space. At the moment they are considering long term partnership that will be based on modules development and resource sharing.
- UK university – Mere.ka established partnership with Falmouth University (UK) on issues related to design, graphics and marketing. First year students at the Falmouth University are providing Mere.ka with support in 3D designs and moulding designs while Mere.ka shares creative content they develop with Malaysian creative communities. This cooperation has just started but there is on-going discussion about long term partnerships and applying for joint funding.



Case Study

Impact on collaborative project between (SEA-SEA or SEA-UK)

Thailand

Impact on collaborative project between hubs (SEA-SEA or SEA-UK) - Thailand

Nang Loeng is a bustling historic neighbourhood of Bangkok. It is well-known for beautiful historic buildings and the Nang Loeng Market, which is the oldest market of Bangkok, selling a variety of food as well as fresh produce. The local population makes a living from running local businesses. Nang Loeng is facing a number of threats due to urbanisation, poverty, pollution, and ageing population, made worse by Covid-19 which causes further economic decline. Since the lands in the area are not privately owned, there is also a lack of space for parking and recreation activities. A large number of community members are poor, so they don't have money to buy fresh food and vegetables resulting in poor health. The community needs support to make the place a better environment to live and to work, in order to protect their cultural roots and improve their livelihoods.

In order to address the issues presented above, in November 2020 the British Council organised a hackathon entitled "Social innovation Hackathon: Creative Placemaking". The event was organised in partnership with Urban Studies Lab (USL), a think-tank NGO on urban development and placemaking, and Ford Resource and Engagement Centre (FREC), a community-based environmental conservation hub run by Ford Motors. The hackathon aimed to encourage collaboration between UK hubs specialising in placemaking and creative problem solving, and Thai hubs – with the purpose of solving social/environmental issues in Nang Loeng through creativity and social innovation. Participating hubs included four Thai hubs from Bangkok, Nonthaburi, and Chiang Mai, and UK hubs including Kiondo from Walsall and the University of the West of England. Prior to the three-day hackathon at FREC, Thai hubs attended briefing sessions and community visits organised by USL in order to understand the needs

and perspectives of the local community. UK hubs were able to participate in the sessions online and paired up with Thai hubs to develop proposals together. During the hackathon, Thai hubs also received additional mentorship from Thai experts and consultation with UK hubs and the local community to finalise their ideas.



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The winning project, "Sky Tapestry" by Weave Artisans Society, received GBP15,000 to run a project which aims to tackle plastic waste issues (the consequence of a large number of plastic bags being thrown away after a single use at the market). The project proposed to set up recycling stations in the community, turn plastic bag waste into tarpaulin, and use the tarpaulin to create canopies in public areas which will provide more recreational spaces for the community, and attract visitors to the neighbourhood. A business model has been finalised, with support from the UK hub Kiondo, to ensure that the project will be sustainable and bring steady income to participating community members who act as recyclers and activators.

A second grant of GBP4,000 was given to E-learning – an urban farming and community

co-living space project – which will turn a deserted residential space in the community into an urban farm that aims to promote community wellbeing. The project will collect food waste from markets and the community to turn them into compost. Fresh vegetables grown at the farm will be distributed to participating community members. There will also be workshops on urban farming and making food and products from locally grown plants. The products which will then be sold at the co-living space for both community members and visitors. A hub expert from the University of the West of England has been instrumental in co-designing the space and providing ideas for developing the project further.

Case Study

Impact on city/community

Indonesia

Impact on city/community – Indonesia

Based on the *Creative Industries in Surabaya* research conducted in 2018, creative industries comprise 6.41% of the economy in Surabaya. Creative enterprises are mostly established by young people and have only been developed within the last 5 years. Though the sector is growing organically it is very informal and community based. The majority of the enterprises and hubs are built through personal relations (not professional), they are not legally registered and are funded primarily through personal funds.

