

# British Council UK Viet Nam Season 2023

## Evaluation Final Report



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## Executive Summary

The UK/Viet Nam Season 2023 was a British Council initiative celebrating 50 years of diplomatic relations between the two countries and 30 years of the British Council's presence in Viet Nam. It took place during 2023 with the project-based activity mostly concentrated in the second half of the calendar year.

It was the first Season to include all three strands of the British Council's work: Arts and Culture, Education and English Programmes. These were delivered under the two themes of Shared Heritage and Climate and the Environment with partners and participants encouraged to explore these topics from different perspectives and to provide new ways of considering them in terms of the relationship between the UK and Viet Nam.

It followed the model of previous British Council Seasons, based on collaborative projects between the UK and Viet Nam. An open grants programme provided support for 30 projects delivered under the three sectors: Arts, Education, and English; with further activity linked to regular programmes as well as special exchanges, delegations and one-off events.

The British Council invested £1,301,923 in the Season with £941,556.69 of this dedicated to the Season Collaboration Grants and Legacy Grants. The Collaboration Grants ranged from £12,000 to £72,000 per project, with Season Legacy Grants awarded to a select number of Arts projects.

This resulted in a wide-ranging programme of activity that reflected the dynamism, diversity and imagination of both countries. Most of the projects involved the public in some way, especially in Viet Nam, as participants and audiences engaged in courses and workshops, in co-creation, or as visitors and audiences of events.

Whilst the grants programme was mainly set-up with the UK partners as project leads (all but two were led by UK organisations), the partnerships demonstrated a significant dedication to working in partnership. Feedback from the partners in each country reflected a strong satisfaction in the way these relationships worked and the benefits they provided. These included the benefits of working in a different culture and learning from this, using the opportunity to experiment or innovate, collaborating with partners that had an alternative way of approaching a theme, as well as building on aligned vision and celebrating similarities.

*“We first met them [partners] in one of those scoping trips, and it started to snowball from then because I think we hit it off immediately...Even though we are quite far apart, we share a somewhat similar model.” [Project Partner]*

*“The project was a huge learning experience for both partner organisations and delivered a host of practical lessons around working in different contexts, different political systems and at different scales. Both partners learned deeply about the culture and working practices in each other’s countries and will carry these lessons forward into the future.” [Project Partner]*

This collaboration was crucial to the successful outcomes of the Season, with the programme demonstrating a mix of those who knew each other before the project started and those formed specially for the Season, with both providing a catalyst for future co-operation and initiatives. Many consulted felt that this collaboration was one of the successes of the Season, with many reporting the potential for this to continue and form an important part of the legacy and impact of the Season.

There were some examples of crossover between types of activity with, for example, an education project ending in an exhibition, an English language learning course leading to the development of an educational handbook, or an arts project having skills development for local participants. However, for the most part, there was not necessarily the combination or crossover between strands, due to the short-term nature of the Season, the different characteristics of those strands, some separation in the way calls for applications were handled or because they were not used to working together in this way.

The programme was characterised by innovation and imagination with a significant ‘research and development’ aspect to most of the projects, enabling partners to develop new approaches. This might mean new pedagogical methods in English Language Learning, devising new methods for scientific investigation in Higher Education, or combining different artistic forms and skills in Arts and Creativity. Crucial to this success was a commitment and openness to the practices and ideas of the partner organisations and a willingness to combine distinct ideas into something new and untried.

*“It [Climate and the Environment theme] allowed artists and scientists from the two countries to work in an innovative way that we have not experienced previously.” [Project Partner]*

Overall, there were 242,691 engagements in 316 activities / events from the 30 core projects of the programme.<sup>1</sup> These were run by a total of 131 partners; 44 from the UK and 87 from Viet Nam. UK partners came from Scotland, Wales, Northern Ireland and seven out of the nine English regions (all but East and West Midlands were represented).

The core aims of the UK/Viet Nam Season were to strengthen existing bilateral connections and partnerships and create new ones that sustain a mutually beneficial relationship between the UK and Viet Nam, thus contributing to better understanding, trust and shared prosperity between the people of the two countries; and to empower Vietnamese cultural operatives, education providers, artists, creatives and academics to develop new and innovative work through increased exposure to high quality work and involvement in capacity building programmes.

There was a wide range of types of engagement. Some involved people recruited locally into workshops or co-created activity and others had events for audiences and visitors. Some commented that attracting people to performances, exhibitions, films or online initiatives provided new opportunities for independent organisations or educational establishments in Viet Nam to raise their profile and engage with a range of audiences not normally involved in their work.

67% of projects reported having notable equality, diversity and inclusion impacts, and spoke about work with young participants in Viet Nam, ethnic minority groups and those from remote mountainous regions of Viet Nam, the British-Vietnamese community, and disabled people. Several projects reported good engagement with female participants, with some having specifically targeted females.

*“The project engaged a diverse range of participants, including artists, craftspeople, and community members from both the UK and Viet Nam. This included underrepresented groups such as women, ethnic minorities, and young emerging artists.”* [Project Partner]

The larger more public projects attracted large numbers, as might be expected, though the value and impact of the Season can't necessarily be understood in such ways. There is often a tendency to want to describe such initiatives in terms of headline numbers and easily understandable figures; but each attender, student or participant had a different type and quality of engagement and there is much to be commended in some of the small scale focused projects which emphasised depth and quality of contribution and

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<sup>1</sup> Excludes an additional scholarship project by English Programmes, which took a different approach and did not come via the open call.

engagement. This is particularly exemplified in the case studies of this report and described by project leaders in their feedback.

The longer-term impact of the Season is likely to come more from the partnerships created. Even though there weren't many that reported a specific follow-up activity at the end of their projects, almost all declared an intention to continue their relationships through future collaboration, depending on the availability of funding support, with a number actively seeking funding.

For the project leaders and partners, the Season's main benefits were stated to be the development of their own skills and capacities as well as being able to discover and connect with new networks, learn about other cultures and discover new practices. Many of the UK project leaders found it particularly interesting to work in a culture and system very different not only from the British context but from other countries they had worked with around the world.

As well as the core projects, other associated activities were included under the umbrella of the Season, but as events in themselves these were mainly outside the scope of this evaluation. There were ways in which they benefited from inclusion by, for example, being part of the marketing of the overall UK/Viet Nam umbrella. However, whilst it was not necessarily an intention that these events formed an integral part of the Season programming, there was a sense with projects including New Directions and Future of English, that they had been 'tacked on' to the Season with little connection to its original aims and objectives. Some involved even appeared indifferent or unaware they were part of the Season, as characterised by the difficulty of the evaluators in being able to obtain feedback from some. This highlights a potential problem of including these wider projects in such an initiative, indicating a need for greater clarity for future Seasons.

There were high levels of satisfaction reported by the projects and partners for the development of new contacts, partnerships and networks, for the enhancement of their international reputations and for achieving greater understanding or working on international projects.

For the projects, Climate and the Environment was generally found to work better as a theme than Shared Heritage. In the end of project reporting, 95% of those working under the Climate and the Environment theme said the theme was important to their project; a smaller 69% working under the Shared Heritage theme said the theme was important. This was confirmed in the qualitative evaluation, with Climate and the Environment having

more of a direct influence on the content of the projects compared to the Shared Heritage theme which tended to have a much ‘lighter’ connection to the content of the project.

Areas where there was less satisfaction tended to centre around the difficulties of working with such a short planning timescale. This was true not only of the projects but also reported by many of the British Council staff and associates involved. Apart from the administrative / organisational difficulties it also had other consequences with, for example, many of the successful grant applicants already having had previous relationships with the British Council or worked in Viet Nam. 67% of the UK project leaders said that they had previously worked there. It also meant that there was less time for the projects to find additional funding or support or to develop marketing and dissemination strategies as well as a necessary focus on delivery rather than development of wider objectives and legacies.

For the core projects, in both the UK and Viet Nam, the Season represented a welcome opportunity to receive support for something special and to be given freedom and encouragement to experiment and innovate. This was something especially appreciated of the British Council’s approach which enabled projects to think imaginatively about what they could do.

On the other hand, a frequent criticism centred on what some considered to be the overly bureaucratic and cumbersome processes required for administration and processing of funds for the projects. In addition, it was felt that there were too many and too frequent meetings and that the reporting in general was too onerous for what some organisations regarded as relatively small amounts of funding. This sometimes extended to complaints about the evaluation, which some thought to be too extensive for a programme such as this. However, this contrasted with the commitment of many projects which went beyond the minimum, to undertake substantial and detailed evaluation, including making use of the evaluation toolkit (developed by The Audience Agency) and deploying audience and participant surveys. As a result, further insight has been gained into audience and participant engagement which is outlined in this report.

As noted above, the project organisers found it difficult to attract match funding and therefore relied to a large extent on the British Council funding. This therefore had both a limiting effect on what could be achieved, as well as organisations having to make much of tight budgets, with frequent comments of doing much more than they had originally budgeted for.



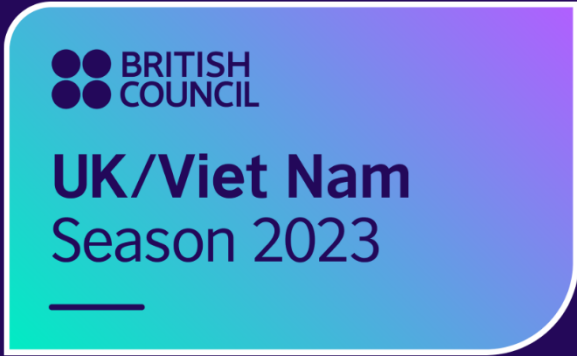
In addition, compared to other Seasons, most of the overall funding came from the British Council itself. There are apparent reasons for this, given that Viet Nam is an ODA country and doesn't normally have available resources for external initiatives such as this one, as might be the case for other countries in the British Council Seasons. However, this potentially led to a greater pressure to demonstrate good value for money and transparently useful outcomes.

Linked to this, there was much discussion about the best ways of achieving wider ranging and longer lasting impacts from an initiative such as this one. Some of this commentary is outlined at different points in the report and addressed directly in the Reflections and References section. In terms of reporting, it is important to note that this evaluation was conducted during and just after the end of the Season and the desired impact as stated in the Theory of Change and in the aims of the Season are likely to be seen in the longer term, assessed longitudinally. Nevertheless, it is possible to see the likely short- and medium-term impacts in terms of the concrete legacy projects or from the outcomes reported such as those around the development of skills, capacities and partnerships.

The British Council team itself was rated highly by the project leaders with 97% giving it an 8-10 (very high) rating for their role and support. Project partners also praised the dedication and support of the staff, highlighting the way they worked as brokers of the work in Viet Nam, liaising with local stakeholders and organisations to resolve operational problems encountered.

The wider challenge for the British Council it would seem, is to consider how such a Season which is successful in terms of what it achieved at the project level can or should have an influence beyond these shorter-term outcomes. This is addressed in the Reflections and Recommendations section more fully.

The Viet Nam ambassador to the UK stated at the January 2024 British Council event that such initiatives as this one have the capacity to have far-reaching, usually positive, consequences. For him, 'culture and education come first, and economy follows after' as well as the developments in diplomatic relations and so called 'soft power'. A special initiative such as the UK/Viet Nam Season 2023 has the potential to do this, but it requires this to be considered as just one albeit substantial part of a longer-term strategy rather than necessarily as an end in itself.



## Key Findings from the Independent Evaluation Report

# About the Season

Marking 50 years of UK–Vietnamese diplomatic relations, and 30 years of the British Council’s presence in Viet Nam, the Season ignited new collaborations that celebrate the best of UK–Vietnamese partnerships and strengthen the connections between the people of the UK and Viet Nam.

The Season imagined our future together by bringing together artists, universities, and civil society leaders. People across Viet Nam and the UK had the opportunity to experience innovative and exciting creative work from some of the best UK and Viet Nam companies, artists and institutions creating together.

Season objectives:



### Celebrate

The Season celebrates the best of our arts and cultural life, our people, and our shared values.



### Connect

The Season launches new opportunities for co-creation and collaborations between the UK and Viet Nam.

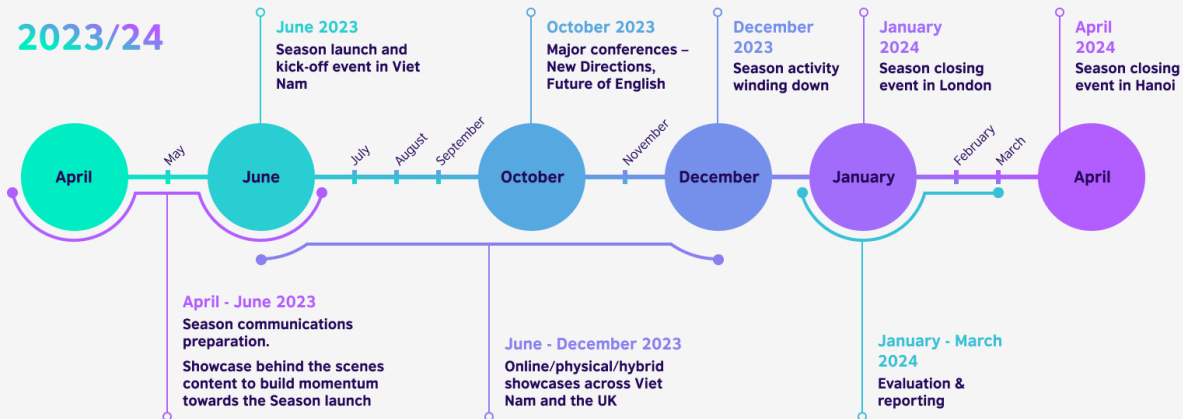


### Create

The Season creates a shared future for generations to come through more equitable access to education, English and culture.

# Timeline

2023/24



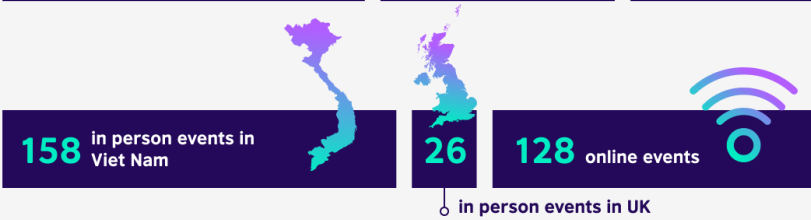
# Reach

## Participation / Audience Reach of Season Collaboration Grant Projects

**30**  
projects



**316**  
activities / events

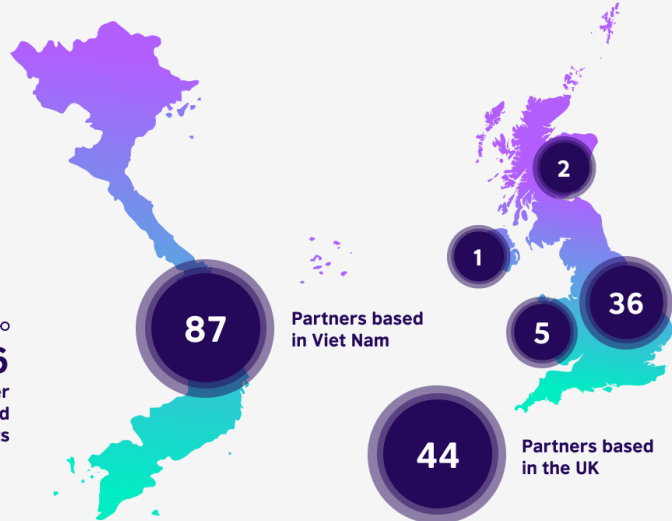


**34**  
Participant / beneficiary partners

**31**  
Partner support in kind / co-creation



**66**  
Partner Signed Agreements



**242,691**  
engagements



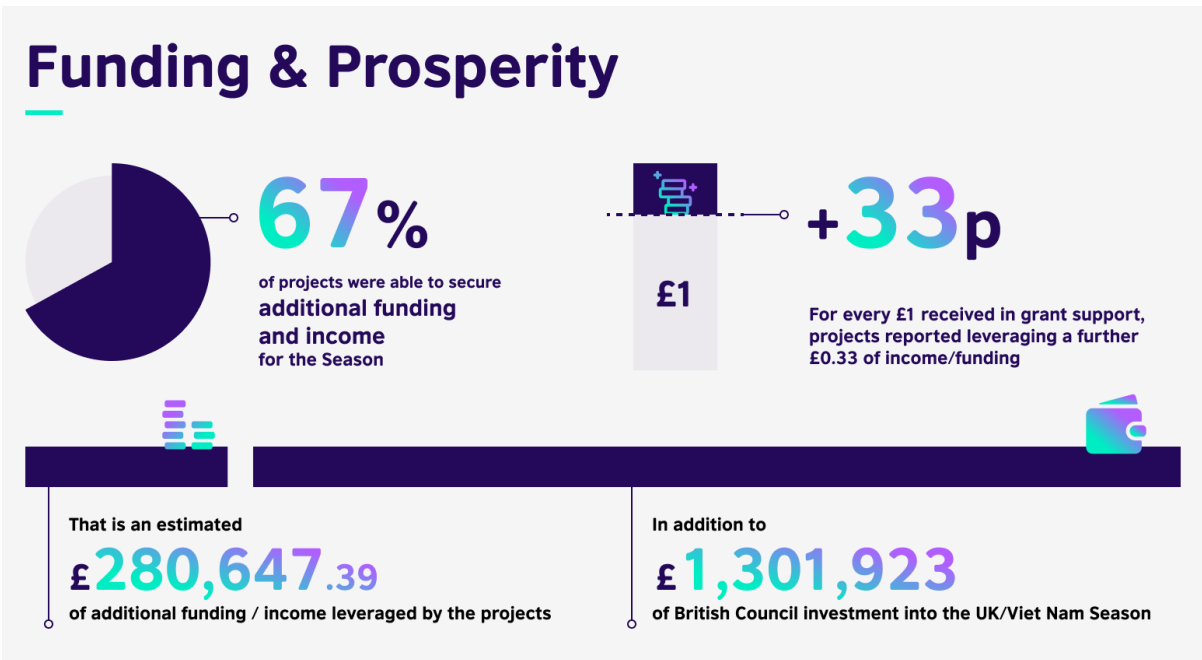
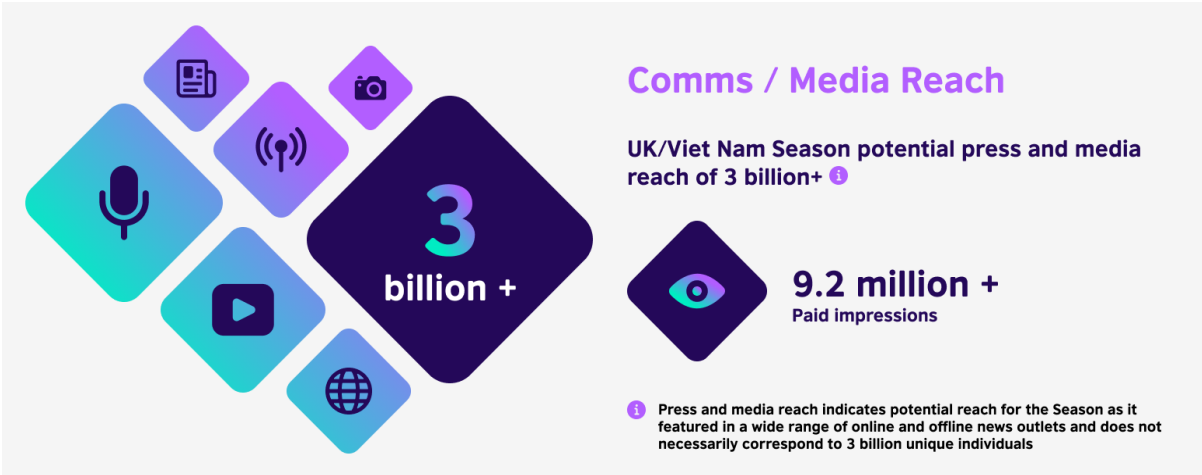
- 227,978** attenders / visitors
- 9,587** participants
- 2,707** artists / creative practitioners
- 823** conference / symposium delegates
- 414** academics / researchers
- 182** trainers / facilitators
- 1,000** others engaged








**67%**

of projects reported having notable equality, diversity and inclusion impacts





# Season Outcomes Dashboard

Outcome	Season Average	UK Korea	UK Georgia	UK India	UK Japan	UK Australia	UK Viet Nam
Extend professional networks 	87%	81% ▼	75% ▼	84% ▼	96% ▲	86% ▼	97% ▲
Improved understanding of the cultural sector 	82%	75% ▼	74% ▼	83% ▲	78% ▼	92% ▲	90% ▲
Improved intercultural fluency/exchange 	81%	58% ▼	82% ▲	85% ▲	89% ▲	81% =	90% ▲
Developed new partnerships / renewed partnerships 	86%	49% ▼	-	84% ▼	100% ▲	99% ▲	100% ▲
Developed new skills 	82%	51% ▼	82% =	81% ▼	80% ▼	100% ▲	100% ▲

**i** This figure has been matched with responses to the End of Project survey question 'I am/my organisation is more confident in our ability to make connections and build professional relationships/networks with people from cultures different from our own.' However, it is important to note that building confidence is different from improving intercultural fluency/exchange.

## Skills & Reputation



90% were able to develop new approaches to their work



100% were able to find new ways of engaging with participants and audiences



100% learned skills and knowledge through delivery of their project that will have benefits for their work



96% were able to improve their organisation's reputation internationally and 85% were able to improve their reputation locally



At the end of the Season,

**97%**

of project leaders gave a rating of 8-10 (very high) for the role and support of the British Council in their project

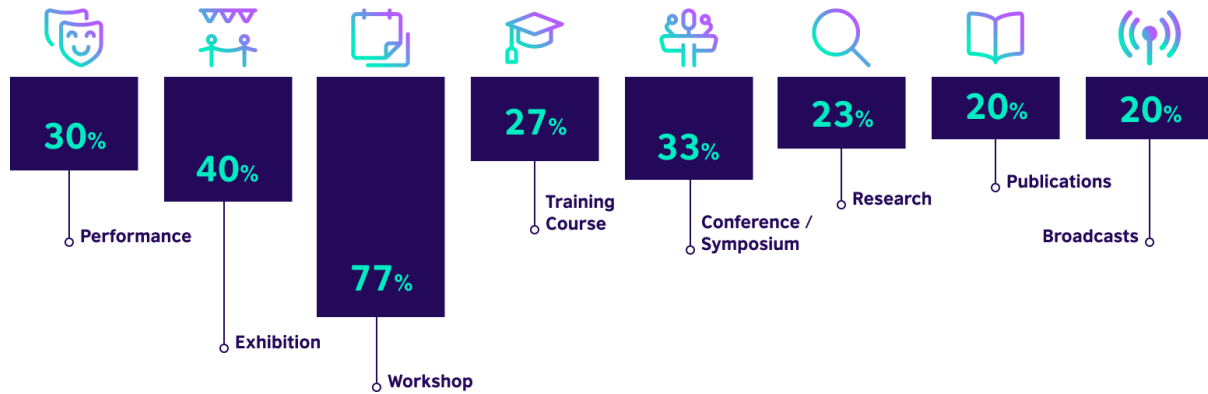


Sustainable Development Goals Addressed through the UK/Viet Nam Season

<p><b>4</b> QUALITY EDUCATION</p> 	<p><b>10</b> REDUCED INEQUALITIES</p> 	<p><b>13</b> CLIMATE ACTION</p> 	<p><b>17</b> PARTNERSHIPS FOR THE GOALS</p> 
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## Type of Activity

% of projects which included this type of activity



## Season Themes

### Shared Heritage

**12** projects addressed the Shared Heritage theme

Projects under the Shared Heritage theme identified valuable sharing of artistic, cultural and professional practices between the UK and Viet Nam. In some cases this was related to a sharing of cultures - rather than heritages.

**69%** of Shared Heritage projects reported that the theme was important to their project

“The project deepened the appreciation of Shared Heritage between the UK and Vietnam by facilitating cross-cultural exchange, knowledge sharing, and the preservation of traditional crafts.”

### Climate and the Environment

**19** projects addressed the Climate and the Environment theme

The Climate and the Environment theme provided an opportunity for projects to raise public awareness and understanding of climate issues in Viet Nam and the UK. The theme provided a clear focus and framework for the projects and supported partners' own aims in this area.

**95%** of Climate and the Environment projects said that the theme was important to their project

“This project enabled us to assess our impact on the environment and analyse how we could take a more active role in educating young minds on how their decisions and actions will positively (or negatively) impact the Climate and Environment.”

## Evaluation

The Audience Agency (TAA) was commissioned to deliver the programme evaluation of the UK/Viet Nam Season supporting the British Council to evaluate the Season as a whole. This included providing guidance and resources for partners to deliver their own evaluation and contribute to the programme evaluation.

This evaluation process consisted of

- An inception report including updated Theory of Change and Evaluation Framework
- An ‘evaluation toolkit’ created for the projects which included a timetable of the Season evaluation, reporting requirements, an overview of the evaluation framework and projected outcomes and guidance on designing and delivering evaluation activity - including quantitative and qualitative question banks for audiences or participants and guidance of digital online analytics methods
- Baseline questionnaire for project leaders
- End of Project questionnaire for project leaders
- Interviews with selected UK and Vietnamese project leads for case studies
- Interviews with British Council staff
- Interviews with personnel from associated projects (Momentum, Future of English, New Directions, Creative Cities Dialogues, Cultural Heritage for Inclusive Growth)
- Focus groups with project leaders around the Season themes: Shared Heritage and Climate and the Environment
- Review of available documentation provided by the British Council
- Collection, summarising and analysis of data provided by projects and stakeholders

## Data sources

The data in this report is based on that collected up to the end of February 2024.

The data used was based on:

- 31 baseline survey responses collected from project leads, with 28 based in the UK and 3 based in Viet Nam
- 30 end of project survey responses collected from project leads, with 29 based in the UK and 1 based in Viet Nam
- REF Data submitted by 30 project leads at the end of their project
- 667 audience/participant surveys collected by 11 projects
- 2 focus groups with 14 project leaders from the UK and Viet Nam

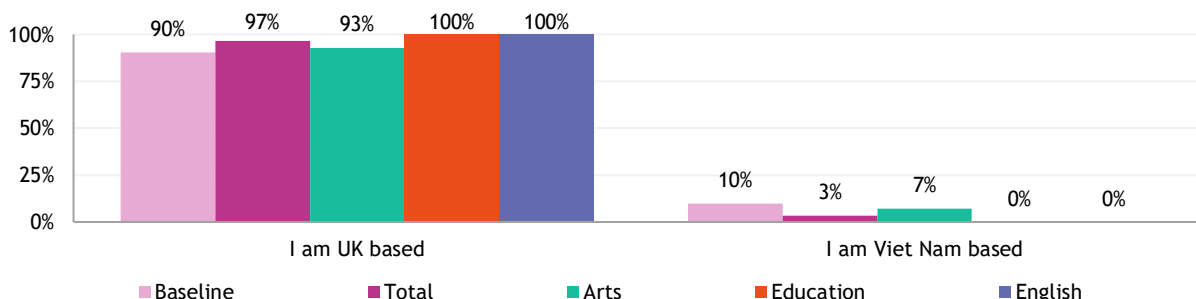
- 8 interviews with British Council staff
- 11 case study interviews with 8 sets of project leaders and partners
- 5 interviews with personnel from associated projects (Momentum; Future of English; New Directions; Creative Cities Dialogues; Cultural Heritage for Inclusive Growth)
- Attendance at the UK Viet Nam Season Event at the British Council Offices on Wednesday 17<sup>th</sup> January 2024
- UK/Viet Nam Season Marketing Communications Campaign Report, February 2024, by the British Council
- Post Conference Report for New Directions East Asia - Hanoi, 2023, by the British Council
- New Directions Conference and Future of English Exhibition Marketing and Communications Report, November 2023, by the British Council

### Note on the report

When reading the findings presented in this report, it is important to take into consideration the representation of the responding project partners. The evaluation guidance asked the project leads to complete the surveys in collaboration with their partners; however, 28 of the 30 projects were led by the UK-based partner. As such, the opinions and results from the surveys tend to reflect the UK participants more than their Viet Nam partners.

The focus groups included a good representation of partners from both Viet Nam and the UK.

### Location of organisation completing surveys<sup>2</sup>



Base - Baseline Survey: 31  
 Base - End of Project Survey: 30 / 14 / 9 / 7

<sup>2</sup> For 28 of the 30 Season projects, the UK partner was the lead partner. To consolidate evaluation requirements, TAA asked the lead project partner to complete the Baseline Survey and End of Project Survey and recommended that they work with other partners to answer the questions together. As such, nearly all (29/30) end of project surveys were returned by the UK project partner.



## Overview of the UK Viet Nam Season

### Planning, themes and objectives of the Season

Marking 50 years of UK - Vietnamese diplomatic relations and 30 years of the British Council's presence in Viet Nam, the UK/Viet Nam Season 2023 aimed to elevate the bilateral cultural relationship, providing new opportunities for UK and Vietnamese individuals and organisations, and contributing to the people-to-people links between the two countries.

The Season took place within an overall context of wanting to expand cultural exchange and engagement between the UK and Viet Nam and to develop the potential for cultural, social and economic benefits for the people of the two countries - including artists, cultural and educational professionals.

The overall changes intended as a result of the UK/Viet Nam Season were:

- Existing bilateral connections and partnerships are strengthened and new ones created that sustain a mutually beneficial relationship between the UK and Viet Nam, thus contributing to better understanding, trust and shared prosperity between the people of the two countries.
- Vietnamese cultural operatives, education providers, artists, creatives and academics are empowered to develop new and innovative work through increased exposure to high quality work and involvement in capacity building programmes.

The programme is driven by the British Council's Programme and Services Taxonomy which sets out the priority work areas addressed in the UK/Viet Nam Season. This is the first Season in which all three areas have worked alongside each other:

- Arts & Culture - enabling cultural exchange, creative economy and culture responding to global challenges.
- Education - supporting student mobility, scholarships and alumni, education partnerships, non-formal education and qualifications.
- English - supporting education systems, empowerment, teaching and learning and assessment.

The Season was also an umbrella for tangential activities: New Directions in Language Assessment; The Future of English; supporting the UK's engagement with ASEAN (Association of Southeast Asian Nations); wider initiatives to use culture as a vehicle to

boost economies outside of capital cities; British Council initiatives to support empowerment of girls through building skills.

A Theory of Change, produced collaboratively by the Season team supported by TAA, underpinned the evaluation of the UK Viet Nam Season (See Appendix III).