Also, there was an obvious lack of interaction between various stakeholders in the Pentahelix (ABCGM – academics, business, communities, government and media), who were working in silos i.e. conducting activities separately without any collaborations amongst themselves. Hence events were mostly one-off without any real long-term strategy or impact to the wider creative industry sector.

Bearing in mind various issues faced by Surabaya and the strategic relationship that Surabaya has with Liverpool as a sister city (in 2018 an MoU between these two cities was signed, aiming to improve collaboration in programmes that focus on smart city development, port management, human resource development and creative economy development), the British Council developed a grants scheme aimed at supporting the creative economy ecosystem in Surabaya through the Developing Inclusive and Creative Economies (DICE) programme. One of the projects that was supported by this grant is the *'Synergy of the Creative Industry'* project submitted by Surabaya Creative Network. This project addresses the issues of working in silos and the need to have a helicopter view that can 'knit' together all elements within the pentahelix. The project included a series of activities, mostly focus group discussions and



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hackathons, to enable dialogue and further collaboration between the pentahelix stakeholders.

During numerous face group discussions which aim to foster communication and collaboration between stakeholders, one of the topics raised by the government was the identity of Surabaya as a creative city. Historically Surabaya is rooted as a trade port and industrial city, so they thought that forcing it to become a creative city with arts and culture may not be relevant. However, Surabaya is rich in history and heritage, and all of the pentahelix stakeholder agree that Surabaya can be considered a historical tourism city as part of its creative economy roadmap.

A result of these discussions was a project which took a small district called 'Kampung Lawang Seketeng' (a heritage area located near the business district that has high poverty and unemployment rates and low sanitation quality) and used it as a living laboratory to test out and implement the ideas and design-thinking techniques developed during the focus group discussions. Stakeholders from the pentahelix came together to test out their ideas and also apply best practices from the UK.

From the business side of the pentahelix, a paint company provided materials for the building as part of their CSR (Corporate Social Responsibility). Meanwhile, the government side of the pentahelix supported the project by enabling licensing and management of copyrights or patents. Academia/researchers conducted relevant research and provided data on the heritage and history of the site. The media created stories and articles to promote the launch of Lawang Seketeng Heritage Walk. This project provided proof that the pentahelix elements could work together to find solutions for the city.

As the result in 2019 'Kampung Lawang Seketeng' officially became a cultural heritage tourism destination. Additional funding and support from state-owned enterprises such as PLN (National Electricity Company) and Bank

BRI to the heritage site project was secured. As a result of this, the inhabitants of the area also experienced an increase in their skills and capacity through education programmes that offer:

- crafts and culinary enterprise training,
- work with designers to setup a common kitchen and showcase area to sell their craft. On top of this, local communities around the area are encouraged to become tour guides and receive training as well. All of these efforts are seen as a way to increase economic status and employment opportunities for residents of this area, but also to contribute to the development of Surabaya's creative economy sector.



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Case Study

Impact on hub resilience during Covid-19

The Philippines

Impact on hub resilience during Covid-19 – The Philippines

The Covid-19 crisis has foregrounded the role of creative hubs as generators of both creative value and resilience within communities of entrepreneurs, artists and other creatives. The report commissioned by the British Council, *Generating creative value and resilience in pandemic times*, identified the common challenges that Philippines-based hubs and the wider hub community have faced due to the onset of the Covid-19 pandemic.

Creative hubs generate ‘creative value added’ through enabling interactions that drive problem-solving, learning and meaningful progress among members. The research found that because the **British Council vigorously organised new opportunities for inter-hub networking and ecosystem-building in the pre-pandemic years, this enabled important problem-solving and knowledge exchange conversations between different hubs during the pandemic.**

Creative hubs responded proactively to the pandemic in diverse, myriad ways. They exhibited transformative adaptations such as strengthening and digitalising their creative work, pursuing hybrid business models and advocating for the creative and cultural sector. But there is a plethora of ways in which hubs and their members can further enhance creative resilience in the coming years. **Evidence shows an overall trend towards a rapid digitalisation of core hub functions, including community interactions, skills development and promotional activities.**

Based on the report findings, the following are the key elements that added creative value and improved the resilience of creative hubs during the pandemic:

1. The proclivity of Philippines-based hubs for active (internal) *community-building* and (external) *networking activities* arguably form the foundation of their resilience.