### Season themes

The UK/Viet Nam Season had two themes, with most projects focusing on one of these:

*Shared heritage* - understanding of shared heritage and commonalities around language, supporting English language teaching practice in Viet Nam; sharing of practice and insight into shared heritage between the UK and Viet Nam amongst cultural professionals; public facing cultural outputs that highlight shared heritage between the UK and Viet Nam.

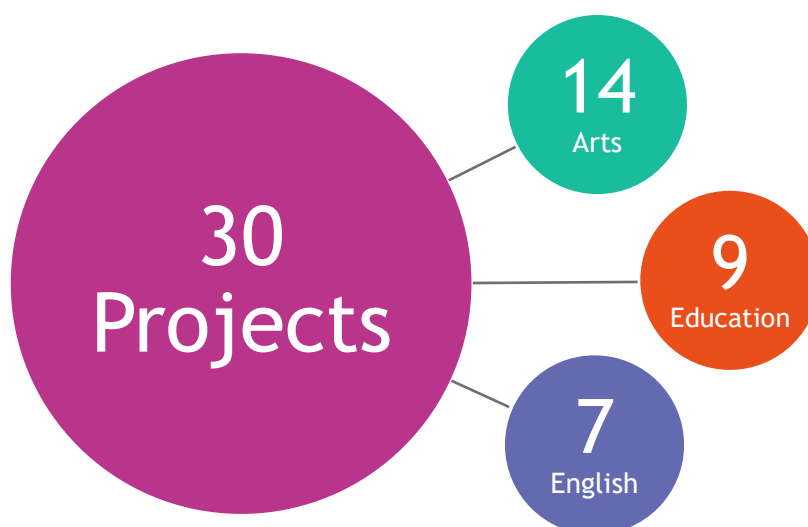
*Climate and the environment* - learning/new perspectives gained by professionals/students benefitting their practice or education; topic providing an effective focus and resources for English language teaching; exploration and understanding of climate issues in Viet Nam/UK enabled through cultural practice.

### Season development

Planning for the programme began in May/June 2022 with the initial Theory of Change and aims for the Season developed in the second half of 2022. A memorandum of understanding with the Viet Nam Ministry of Culture, Sports and Tourism was signed in 2023 to cover co-operation from 2023 - 2028. This MoU encompassed all areas of work in the culture sector, from cultural exchange between Viet Nam and the UK, to creative economy, and cultural heritage. Between June 2022 and January 2023, a series of delegation visits and scoping trips funded by the British Council enabled artists and creative professionals to travel to and connect with potential partners in both countries.

There were two rounds of the Season Collaboration Grants. For the first round which included all three strands, there were 52 applications with 22 projects awarded (6 for Arts and Culture, 9 for Education and 7 for Language Learning). The second round was for arts and culture only with 86 applications received and 11 projects awarded (3 of which also received grants from the first round).

## Programme



There were 30<sup>3</sup> projects in the UK/Viet Nam Season, made up of 14 Arts projects, 9 Education projects, and 7 English projects. Each project had a lead organisation and at least 1 partner in Viet Nam and 1 partner in the UK. Overall, there were over 131 organisations involved in the Season. Of these:

- 66 organisations had partner signed agreements
- 31 organisations provided in kind support or were involved in co-creation
- 34 organisations were involved as participants/beneficiaries

Partner organisations were based in the UK and Viet Nam. Of the 131 organisations involved in the Season,

- 44 organisations were based in the UK, of which 36 were based in England, 5 in Wales, 2 in Scotland, and 1 in Northern Ireland
- 87 organisations were based in Viet Nam

The sectors represented included Higher Education (45% of respondents), creative, arts, and entertainment activities (35%), lifelong learning (23%), and publishing activities (19%). While over a third of project leads did not know their organisation's annual turnover, 18% reported annual turnover of £100,001 - £250,000 and 14% reported a turnover of over £25 million.

<sup>3</sup> Excludes an additional scholarship project by English Programmes, which took a different approach and did not come via the open call.

## Public engagement and activity

Overall, there were 316 activities and events delivered across the 30 projects from June - December 2023, comprising:

- 26 activities/events in person in the UK, made up of 16 Arts activities/events, 7 Education activities/events, and 3 English activities/events
- 158 activities/events in person in Viet Nam, made up of 90 Arts activities/events, 56 Education activities/events, and 13 English activities/events
- 131 activities/events online, made up of 19 Arts activities/events, 55 Education activities/events, and 57 English activities/events

Projects were delivered in a wide range of formats, with nearly three quarters (73%) of projects delivered in a hybrid way - both online and in person. Projects focused on a range of activity types, including professional development and/or skills sharing (77%), showcasing (70%), network building (60%) and research and development (53%). This included workshops (77%), exhibitions (40%), conferences or symposiums (33%), performances (30%) and training courses (27%). Arts projects primarily focused on showcasing (86%) and professional development and/or skills sharing (79%); Education projects primarily focused on professional development and/or skills sharing, network building, and research and development (78% for each); and English projects primarily focused on professional development and/or skills sharing (71%).

Estimated numbers of engagements based on the responses or data provided by completed projects were 242,691. Of this 236,725 was in person and 5,317 was online.

- **2,707 artists/creative professionals/practitioners:** 1,410 in Viet Nam / 1,189 in UK / 108 Elsewhere
- **9,587 participants:** 8,778 in Viet Nam / 807 in UK / 2 Elsewhere
- **227,978 audiences:** 224,403 in Viet Nam / 3,045 in UK / 530 Elsewhere
- **823 conference or symposium delegates:** 715 in Viet Nam / 103 in UK / 5 Elsewhere
- **414 academics/researchers:** 306 in Viet Nam / 107 in UK / 1 Elsewhere
- **182 trainers/facilitators:** 113 in Viet Nam / 66 in UK / 3 Elsewhere
- **1,000 others:** 1,000 in Viet Nam

## Intended outcomes of the UK/Viet Nam Season

Intended outcomes and impacts have been illustrated below with a RAG (Red, Amber, Green) Scale. Green denotes an achieved or ‘favourable’ outcome, amber somewhat achieved or ‘neutral’ outcome and red an unachieved or ‘unfavourable’ outcome.

Intended outcome	Impacts
<i>Short-term outcomes</i>	
More Vietnamese artists and cultural/educational professionals benefit from professional development, network building and showcasing opportunities through collaboration with UK counterparts.	<p><b>2,707 artists/creative professionals/practitioners:</b> 1,410 in Viet Nam / 1,189 in UK / 108 Elsewhere</p> <p><b>9,587 participants:</b> 8,778 in Viet Nam / 807 in UK / 2 Elsewhere</p> <p><b>823 conference or symposium delegates:</b> 715 in Viet Nam / 103 in UK / 5 Elsewhere</p> <p><b>414 academics/researchers:</b> 306 in Viet Nam / 107 in UK / 1 Elsewhere</p> <p><b>182 trainers/facilitators:</b> 113 in Viet Nam / 66 in UK / 3 Elsewhere</p>
At least 80 percent of Vietnamese and UK artists and cultural and educational professionals engaged report to have established mutually beneficial connection and relationship to develop their career and/or their organisations after 2023.	<p><b>97%</b> of projects reported that the Season helped them/their organisation to develop their professional network.</p> <p><b>100%</b> stated that they / their organisation made connections with individuals or organisations that they would not have otherwise.</p> <p><b>100%</b> stated that they / their organisation have become part of a wider intercultural/international network.</p> <p><b>90%</b> built their confidence to make connections and build professional relationships/networks with people from cultures different from their own.</p>
Professionals and institutions report to have better understanding and appreciation of UK and Vietnamese arts, culture, creativity, as well as educational and English language products and services.	The majority of projects were able to discover new opportunities to work in the UK (90%) and Viet Nam (100%), understand the arts and cultural sector/higher education sector in UK (89%) and Viet Nam (100%), and learn more about academic research opportunities in the UK (63%) and Viet Nam (100%).
Over 1 million people from diverse backgrounds, age groups and geographical areas participate in showcasing events	There were 242,691 engagements across the Season from diverse backgrounds, age groups, and geographical areas in Viet Nam and the UK.

<p>and/or enjoy newly developed cultural and educational products and services.</p>	<p>It is worth noting that arts projects often have the potential to engage higher numbers than higher education and English language projects. The bringing together of all three strands in the UK/Viet Nam Season is likely to be a factor in why the Season did not meet its ambitious target and suggests that for future Seasons including all disciplines, that targets should be considered more closely in relation to this.</p>
<p>Unexpected benefits and outcomes of the Season are captured as part of the evaluation process.</p>	<p>The thorough evaluation enabled the identification of wider outcomes from the Season such as interest created in other parts of the Season (e.g. between strands) and a desire for greater networking between the projects.</p>
<p>Further funding (public and private) sourced to enable additional /value added delivery</p>	<p>It is estimated that for every £1 received in grant contributions, another £0.33 was received/generated and that the projects generated £280,647.39 additional funding/income.</p>
<p><b>Shared Heritage:</b> Understanding of shared heritage and commonalities around language supports English language teaching practice in Viet Nam.</p>	<p>Only two English projects focused on the Shared Heritage theme. These demonstrated impacts in approaches to teaching English to ethnic minority groups in Lang Son and in exploring use of English language within the community in Hue. These projects are explored further as case studies.</p>
<p><b>Shared Heritage:</b> Sharing of practice and a greater insight into shared heritage between UK and Viet Nam is gained by cultural professionals.</p>	<p>Projects under the Shared Heritage theme identified valuable sharing of artistic, cultural and professional practices between the UK and Viet Nam. In some cases this was related to a sharing of cultures - rather than heritages as such.</p>
<p><b>Shared Heritage:</b> Public facing cultural outputs highlight shared heritage between UK and Viet Nam.</p>	<p><b>69%</b> of projects who used the Shared Heritage theme reported that the theme was important to their project.</p> <p><b>50%</b> of audiences/participants (from a small sample) reported increased knowledge of shared heritage between UK/Viet Nam.</p> <p>The theme provided opportunities to engage new audiences with artistic heritage.</p>
<p><b>Climate and the Environment:</b> Learning/new perspectives gained by professionals/students that have benefitted their practice or education.</p>	<p><b>80%</b> of audience respondents said they know ‘more about climate and environment concerns in the UK and Viet Nam as a result of attending/participating.’</p> <p>The theme provided a platform for tackling environmental issues and supported climate agendas within individual organisations.</p>
<p><b>Climate and the Environment:</b> Topic provides effective focus</p>	<p><b>95%</b> of projects that addressed the Climate and the Environment theme said that it was important to their project.</p>

and resources for English language teaching.	English projects enabled students to engage with climate change and understand how their actions can make a difference.
<b>Climate and the Environment:</b> Exploration and understanding of climate issues in Viet Nam/UK enabled through cultural practice.	The theme provided an opportunity for projects to raise public awareness and understanding of climate issues in Viet Nam and the UK. The theme provided a clear focus and framework for the projects.
<b>Medium-term outcomes</b>	
At least three legacy collaborations between UK and Vietnamese organisations and institutions are in place to continue after 2023.	At the time of evaluation, many of the projects are in conversation about legacy and follow up work, but less is committed yet. An intention to continue to work in partnership was expressed from almost all projects.  Whilst a number of follow up work and projects were intended, there were fewer examples of committed work taking place. Those that are already committed include a film project, music workshops/training taking place in March 2024, a university network and a teacher training project is being scoped with funding.
Plans to secure funding to build on work beyond the project.	Almost all projects expressed an intention to continue to work in partnership or build on the work of their project in some way. As yet, there is little in the way of commitments and secured funding to do so, but a number of partnerships are actively exploring funding opportunities via the British Council legacy grant and other funders.
Learning and resources from the Season projects have been disseminated via appropriate platforms and are achieving significant engagement.	A number of projects cited outputs including publications, web resources, teaching and educational resources, and repeat artistic performance/display elsewhere. It is too soon yet to establish engagement levels in the medium-term, but the potential of Season outputs to continue to engage appears to be significant.
Creating an enabling environment for further dialogue and planning between Viet Nam and UK public and private organisations. Commitment over the long term supports good will and deeper relationships	The evaluation has indicated both the high quality of projects that took place during the Season and the significant value that the partnerships have brought to professional practice, organisational development and enabling sharing and collaboration between the UK and Viet Nam. As reported above, almost all projects expressed an intention to continue to work in partnership or build on the work of their project in some way. Although little legacy work is yet confirmed, a number of partnerships are actively seeking funding. At the time of this evaluation the Season has only just finished and the wider and longer term impact will take time to be assessed and fully understood.

## Impacts and outcomes

Impacts of the Season activity were assessed through responses to an ‘end of project survey’ answered by all 30 projects and through qualitative research with a selection of projects. These are therefore the shorter-term impacts as understood by February 2024.

- 94% of projects agreed that they had achieved their aims/ambitions for the project.
- 97% stated that taking part in the Season helped them/their organisation to develop their professional network.
- 100% stated that they/their organisation made connections with individuals or organisations that they would not have otherwise.
- 100% stated that they/their organisation has become part of a wider intercultural/international network.
- The majority of projects were able to discover new opportunities to work in the UK (90%) and Viet Nam (100%), understand the arts and cultural sector/higher education sector in the UK (89%) and Viet Nam (100%), and learn more about academic research opportunities in the UK (63%) and Viet Nam (100%).
- 90% of projects were able to develop new approaches to their work.
- 100% of projects were able to find new ways of engaging with participants and audiences.
- 96% of projects were able to improve their organisation’s reputation internationally and 85% were able to improve their reputation locally.
- 100% of projects learned skills and knowledge through delivery of their project that will have benefits for their work.
- 90% of projects built their confidence to make connections and build professional relationships/networks with people from cultures different from their own.
- 67% of projects reported having notable equality, diversity and inclusion impacts.
- 69% of Shared Heritage projects reported that the theme was important (50% ‘very important’) to their project, while 95% of Climate and the Environment projects said that the theme was important (84% ‘very important’) to their project.



## Funding and investment

The core funding of the Season was provided by the British Council, with a total amount of £1,301,923. This included £941,556.69 dedicated to the Season Collaboration Grants, with each grant ranging from £12K - £62K per project. A select number of Arts projects were awarded Season Legacy Grants of £10K for follow-up activity in 2024. There was also significant funding for associate activity.

- 96% of projects reported that the delivery of their project/activity ‘helped my organisation to gain funding for future projects.’
- 67% secured some additional funding or support, with 40% securing match funding, 37% securing support in kind, 3% securing sponsorship, and 3% securing traded/earned income.
- 50% of Arts projects secured match funding, 36% secured support in kind, 7% secured sponsorship, and 7% secured traded/earned income.
- 44% of Education projects secured support in kind, followed by 33% who secured match funding.
- 29% of English projects secured match funding and 29% secured support in kind.

It can be estimated that for every £1 received in grant support, projects reported leveraging a further £0.33 of income/funding. That is, projects reported that they leveraged £280,647.39 of additional funding/income which was made up of:

- £179,046 from match funding
- £500 from sponsorship
- £100,501 from support in kind
- £500 from traded/earned income

290 jobs (33 full time, 257 part time) were required to deliver the Season projects, with 243 of these being short term for the project only. 5 part time permanent jobs were created as a result of delivering the project.

The majority of project leaders had received funding and worked with the British Council before (either in Viet Nam or elsewhere) with only 16% of respondents indicating this was the first time they had received funding or worked with the British Council.

During the UK/Viet Nam Season, project leaders greatly valued the support of the British Council, with 97% of projects giving a rating of 8-10 (very high). This was highest amongst English (100%) and Arts (93%), while 89% of Education project leaders gave a rating of 8-10 (very high).