2. In line with their community logic and culture, the hubs have been manifesting an *ethic of care* that has played a vital role during pandemic-related turbulence.
3. Less obviously, but just as importantly, the hubs included in the study have contributed significantly to member adaptation work through triggering *collective sensemaking processes* (Weick, Sutcliffe & Obstfeld 2005).
4. Beyond being communal, caring and capable of triggering value-adding interactions, Philippines-based creative hubs have also been distinctive in terms of their own *entrepreneurialism* amid fast-changing circumstances.
5. Finally, the creative hubs maintained a high degree of *fluidity and diversity* throughout their existence, enabling flexible responses in the face of crisis.

Generating creative value and resilience in pandemic times is the only report in SEA region that focused on the impact of the pandemic on the work of creative hubs. The findings and conclusions presented in the report can be of great value to other regional and international hubs that are developing their plans of action for recovery and moving forward.

The research found that because the British Council vigorously organised new opportunities for inter-hub networking and ecosystem-building in the pre-pandemic years, this enabled important problem-solving and knowledge exchange conversations between different hubs during the pandemic.



5 Conclusion

Results presented in this report confirm strong recognition of the British Council's work in the sector of creative hubs across five SEA countries. Its expertise, cooperation with relevant creative hubs, policymakers and donors at the national level as well as with UK-based stakeholders tells the story of success that is based not just on the global British Council experience in the creative economy, but in the dedicated and professional work of the British Council's country teams in Malaysia, Vietnam, the Philippines, Thailand and Indonesia. Challenged with so many unknowns when it comes to profile, capacity and role of creative hubs at community and society level, lack of their recognition and consequent lack of strategic, technical and financial support provided for their future growth and development, the British Council country teams had to work with various stakeholders to address different issues. **They built the network of partners and collaborators, established cooperation with donors that co-funded their work, supported the development of relevant research and analysis, wisely planned their activities, and slowly but surely managed to bring creative hubs ecosystems to public light and onto the agendas of policy and decision-makers in their respective countries.**

In so doing, the Creative Hubs for Good programme in participating countries gradually built its role as a cultural broker that bridges, links and mediates between citizens, hubs and policy and decision-makers with different cultural backgrounds with an aim to trigger and/or support positive change.

Even though approaches used in participating countries were to some extent different, the overall results could be summarised in four main categories.

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1. Inclusivity

The first is *inclusivity* and it mirrors the high level of the British Council's efforts in promoting topics and approaches that support the concept of inclusivity of different target groups/audience, voices and art forms. The programme reached out to engage with new and diverse audiences, artists and creatives who have not previously participated in their events and activities. Results also show broad coverage of the programme that reached out to individuals and communities from various urban, rural and remote areas and exposed them to different activities, art forms and platforms that can be used for sharing their voices and opinions.

2. Receptiveness

The second is *receptiveness* and it shows that direct beneficiaries and audience that were part of the programme activities were interested to receive new knowledge, ideas and suggestions. It also shows how well different country teams created and adopted their programme activities to address needs and trigger engagement of their direct beneficiaries and audience. Results presented in the report undoubtedly prove a rather high level of receptiveness to the content provided during the implementation of the programme.

3. Proactivity

The third is *proactivity* and it indicates that hubs were able to use newly gained knowledge and skills and to put them in use in trying to achieve positive change within their hubs, within the sector and/or among their beneficiaries. Presented case studies, as well as examples from participating countries, show that with a adequate help and support hubs found different ways to use disruptive or challenging situations as unique opportunities to connect with others, exchange ideas, establish partnerships that will help them address the problems and to capture and share value.

4. Leadership

The fourth result is *leadership*. The project aimed to support creative hubs as key drivers and catalysts for good in cities in Southeast Asia and therefore focused on building knowledge and skills that will enable that positive change. Even though this is a long-term goal, the assessment shows a tendency of hubs to take responsibility for making a positive impact in their organizations, communities, and countries. Examples range from working with vulnerable groups that are socially excluded, supporting freedom of artistic expressions, promoting the right to culture, addressing legal issues related to the status of hubs, to establishing cross-sectoral cooperation that aims to support cultural development.



6 Moving forward

The Creative Hubs for Good programme built a strong foundation supported by the improved knowledge, understanding and capacities of all national stakeholders on one side, and economic, social and cultural values shared by UK stakeholders on the other side. The follow-up programme that might be implemented in the future has the potential to re-frame the value proposition for culture and the creative economy and bring benefits to all stakeholders and final beneficiaries.

The British Council's East Asia Cultural Engagement Portfolio consisted of three programmes - EU Hubs, Creative Hubs for Good, and DICE that should be implemented by mid-2021. The lessons learned exercise that was conducted in October/November 2020 aimed to capture learnings from these programmes that work in a similar space and to very similar ends. The exercise included the British Council programme staff i.e. UK colleagues, country colleagues and Country Directors to ensure the exercise is completed from differing perspectives.

Following are recommendations for potential follow-up of the Creative Hubs for Good programme that are in line with learnings identified during the lessons learned exercise.

Clearly defined monitoring and evaluation of the programme needs to be done from the outset, with clarity at the start on what the programme has to achieve. Country teams working on the Creative Hubs for Good programme (as well as DICE and EU Hubs) had a common objective but did not have agreed core indicators. That is why it was hard to put together a consistent global message about how the British Council works with hubs in South-East Asia. In addition, understanding the needs of UK hubs would have allowed more mutual exchange. This report shows that hubs in SEA region wanted to connect with UK hubs, but it is not clear was there a common way of ensuring that benefit for UK hubs was achieved, measured, or communicated.

In addressing these issues, the follow-up of the Creative Hubs for Good programme should consider the development of a standardised set of KPIs and methodology for data collection, as well as alignment of data with the global British Council requirements for relevant aggregated data. This will enable all country teams to provide sound evidence that will improve the

credibility and visibility of their work both within the British Council and among relevant stakeholders.

The first step towards standardised data collection at the SEA region level was made in 2019, when the Social Investment Consultancy (TSIC) – a global consulting firm specialised in impact evaluation, research and measurement, and impact investing strategies – was hired to, among other tasks, develop monitoring and evaluation tools and processes for the Creative Innovators Programme (CIP) in the Philippines. A set of output and outcome indicators and data collection tools was developed and they could be adjusted and, to some extent, combined with other indicators used for the collection of creative hubs related data aggregated at national, regional and global levels.

Further work is needed in defining:

Creative Hubs for Good Theory of Change that will be adopted and used by all country teams.

'menu' of relevant input and output indicators (focusing on capacity building, networking and advocacy i.e. three overall objectives of the Creative Hubs for Good programme) that each participating country should use and report against

KPIs and data collection tools that are aligned with the British Council global data collection efforts.

Also, the British Council country teams have to improve their knowledge, understanding and skills in applying regional/global KPIs, but also in defining their country-specific indicators, assessment tools and monitoring and evaluation mechanisms. This newly gained knowledge and capacity will contribute to the standardisation of reports and improvement of the quality of their reports.