## Sustainable Development Goals

Relating the project to the UN Sustainable Development Goals provides the following outline of contributions.

<p><b>4</b> QUALITY EDUCATION</p> 	<p><b>16 Season Grant Projects: 9 Education Projects, 7 English Projects</b></p> <p>Through the UK/Viet Nam Season, projects worked with students and nonstudents to provide inclusive and equitable quality education and explored ways to improve and expand higher education and English language teaching.</p>
<p><b>10</b> REDUCED INEQUALITIES</p> 	<p><b>17 Season Grant Projects</b></p> <p>Through the UK/Viet Nam Season, projects provided equal opportunities to engage. 67% of projects reported having notable equality, diversity and inclusion impacts.</p>
<p><b>13</b> CLIMATE ACTION</p> 	<p><b>19 Season Grant Projects</b></p> <p>Through the UK/Viet Nam Season, projects were encouraged to work together to enhance knowledge and raise awareness of the importance of protecting our planet and creating a sustainable, more habitable environment for all communities.</p>
<p><b>17</b> PARTNERSHIPS FOR THE GOALS</p> 	<p><b>30 Season Grant Projects</b></p> <p>Through the UK/Viet Nam Season, partnerships between Arts and Culture, Higher Education, and English language teaching organisations enabled international collaboration that support the achievement of the sustainable development goals in both countries.</p>

## Reflections and recommendations

The UK/Viet Nam Season 2023 was able to achieve its main aims and objectives as well as spotlighting the relationship of the two countries and the power of collaboration across three different strands of work. As this report demonstrates, the quality of the individual projects was high, with extraordinary efforts from the project leaders and participants to make good use of the budgets available. Overall, there was satisfaction at what had been achieved, with appreciation for the support of the British Council and the possibility to be supported to do something different from other funding opportunities.

The success of the central projects also demonstrated the importance of having initiatives which were formed directly out of the main purpose of the Season. However, as is often the case in large scale projects, there was a tendency for other activities to be added into the Season (as detailed in the Associated Activities section below). Whilst these were not intended to have an integral link to the Season programming, it was unclear why some of these had been included in the Season, given they did not have a special focus or were not producing activity which was different from their normal programmes. It could be argued that these helped to amplify the Season and provide those activities with an extra publicity boost, and the intention was indeed that these activities would sit under the Season umbrella as a communications strategy, rather than as a programming strategy. However, this risked diluting the vision of the Season as they were established activities and weren't necessarily following the themes, theory of change and aims and objectives. In particular this may be a consideration for English and Education, which already tend to have larger regional/global programmes than Arts. For those running the initiatives, it was also potentially problematic as they didn't necessarily understand how they could contribute or benefit from the Season.

A further point raised by project leaders and some British Council staff was that of the role of the Season in generating longer term impacts. This evaluation has shown how the dynamism, quality and reach of the projects have had their own short-term impacts on the lives and work of those who were involved and engaged. Practices have been developed, successful partnerships have been formed, students and participants have had their skills and capacities enhanced and audiences have been introduced to relevant educational practices and wonderful art. Some projects were developed with longer term impact at their heart by, for example, being based around 'train the trainers' principles. Overall, these projects helped to fulfil the aims and objectives of the Season and they will continue to have an influence in Viet Nam and the UK for years to come.

Nevertheless, there is a question about how such British Council initiatives can have further impact beyond the Season itself. These points have been presented where relevant within this report and are for the British Council to consider. However, it is important to realise that establishing such impact requires longer term assessment which may need to be assessed months and years later. Each Season is different, and it is only over time that their success and nature can be understood.

However, there are some ways in which further impact might be achieved, based on a review of the Season's outcomes.

- Consider the Season as fitting into a Theory of Change (or similar model) rather than merely concentrating on a Theory of Change for the Season itself. It is useful to have a project-based approach as it can help to identify the necessary aims and objectives of the Season but a change of perspective, in which the Season is designed to achieve longer term aims rather than as an end in itself would help to focus attention on the type of programme needed.
- As far as possible, integrate policy makers into the Season so that discoveries and innovation are known about and can be acted upon. These do not necessarily need to be grand political decisions, but with topics such as Climate and the Environment and Shared Heritage, which are central to a country such as Viet Nam, the findings are of interest to a wide range of actors.
- Linked to this, the project leaders and partners themselves could be encouraged to state the wider impact they might have, considering at an early stage who would be interested to know about their work and communicating outcomes with the help of British Council Staff to these people. It was suggested, at the British Council Sharing Event in London in January 2024, that ensuring this was in original grant applications would help to focus thinking at an early stage.
- Increased lead times would benefit all Season planning - including allowing enough space to agree and work to a strong shared vision for the Season as a whole, and within individual projects to allow enough time to address contractual, procedural and admin requirements, and allow an adequate delivery phase with room for change and for more consideration of legacy.
- Consider the purpose of associated activities as a part of a Season, ensuring that these contribute to the vision rather than coming under a more general 'umbrella' to enable genuine two-way benefit and clarity.
- In this Season there were high quality projects, much excitement, celebration of partnerships and a desire for more. There is an opportunity / challenge to turn

these into something greater and more collective, bringing individual projects together so that there can be more symbiosis. This is not easy to achieve, but if the range of people and organisations across the different strands can be utilised, new relationships, ideas and proposals can be developed. Using something such as a regular conference format with a strong participatory element could be a relatively straightforward way of achieving this. Events such as those that took place at the British Council Offices in London and in Hanoi can contribute to this, but having processes for bringing people together to collaborate might take this to a new level. This could also be developed as an event that happens 6, 12 or 24 months after the Season has ended to encourage new partnerships and initiatives. In this way the people involved develop as a cohort and network of people who provide the momentum and dynamism to continue activity beyond the year itself.

In relation to these points, it is important to be realistic about what an initiative such as the UK/Viet Nam Season can achieve. What it does is provide a special focus, concentrate effort, highlight areas of strength and interest and generate a dynamism and energy which can be used within a wider strategy for the country and its relationship to the UK.

## Detailed findings

### Initial planning of the Season

#### Reflections from British Council staff on initial conceptions, ideas and planning

The UK/Viet Nam Season 2023 was designed to coincide with 50 years of relations between the two countries and 30 years of the British Council's presence in Viet Nam. As with other Seasons, it was intended to encourage and showcase collaboration between the two countries.

This was the first Season to include all three strands of the British Council's work - arts and culture, education and English language teaching. Whilst this had potential value for cross fertilisation in the Season, each strand has its own needs and aims and different ways of working, meaning that a shared approach had to be developed specially for the Season.

*“At first, it's challenging for us to work together in terms of planning, and we wouldn't normally have much connection with them [the other strands].”*

However, having all three strands involved, including the English language learning was important because it is a vital part of the British Council's programme in Viet Nam.

*“I really wanted our Season to be the three sectors because of the nature and the context in Viet Nam and I really pushed for that because English is so important to the work that we do here.”*

*“We always want to work less in silo and more collaboratively across arts and education and English programmes.”*

Whilst there was equanimity between the three strands, nevertheless it was the Arts strand that was the starting point, which meant that Education and English Language learning were merged into this original element rather than the Season being conceived as having all three from the start.

Almost all those interviewed mentioned the difficulty of having a comparatively short time for the planning of the Season. It was considered advantageous for the Season to happen during the anniversary year, but it was only in 2022 that the Season was set in motion. This meant that it was not entirely possible to enable a more thorough development of the programme and strategy and those delivering projects did not have as much time to incubate ideas and formulate partnerships.

*“We were aware that for normally any Season we would have one to two years to get ready; we had about six to eight months.”*

However, a very good Season was put together over this short time with the team working hard to make it happen.

*“I have to say that we were able to pull it off within very short notice.”*

The UK/Viet Nam Season followed the concept used in other recent Seasons of making grants available for the development of projects, across all three strands. There were different views about the value of basing the Season on this model. In favour of the concept, it was felt that it was an efficient way of enabling many different types of activity and partnerships to happen, to have a fair way of involving organisations and to create efficient projects which were value for money.

On the other hand, some felt that these did not necessarily facilitate significant collaborations between the countries with projects that might be good in their own right, but not necessarily contributing to long term impact and legacy.

The administration of the projects is also a consideration, as each one has to be selected and have a certain amount of attention and connected bureaucracy, so it is important that they have maximum validity in the Season.

*“We still haven't cracked the simplification of our approaches and we see it not just for the way we have to engage with externals but also the way in which we're working internally as well.”*

There were also reflections that the Season itself was essentially only six months and that effectively reduced its impact compared to other Seasons.

*“So, within six or eight months it is really difficult to achieve the long-term impact we would have liked.”*

## Partner profile

The Season involved projects and organisations across the Arts, English, and Education sectors, with nearly half (47%) from Arts and Creative Industries, just under a third (30%) from Education, and just under a quarter from English Programmes.

There were 131 partners involved in the season, with 44 in the UK and 87 in Viet Nam. Of the 30 projects, 28 were led by the UK partner and 2 by the Vietnamese partner. 37% of project leads reported having 2 main partners and 27% reported having 1 main partner. The majority of projects did not change the partners during the Season.

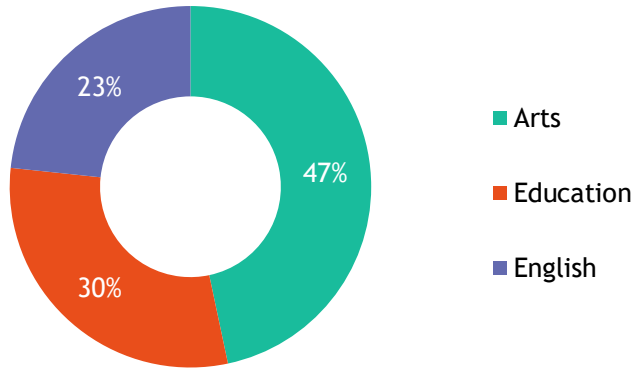
Organisations came from sectors including higher education (45% of project lead respondents), creative, arts, and entertainment activities (35%), lifelong learning (23%), and publishing activities (19%). While over a third of project leads did not know their organisation's annual turnover, 18% reported annual turnover of £100,001 - £250,000 and 14% reported a turnover of over £25 million.



Image: The Ecology of Community (Jo Fong & George Orange x Life Arts x Saigon Theatreland)



**Project strand**



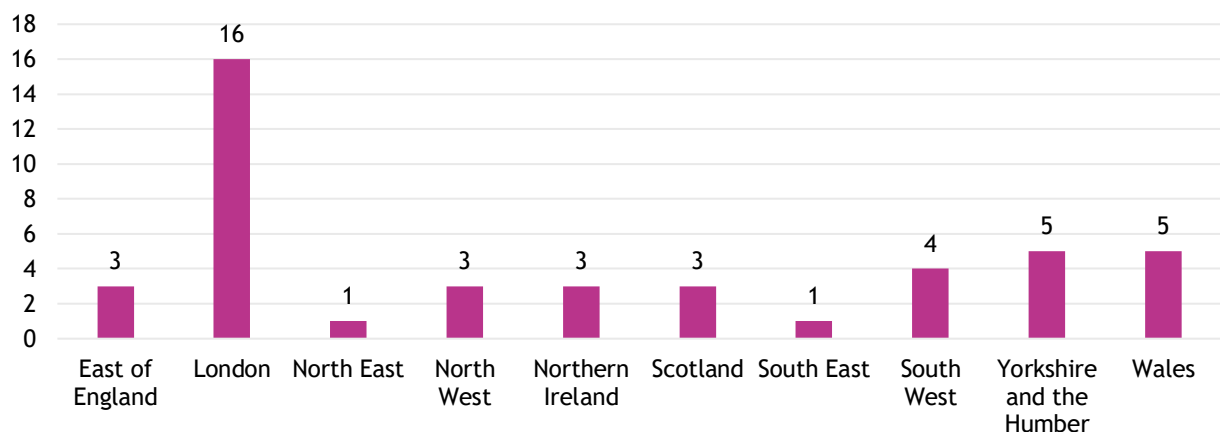
Base: 14 / 9 / 7

**Location of partners**

\*N.B. This data has been self-reported by 30 project leads through the REF data template

Location	Partner signed agreements	Participant/Beneficiary	Partner support in kind/co-creation	Other	Total
Viet Nam	37	31	19	0	87 (66%)
UK	28	3	12	1	44 (34%)
	65	34	31	1	131 (100%)

**Nation/region of UK-based partners**



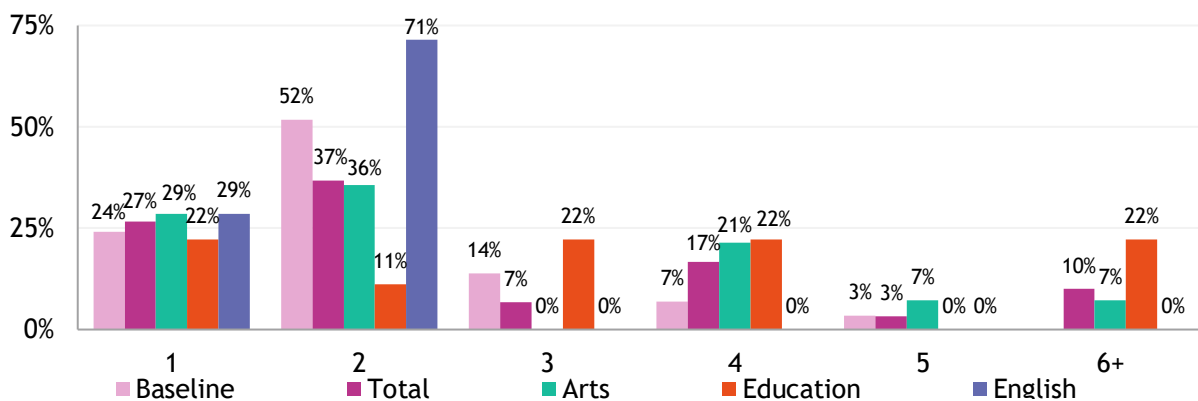
Base - REF data: 44



Image: A Community of Exploratory Practice: Developing Teachers' Culturally Responsive English Language Pedagogy in Ethnic Minority Group Areas (University of Leeds x University of Languages and International Studies, Việt Nam National University)

### Number of partners

How many main partners are involved in your project?