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Annex 1 - Face to face beneficiaries

	Malaysia			Philippines			Vietnam			Thailand			Indonesia		Total
	2018	2019	2020	2018	2019	2020	2018	2019	2020	2018	2019	2020	2019	2020	
Leaders	7	•	•	•	16	•	7	•	•	•	•	•	•	•	30
Government leaders	•	5	•	23	•	•	•	80	13	2	14	•	160	•	297
Art leaders	•	150	•	16	35	•	•	91	32	•	6	4	•	•	334
School leaders	•	•	•	4	3	•	•	3	•	•	1	•	•	•	11
Community leaders	•	•	•	74	42	•	•	39	9	7	55	•	141	•	367
NGO/CSO leaders	•	21	•	•	27	•	•	6	10	4	6	19	142	•	235
Artists (overseas)	1	50	•	567	142	•	83	526	271	•	8	4	312	•	1,964
Artists (UK)	•	1	•	•	138	•	6	14	•	•	2	•	1	•	162
Tertiary leaders	•	4	•	•	3	•	•	•	•	•	4	•	•	•	11
Tourism leaders	•	•	•	•	•	•	•	•	•	•	2	7	•	•	9
Thought leaders	•	•	•	•	10	•	•	•	•	•	14	4	•	•	28
Teachers	•	6	•	5	14	•	•	•	•	•	•	•	•	•	25
Trainers	•	1	•	11	2	•	3	•	•	30	10	•	219	•	276
Cultural Heritage Practitioners and Prof	•	•	•	•	11	•	•	•	•	•	•	5	•	•	16
Students (UK)	•	•	•	10	•	•	•	•	•	•	•	•	•	•	10
Students (overseas)	•	•	•	160	45	•	•	•	16	•	1	•	•	•	222
Community members	7	100	200	•	227	•	201	29,882	2,277	•	•	•	•	•	32,894
Researchers	•	•	•	•	•	•	•	•	•	•	•	•	27	•	27
Entrepreneurs	•	•	•	74	•	•	•	•	•	30	22	4	1,389	•	1,519
Total	15	338	200	944	715	0	300	30,641	2,628	73	145	47	2,391	0	

Annex 2 - Organisations

	Malaysia			Philippines			Vietnam			Thailand			Indonesia		Total
	2018	2019	2020	2018	2019	2020	2018	2019	2020	2018	2019	2020	2019	2020	
Teritary	.	4	.	9	5	1	.	.	.	12	18	5	2	.	56
CSO/NGO	.	20	.	.	4	11	.	.	.	.	13	36	1,359	.	1,443
Others	.	.	.	30	.	.	.	.	.	13	.	.	.	.	43
Tourism	.	.	.	.	.	.	.	.	.	.	1	3	.	.	4
Further education	.	.	.	.	.	.	.	.	.	.	.	.	4	.	4
Heritage	.	.	.	.	.	.	.	.	.	.	5	.	.	.	5
Government	13	5	.	14	9	5	2	1	.	2	11	.	3	.	65
Schools	.	.	.	2	3	.	1	.	.	.	2	1	.	.	9
Arts	20	60	.	40	10	.	37	282	65	.	8	6	202	.	730
Total	33	89	0	95	31	17	40	283	65	27	58	51	1,570	0	

Annex 3 - Virtual live

Virtual Live	Malaysia (2020)	Philippines (2020)	Vietnam (2020)	Thailand (2020)	Indonesia (2020)	Total
Others	28	1,456	.	.	.	1,484
Community Leader	.	.	12	.	.	12
Art Leaders	532	.	8	.	826	1,366
Community Members	.	.	6,933	.	.	6,933
Trainer	.	.	17	.	.	17
Further Education Leaders	9	.	.	.	.	9
Tertiary Leaders	67	.	.	.	.	67
Thought Leaders	9	.	.	.	.	9
Government Leaders	8	.	.	.	1	9
CSO/NGO Leaders	69	.	.	3,500	.	3,569
Students (Overseas)	27	.	.	.	.	27
Cultural Heritage Practitioners and Prof	.	.	.	889	.	889
Artists (Overseas)	63	.	9	.	12,716	12,788
Artists (UK)	.	.	1	.	2	3
Reseachers	5	5
Total	817	1,456	6,980	4,389	13,545	

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