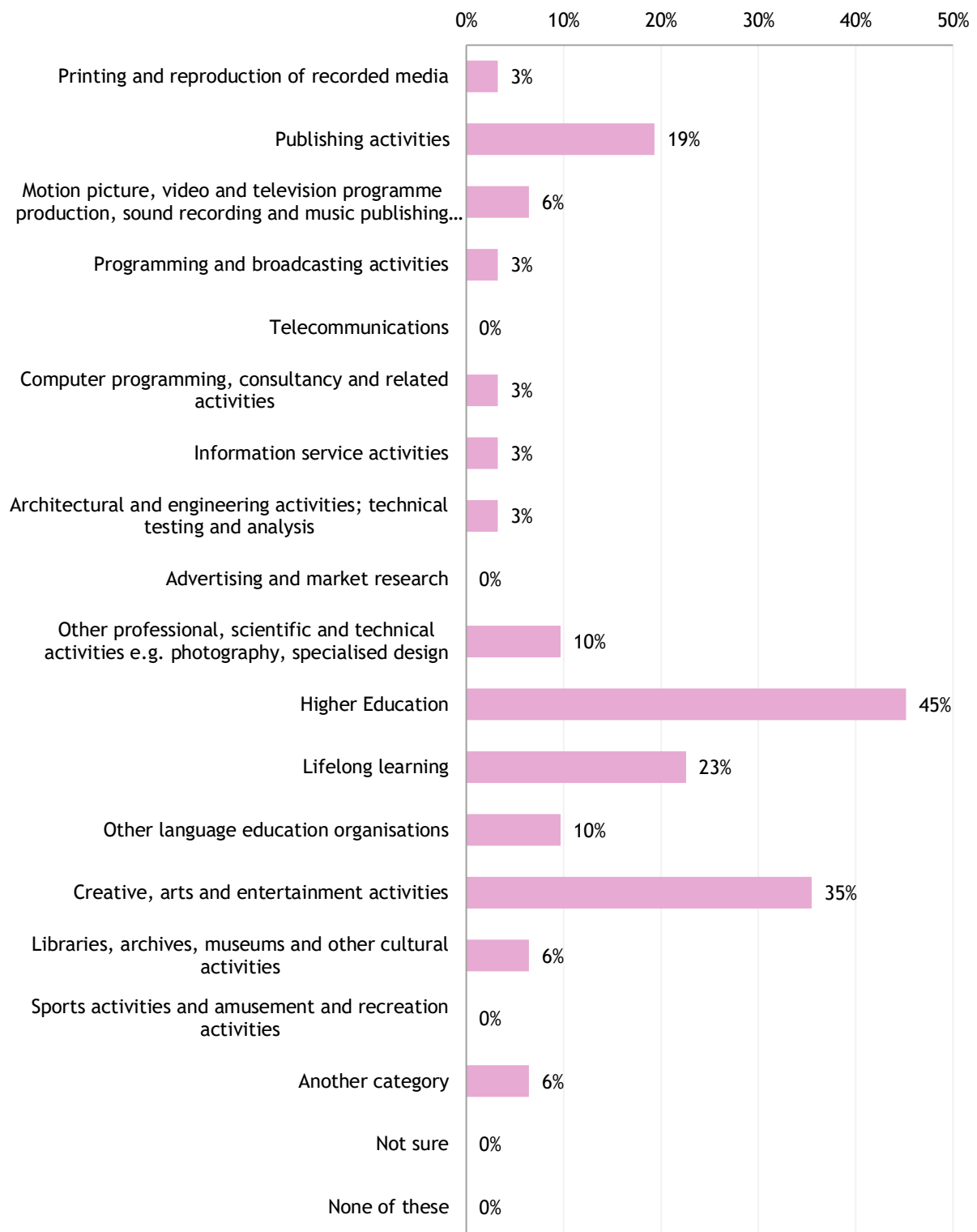
Base - Baseline Survey: 29  
 Base - End of Project Survey: 30 / 14 / 9 / 7

### Changes to partners

Three projects reported that the partners had changed. They cited that a partner had been added due to management or delivery requirements and that one partner dropped out for internal reasons.

**Sectors of partner organisations**

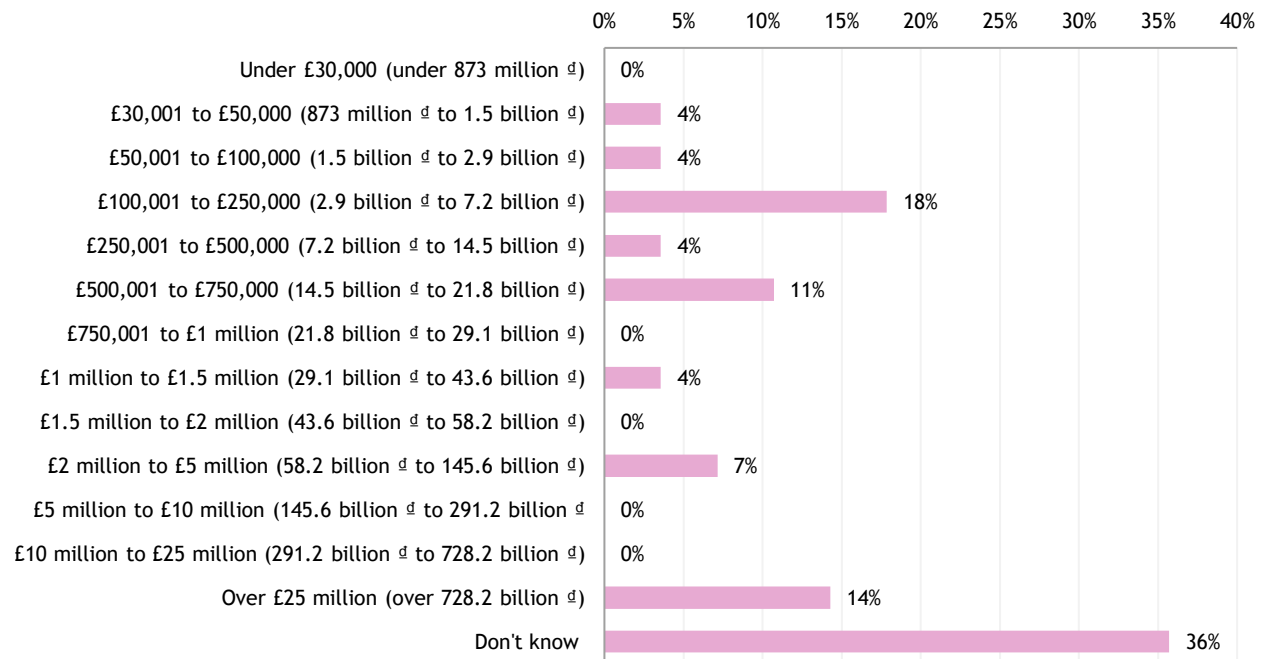
Which of the following best describes the sector of your organisation?



Base - Baseline Survey: 31

Annual turnover of partners

What is your organisation's annual turnover?



Base - Baseline Survey: 28



Image: Industry links, Impactful Research, Digital Education and Academic Mobility - iRDAM (Cardiff University x Nha Trang University)

## Project activity and delivery

73% of projects were delivered in a hybrid way - both online and in person. 20% of projects delivered activities only in person. Arts projects had the highest proportion of hybrid delivery (79%) while Education projects had the highest proportion of in-person only delivery (33%) and English projects had the highest proportion of online-only delivery (29%).

Projects focused on a range of activity types, including professional development and/or skills sharing (77%), showcasing (70%), network building (60%) and research and development (53%). Showcasing was particularly high amongst Arts projects (86%), while network building and research and development were particularly high for Education projects (78% for both). Activities included workshops (77%), exhibitions (40%), conferences or symposiums (33%), performances (30%) and training courses (27%). Of note, all Education projects involved workshops and 64% of Arts projects involved performances.

Half of projects reported some sort of change to their original plans, and these were varied in their nature and implications, from creative and design changes to practical or logistical changes to censorship issues.



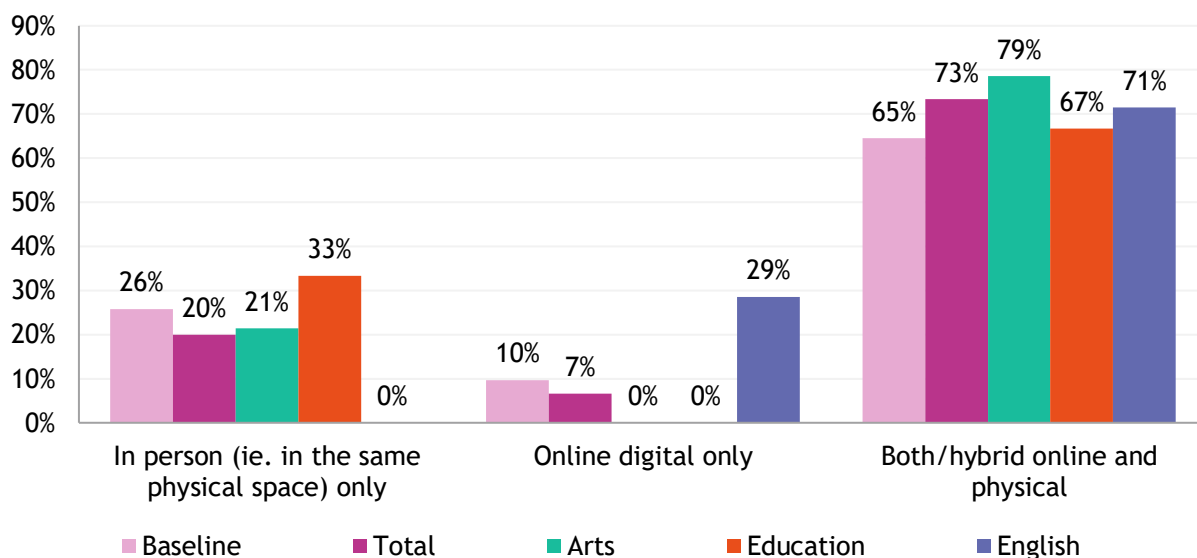
Image: UK-Vietnam Research and Industry Workshop and Roundtable on the Natural Disaster Mitigation and Transition to Net Zero Pollution (Imperial College London x Hanoi University of Science and Technology)

### Delivery method

Projects were delivered in a wide range of formats, with nearly three quarters (73%) of projects delivered in a hybrid way, online and in person. One fifth (20%) of projects delivered activities only in person and 7% of projects delivered activities only online. Between the baseline survey and the end of project survey, there was an increase from intended to actual hybrid delivery (+8%) and a decrease in in-person only (-6%) and online only (-3%).

79% of Arts projects delivered in a hybrid way and 21% delivered in-person only, with no Arts projects delivering online only. 67% of Education projects delivered in a hybrid way and 33% delivered in-person only, with none delivering online only. 71% of English projects delivered in a hybrid way and 29% delivered online only, with none delivering in-person only.

#### How was your project/activity delivered?



Base - Baseline Survey: 31

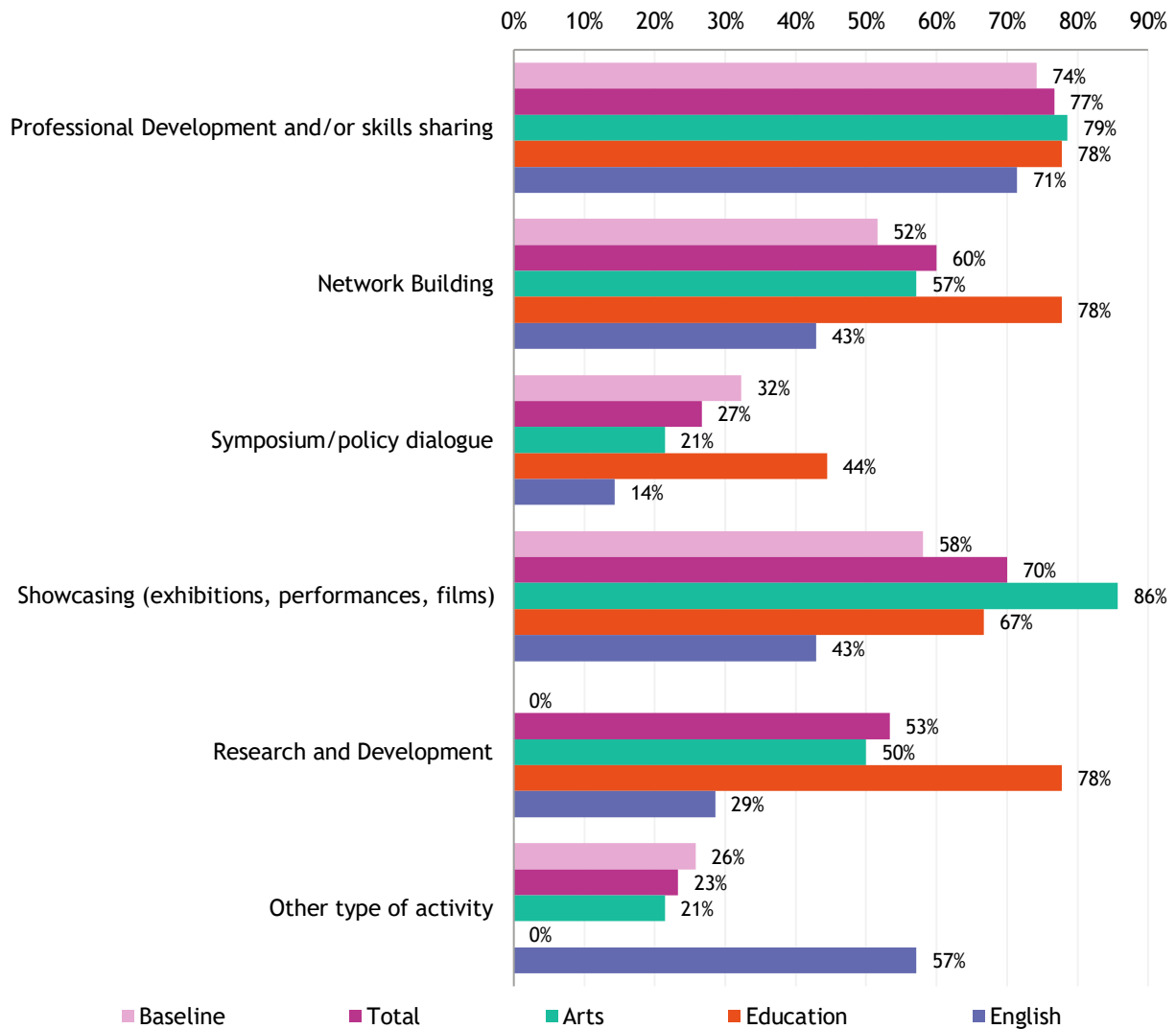
Base - End of Project Survey: 30 / 14 / 9 / 7

### Project activity

Professional Development and/or skills sharing was the most common activity amongst projects, with 77% reporting this (79% Arts, 78% Education, 71% English). 70% of projects included showcasing, with more Arts projects reporting this (86% Arts, 67% Education, 43% English). 60% of projects included network building, with more Education projects reporting this (78% Education, 57% Arts, 43% English). 53% of projects included research and development, with more Education projects reporting this (78% Education, 50% Arts,

29% English). 27% of projects included symposiums/policy dialogues, with more Education projects reporting this (44% Education, 21% Arts, 14% English). 57% of English projects reported that their project included another type of activity.

*What type or types of activity did your project focus on? (multiple answer question)*



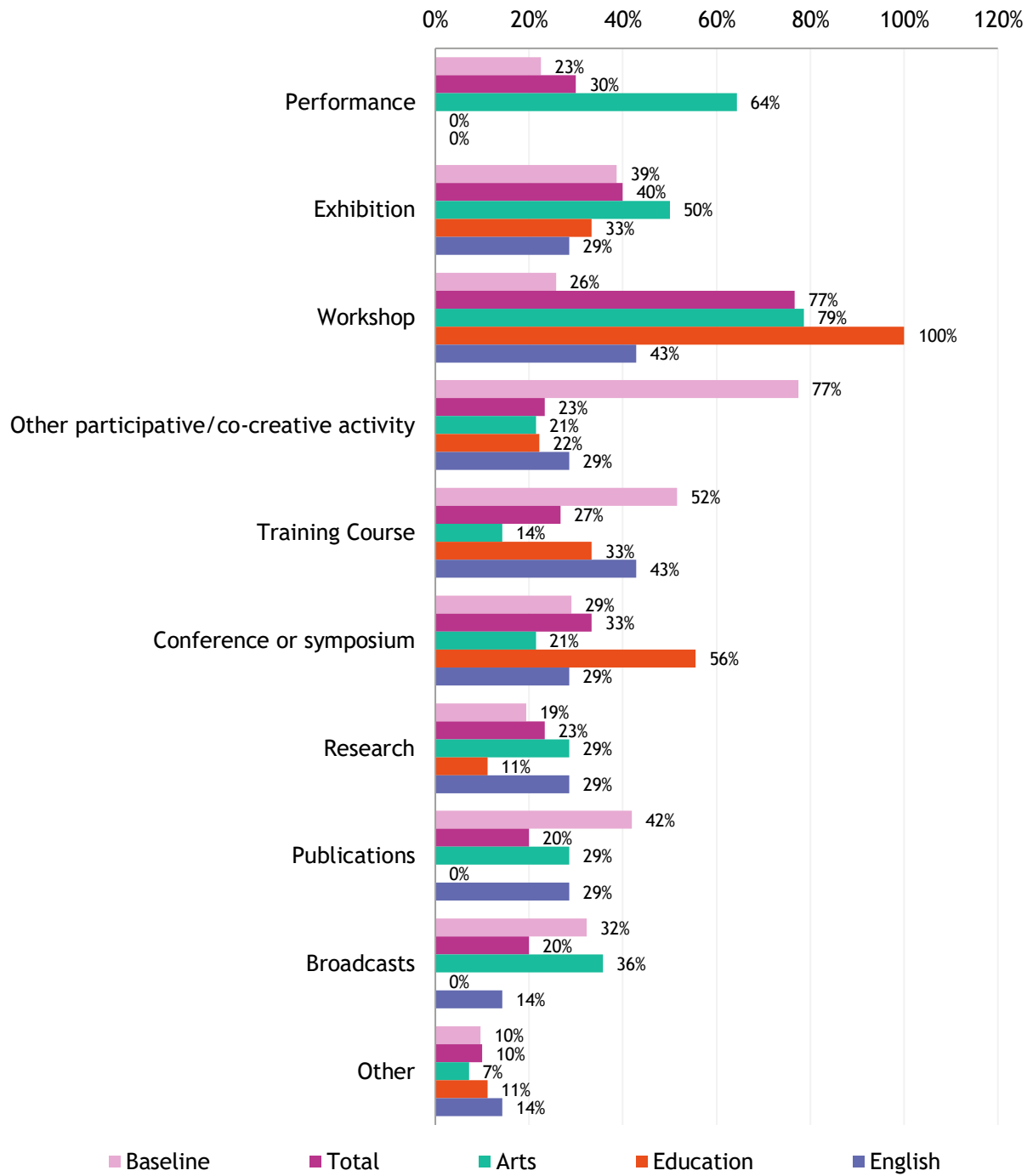
Base - Baseline Survey: 31

Base - End of Project Survey: 30 / 14 / 9 / 7

### Type of activities

Workshops were the most common type of activity, with 77% of projects reporting this. 79% of Arts projects included workshops, 64% performances and 50% exhibitions. For Education projects, 100% included workshops and 56% conferences or symposiums. For English projects, 43% included workshops and 43% training courses.

Which of the following were included in project/activity? (multiple answer question)



Base - Baseline Survey: 31

Base - End of Project Survey: 30 / 14 / 9 / 7



### *Changes and differences to project activity*

*In what ways, if any, did the project differ from what it was that you set out to do?*

Half of the projects mentioned some sort of change to their original plans. These were varied in their nature and implications, with no evident patterns and conclusions emerging. Changes mentioned included:

- Creative and design changes (Arts).
- Practical changes e.g. moving venue, switch to online or in person for some activity and a change in format due in part to the time-zone difference (Education, Arts).
- In-country cultural sensitivity issues, meaning activity could not be delivered as planned in Viet Nam and had to be delivered in a different format (Arts).
- Change due to cultural misunderstanding between partners and a different type of participant being recruited than originally planned (English).
- Altered timescales due to visa delays, in response to local contexts and due to complex contractual arrangements with partner (Education, English).
- Additional activity added in response to opportunity, need and/or encouraging greater engagement. This included additional online workshops and support, and a film screening (English, Arts).
- Changes in design to respond to unexpected skills levels amongst participants - this included both higher and lower skills than anticipated (Arts, English) .
- Delays or change to activity due to less availability of supporting professionals than anticipated (Arts, Education).



Image: Cities in Sync (Sensoria x Hanoi Rock City)

## Reflections from British Council staff on project activity

Projects provided opportunities for public interaction which isn't as common in Viet Nam as in the UK. It enabled new audiences to be developed and encouragement provided for more such engagement within the independent scene in Viet Nam. There was also satisfaction that the numbers of people engaged in the Season was high.

*“The sheer number of people that the Season has reached in Viet Nam - there's lots of people who benefited and engaged with the activities and events.”*

The diversity of the types of projects and people involved was also considered a strong element of the Season and in terms of the approach to equality, diversity and inclusion, it was able to attract a wide range.

*“We really tried through the project to reach different levels of the society and that's something that we are really proud of in the Season.”*

The scoping visits, as endorsed by many of the project participants, was seen as one of the successful elements of the Season.

*“The scoping visits both profit Viet Nam and the UK and the other way around. When they meet the potential partners, face to face, they can see the spaces and they can understand the context.”*

Some felt that the Season could have had more in the way of exchange events, delegations, debates, conferences and joint activity which some other Seasons had been able to do.

For those who had been directly involved in the Season, there was satisfaction with the way that the projects had turned out. In particular, there was a sense that the nature of the collaborations had been excellent, with impressive relationships developed which could have legacy.

*“There are new partnerships which produce really interesting work, and many of which will continue in different guises. I mean, that's really important.”*

*“It's just really fascinating to see all of the different ways that people are working together and the different synergies and as a result of all that, you've got some of the products and some of the outputs and outcomes that flow from that.”*

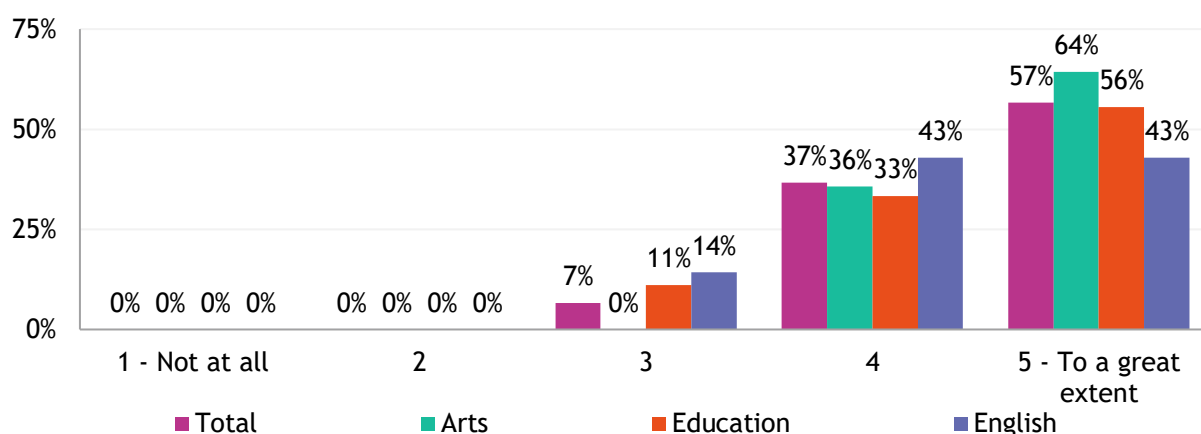
## Overall organisational outcomes

The project leaders predominantly agreed that they achieved their aims/ambitions, with 57% of projects achieving aims to a great extent and 37% to some extent. Arts projects had the highest proportion who stated successful aims reached, with 64% reporting that they achieved aims/ambitions ‘to a great extent.’

When aims were not met, this was for a variety of reasons, including lower audience/participant engagement than expected.

### Achieving aims and ambitions

To what extent did you / your organisation achieve your aims/ambitions for the project?



Base - End of Project Survey: 30 / 14 / 9 / 7

The majority of projects reported successfully achieving their aims, for the most part, as reflected in the ratings with almost all rating 5/5 or 4/5. Where aims were not met, this was for a variety of reasons, including lower audience/participant engagement than intended. For one Arts project there was lower engagement from schools due to the realities of demands on teachers. For one Education project, the legacy beyond the project is expected to increase engagement, despite levels being lower than hoped during the project itself.

Challenges in developing an educator and student website resource as intended were encountered by one Education project that faced difficulties recruiting a suitable designer. Another project had difficulty in bringing a planned publication to fruition, “*due to extremely different publisher tastes & audience trends...Our learning here means that we’d approach the facilitation of that partnership differently from the outset...*”. Two projects mentioned challenges around competitions run as part of their project, with an English project citing a high number but low-quality responses and an Education project a lack of engagement from UK students in a competition.

## Partnerships, networking and collaborations

Partnerships, networking and collaboration was a key motivation, aim, and outcome for Season projects. Forming connections was a recurring theme in the qualitative interviews and focus groups, and a strong motivator for the organisations who decided to take part.

For one third of project leads, the UK or Viet Nam was a new country for them or their organisation. Nearly all project leads (97%) stated they were likely to work in the other country again. This was highest amongst English projects (86% ‘extremely likely’, compared to 79% for Arts projects and 67% for Education projects).

The majority of project leads were strongly motivated by the opportunity to develop and discover partnerships, network and collaborations. 97% wanted to feel part of a wider intercultural/international network, 90% wanted to work with an international partner, 97% agreed that the Season offered the possibility of discovering new partnerships and professional connections/relationships. Additionally, 81% agreed that the Season offered the possibility of developing work with existing partners and 75% wanted to find new ways of collaborating with artists, creatives and education professionals.

A majority of projects aimed to increase collaborations and networks both locally and internationally. Project leads anticipated outcomes that included increased or new international collaborations (with 94% of respondents overall saying this was something they ‘hoped to gain’), networking opportunities internationally (90%), networking opportunities locally (81%), and local collaborations (74%).

These aims were met by a majority of projects, with 100% of projects agreeing that they made connections they would not have otherwise made and that they have become part of a wider intercultural / international network. 97% of projects agreed that taking part in the Season helped them/their organisation develop their professional network. The development of professional networks was highest amongst Arts and English projects.

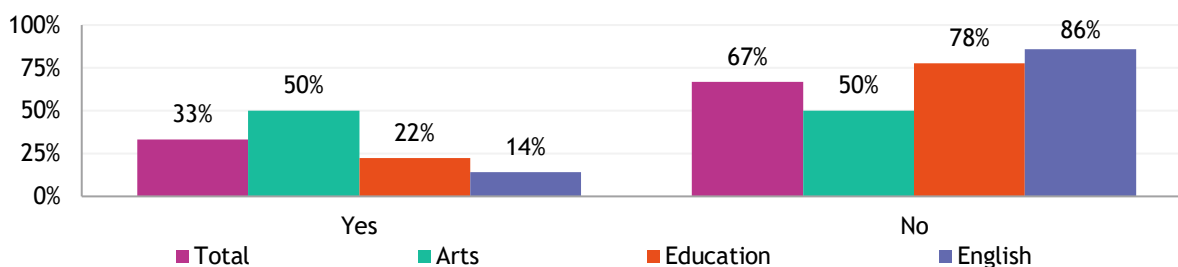


Image: Embedding Climate Change and Sustainability in Healthcare Curricula (University of East Anglia x Nguyễn Tất Thành University)

### Previous work in the UK or Viet Nam

Over two thirds (67%) of project lead respondents indicated that they had previously worked in UK or Viet Nam. This was highest amongst English projects (86%) and Education projects (78%). Half of Arts projects were new to the other country.

*Was this a new country for you / your organisation to work in?*

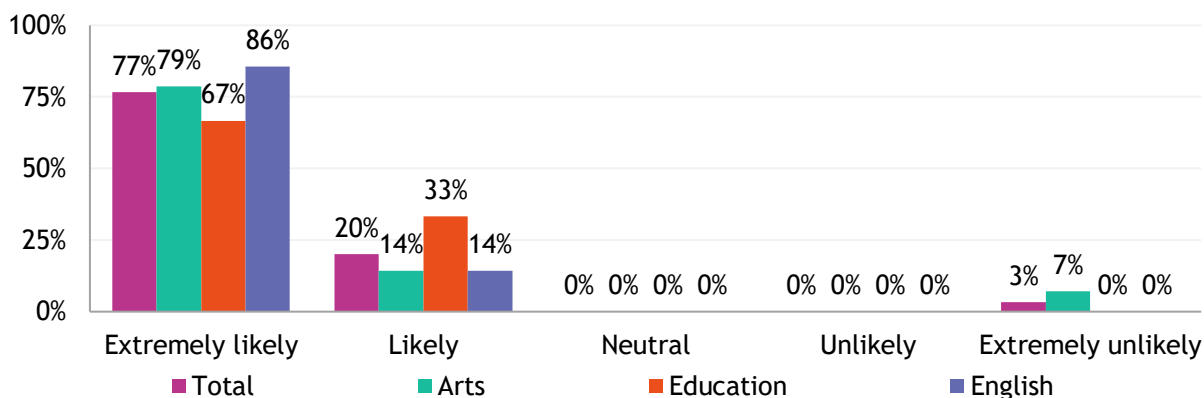


Base - End of Project Survey: 30 / 14 / 9 / 7

### Likelihood to follow-up with work in the other country

Nearly all projects indicated that they would likely return to work in this country. 86% of English projects, 79% of Arts projects and 67% of Education projects indicated that they would be ‘extremely likely’ to return to work in this country in the future. One Arts project indicated that they were extremely unlikely to do so.

*What is the likelihood that you / your organisation would return to work in this country (either the UK or Viet Nam) in the future?*



Base - End of Project Survey: 30 / 14 / 9 / 7

### Motivations - partnerships, networking and collaborations

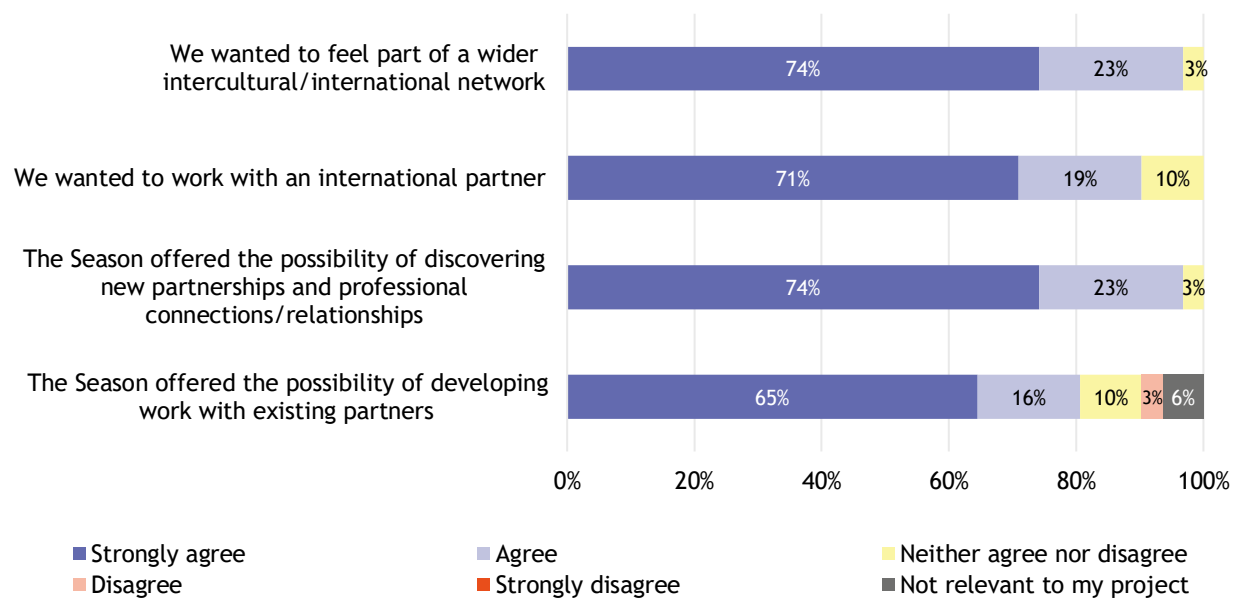
At the beginning of the programme, project leads were asked about their motivations for taking part in the Season.

- 97% of respondents strongly agreed (74%) or agreed (23%) that they ‘wanted to feel part of a wider intercultural/international network.’

- 90% strongly agreed (71%) or agreed (19%) that they ‘wanted to work with an international partner.’
- 97% of respondents strongly agreed (74%) or agreed (23%) that ‘The Season offered the possibility of discovering new partnerships and professional connections/relationships.’
- 81% of respondents strongly agreed (65%) or agreed (16%) that ‘The Season offered the possibility of developing work with existing partners.’
- 75% of respondents strongly agreed (52%) or agreed (23%) that ‘We wanted to find new ways of collaborating with artists, creatives and education professionals.’

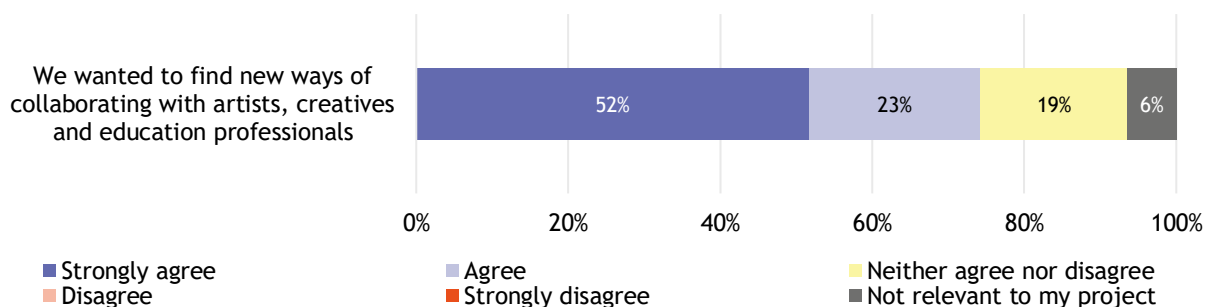
**Motivation priorities for project partners**

Thinking of your reasons for taking part in the UK/Viet Nam Season, please rate your level of agreement with the following statements.



Base - Baseline Survey: 31

Thinking of your reasons for taking part in the UK/Viet Nam Season, please rate your level of agreement with the following statement.



Base - Baseline Survey: 31

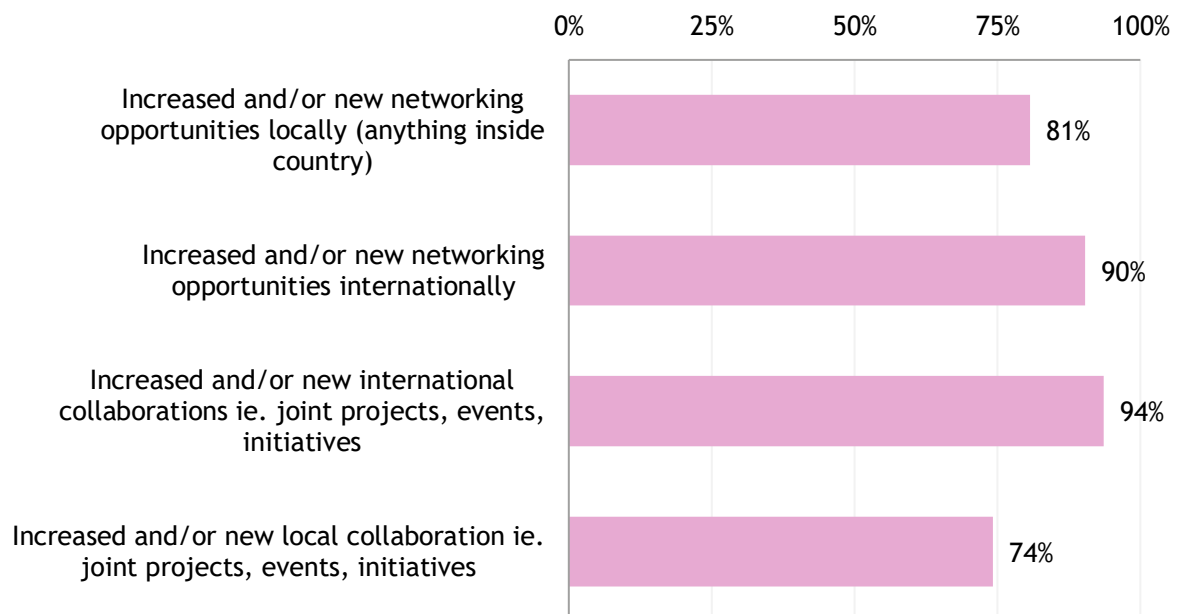


Image: The Climate of Sound (Goldsmiths University x Dom Dom - The Hub for Experimental Music and Arts)

### Outcomes - partnerships, networking and collaborations

Project leads anticipated outcomes that included increased or new international collaborations (with 94% of respondents overall saying this was something they ‘hoped to gain’), networking opportunities internationally (90%), networking opportunities locally (81%), and local collaborations (74%).

*As a result of taking part in the Season, what do you hope to gain?*



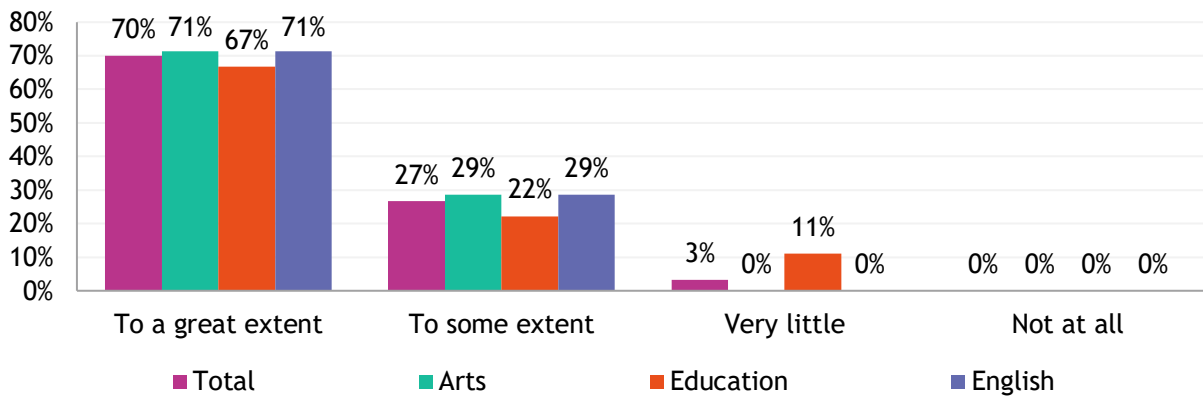
Base - Baseline Survey: 31

At the end of the Season, projects reported positive outcomes around partnerships, networking and collaborations.

- 97% stated that taking part in the Season helped them/their organisation to develop their professional network (70% strongly agree, 27% agree).
- 100% stated that they / their organisation made connections with individuals or organisations that they would not have otherwise (87% strongly agree, 13% agree).
- 100% stated that they / their organisation has become part of a wider intercultural/international network (57% strongly agree, 43% agree).

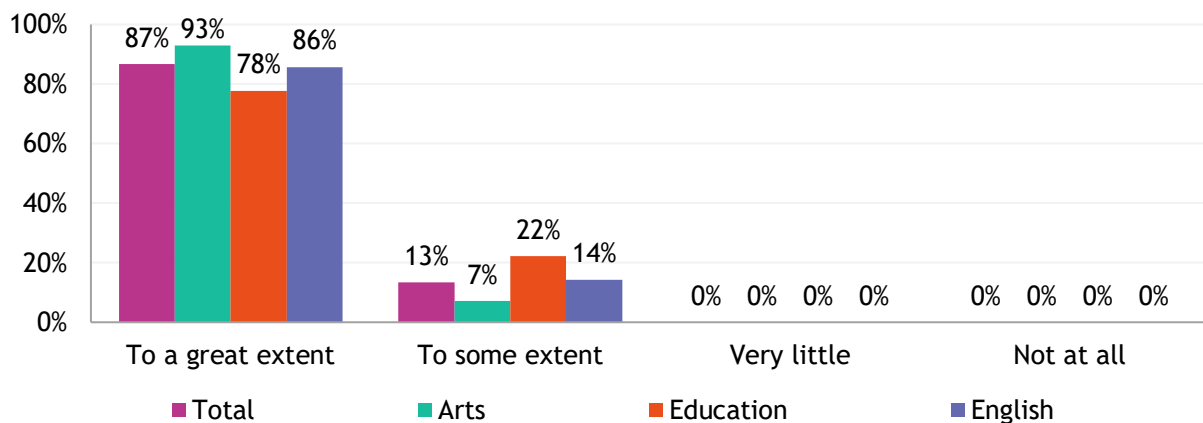
**Outcomes by project area**

*This project has helped me / my organisation to develop my / its existing professional network*



Base - End of Project Survey: 30 / 14 / 9 / 7

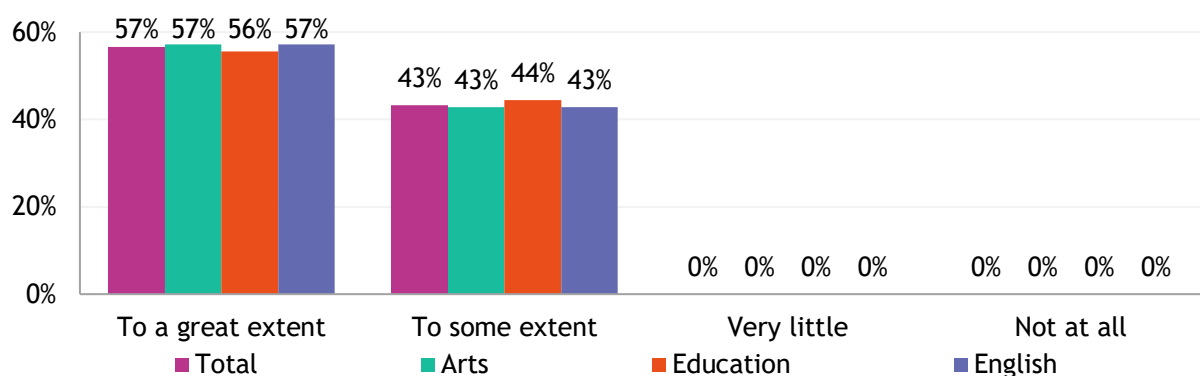
*I have / my organisation has made connections with individuals or organisations that I / it would not have otherwise*



Base - End of Project Survey: 30 / 14 / 9 / 7



I have / my organisation has become part of a wider intercultural / international network



Base - End of Project Survey: 30 / 14 / 9 / 7

### Reflections on partnerships, networking and collaborations

In the two focus groups with a sample of project partners, the partners described forming connections as a key motivation to be involved with the UK/Viet Nam Season, in particular connected to:

- A partnership approach and opportunities to learn and expand.
- Building on aligned values and vision between partners.
- Developing strong relationships that celebrate similarities in terms of values and aims, whilst acknowledging, exploring and navigating differences in location and culture.

It was evident that participants had been especially drawn to the partnership approach of this project, and the opportunities for learning from each other and expanding opportunities.

*“As a huge fan of [Arctic] Monkeys in Sheffield, it’s an amazing city with a lot of tradition for music and culture and [partner] were super helpful. They were also super passionate about connecting the two cities.” (SH-partner-3)*

*“...when we heard about the new opportunity from the British Council in Viet Nam we thought it can be a nice chance for us to combine our backgrounds and we can design the lectures to teach the students to increase their awareness about climate change and sustainability, because actually in the current curriculum design we don’t have anything like that.” (CE-partner-6)*

*“So it’s kind of a new model for us - this is really the second time we’ve worked like that, but what we’ve found is the impact in terms of the students is it’s much more effective when we are working with that local partner.” (CE-partner-9)*

For some, the partnership approach was even more appealing, due to a shared interest or strong common ground with specific partners, which resulted in some formations of relationships before the project had begun. For those who felt their values and aims aligned before beginning, involvement with this Season was a logical and worthwhile decision.

*“... I worked with other people in Viet Nam but never with [partner university], even though I know them a long time, so when there was opportunity we thought it was good to try. Also because we work in the field of climate change and disaster risk which are hot topics in Viet Nam, there is a need for developing an interdisciplinary perspective on the topic.” (CE-partner-7)*

*“We first met them [partners] in one of those scoping trips, and it started to snowball from then because I think we hit it off immediately...Even though we are quite far apart, we share a somewhat similar model.” (SH-partner-5)*

For the majority, the opportunity to develop strong relationships with other organisations or institutions - celebrating their similarities in terms of values and aims, whilst acknowledging and exploring differences in location and culture - was one of the most powerful and beneficial parts of the Season. For many, the partnerships were a natural fit and a number were eager to emphasise that their projects wouldn't have been possible without the partnership approach. This was particularly due to the additional connections and networks developed as a result of the initial collaboration and, crucially, the specialist skills and contextual knowledge skills that partner organisations held.

*“One of the successes of the project was connecting people in the communities, our communities and the academic communities in Viet Nam together in a way that they hadn't done before, because a lot of the musicians who work in the more experimental forms of musical expression, they are outside of the state-run infrastructure in Viet Nam.” (CE-partner-3)*

*“What worked well was the fact that our partner wanted to develop networking in the UK and I think we were able to do this.” (CE-partner-7)*

*“It would have been absolutely impossible to deliver this project without our partners - we would have got no audience and no participants...And similarly, you can't satellite in to deliver a project cold in a country that you're not familiar with, it's just not possible.” (SH-partner-4)*

## Understanding the infrastructure and opportunities in the UK and Viet Nam

At the start of the Season, project leads were keen to understand the infrastructure and opportunities in the UK (66% of Viet Nam based respondents) and Viet Nam (93% of UK-based respondents).

Through the Season, the majority of projects were able to discover new opportunities to work in the UK (90%) and Viet Nam (100%), understand the arts and cultural sector/higher education sector in UK (89%) and Viet Nam (100%), and learn more about academic research opportunities in the UK (63%) and Viet Nam (100%).



Image: Pathways in Việt Nam (Pop-Up CIC x Nhà Nam Publishing)

### Outcomes - understanding the infrastructure and opportunities in the UK and Viet Nam

At the beginning of the Season, all but 3 projects indicated in the baseline survey that they wanted to learn more about the opportunities and infrastructure of the cultural, education or language learning sectors in the UK and Viet Nam.

At the end of the Season, projects indicated that they were able to develop a greater understanding of the infrastructure and opportunities in the UK and Viet Nam.

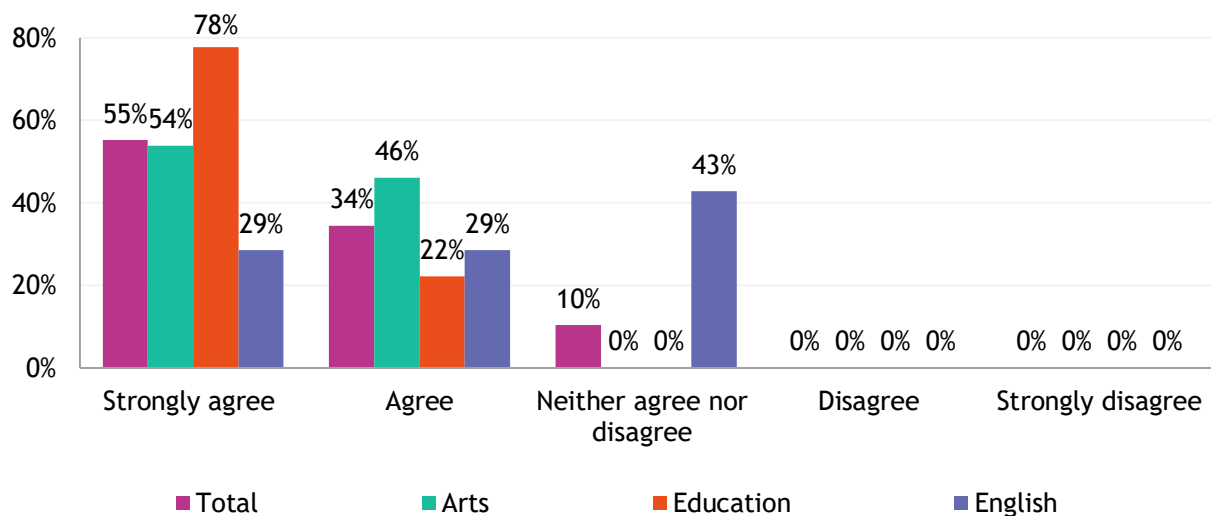
- 89% of UK-based respondents agreed that they 'were able to understand more about the arts and cultural sector/ higher education sector in Viet Nam' (55%

strongly agree, 34% agree). 78% of Education projects strongly agreed with this statement while 54% of Arts projects strongly agreed and 29% of English projects strongly agreed.

- The one Viet Nam-based respondent strongly agreed that they ‘were able to understand more about the arts and cultural sector/ higher education sector in the UK.’
- 90% of UK-based respondents agreed that they ‘have discovered new opportunities to work in Viet Nam’ (52% strongly agree, 38% agree). 78% of Education projects strongly agreed with this statement while 46% of Arts projects strongly agreed and 29% of English projects strongly agreed.
- The one Viet Nam-based respondent strongly agreed that they ‘have discovered new opportunities to work in the UK.’
- 63% of UK-based respondents agreed that they ‘know more about academic research opportunities in Viet Nam’ (26% strongly agree, 37% agree). This was highest amongst Education projects (56% strongly agree) compared to Arts (17%) and English (0%).
- The one Viet Nam based respondent agreed that they ‘know more about academic research opportunities in the UK.’

**Understanding more about the Arts and Cultural Sector/ Higher Education Sector**

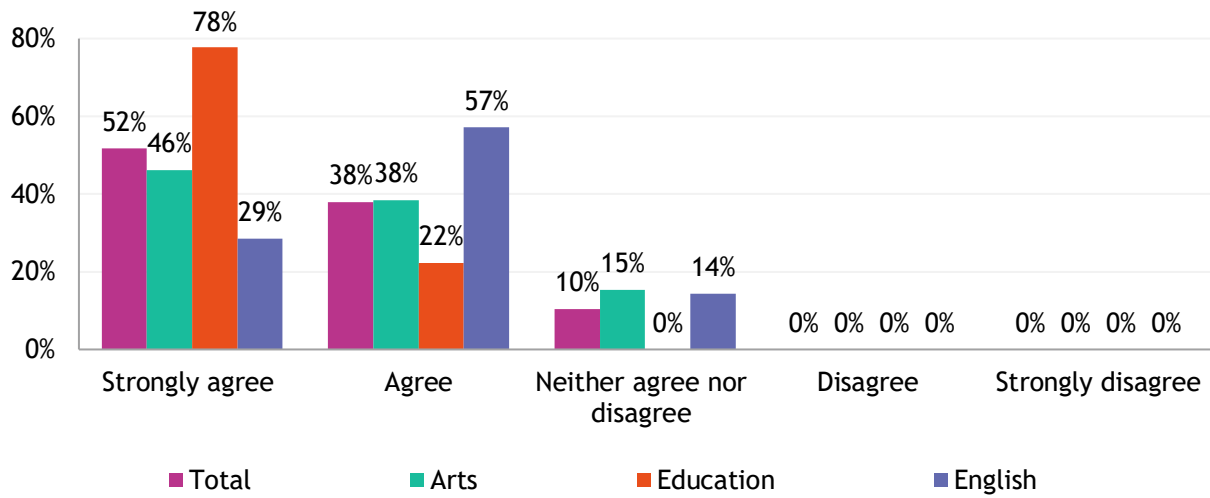
*We were able to understand more about the arts and cultural sector/ higher education sector in Viet Nam*



Base - End of Project Survey: 29 / 13 / 9 / 7

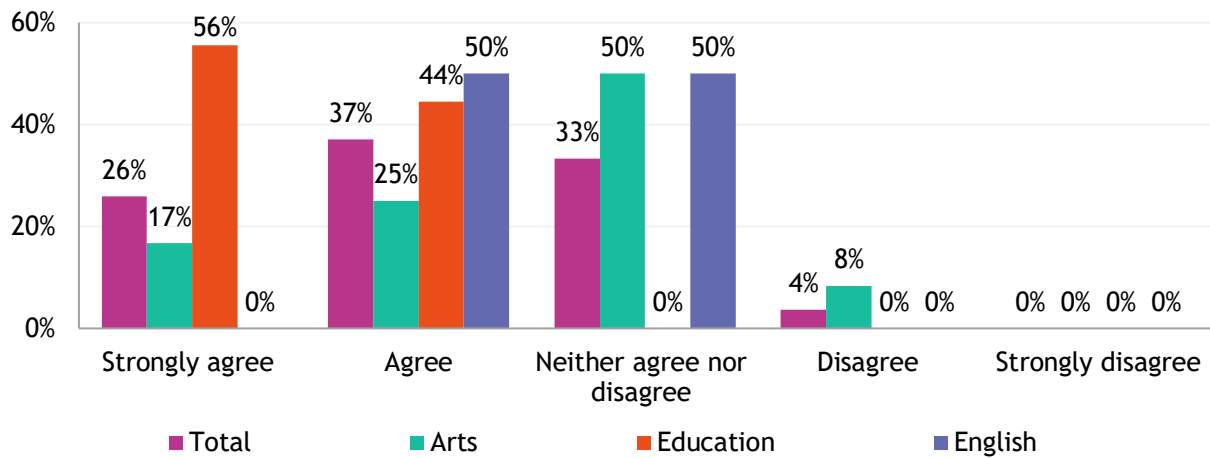
**Discovering new opportunities**

We have discovered new opportunities to work in Viet Nam



Base - End of Project Survey: 29 / 13 / 9 / 7

**We know more about academic research opportunities in Viet Nam**



Base - End of Project Survey: 27 / 12 / 9 / 6

## Organisational development

The Season presented an opportunity for partners to improve their organisational development and find new approaches and ways of working.

Projects were keen to raise the profile of their work (94%), find new educational approaches, ideas and ways of working (84%), engage with audiences or students (94%), find new artistic forms, approaches, ideas and ways of working (74%), continue or develop an existing project/work (81%), and work on themes and topics relevant to the Season (100%).

90% of projects were able to develop new approaches to their work, and all projects were able to find new ways of engaging with participants and audiences. 86% of English projects and 78% of Education projects strongly agreed that they were able to develop new approaches to their work. 67% of Education projects strongly agreed they were able to find new ways of engaging with participants and audiences.

Projects were able to improve their organisation’s reputation locally (85%) and internationally (96%).

100% strongly agreed or agreed that ‘the skills and knowledge I have/my organisation has learned in this project will have benefits for our work’, with 100% of English projects strongly agreeing with this. 81% increased their organisational capacity.

97% of projects ‘were able to work on new themes and topics.’ 71% of English projects strongly agreed with this.

Projects reported that the Season supported their organisational strategies and objectives particularly around working internationally and working towards their environmental aims.



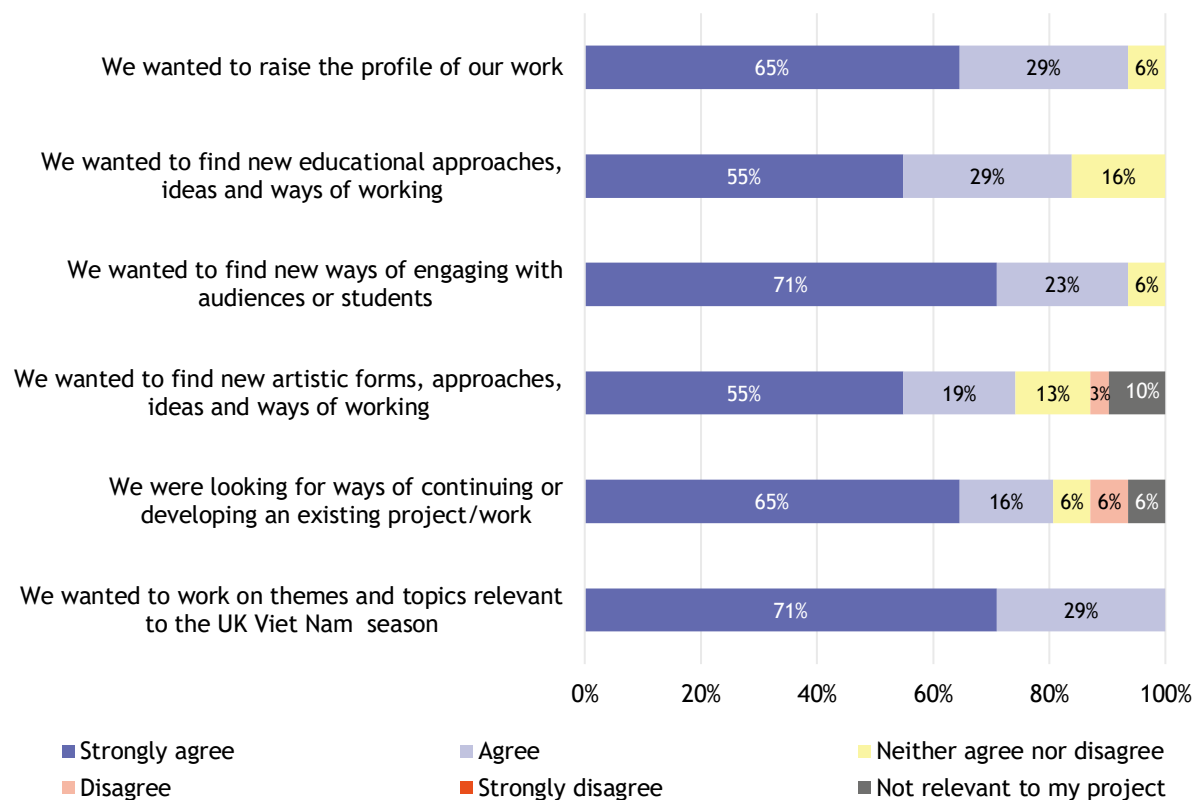
Image: Impacts of Climate and the Environment on Physical Activity and Sleep, (University of Portsmouth x University of Engineering and Technology, Việt Nam National University in Hà Nội)

**Motivations - organisational development and new approaches**

Projects were motivated to take part in the Season for a number of reasons related to organisational development and finding new approaches and ways of working.

- 94% of respondents ‘wanted to raise the profile of their work’ (65% strongly agreed, 29% agreed).
- 84% of respondents ‘wanted to find new educational approaches, ideas and ways of working’ (55% strongly agreed, 29% agreed).
- 94% of respondents ‘wanted to find new ways of engaging with audiences or students’ (71% strongly agreed, 23% agreed).
- 74% of respondents ‘wanted to find new artistic forms, approaches, ideas and ways of working’ (55% strongly agreed, 19% agreed).
- 81% of respondents ‘were looking for ways of continuing or developing an existing project/work’ (65% strongly agreed, 16% agreed).
- 100% of respondents wanted to work on themes and topics relevant to the UK Viet Nam Season’ (71% strongly agreed, 29% agreed).

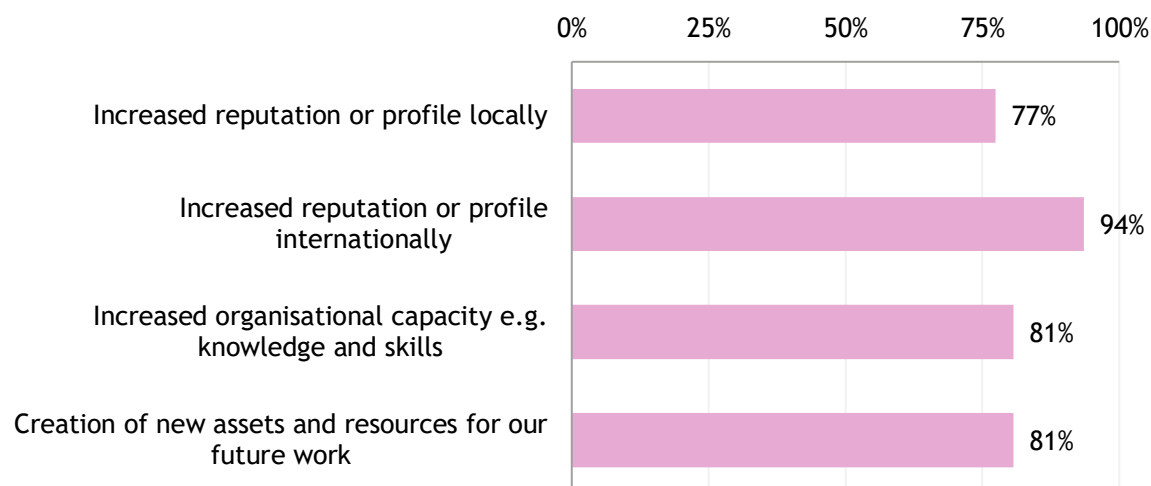
*Thinking of your reasons for taking part in the UK/Viet Nam Season, please rate your level of agreement with the following statements.*



Base - Baseline Survey: 31

## Outcomes partners hoped to gain from taking part in the Season - organisational and skills development

As a result of taking part in the Season, what do you hope to gain?



Base - Baseline Survey: 31

## Outcomes - organisational and skills development

Comparing anticipated versus actual outcomes at the end of the Season for projects overall:

- 90% said they ‘were able to develop new approaches to our work’ compared to 61% who hoped to gain this outcome from the project.
- 100% said they ‘were able to find new ways of engaging with participants and audiences, compared to 94% who hoped to gain this outcome.
- 85% said they improved their organisation’s reputation locally, compared to 77% who hoped to gain this outcome.
- 96% said they improved their organisation’s reputation internationally, compared to 94% who hoped to gain this outcome.
- 81% said they increased their organisational capacity, compared to 81% who hoped to gain this outcome.

Other outcomes that were reported at the end of the Season include:

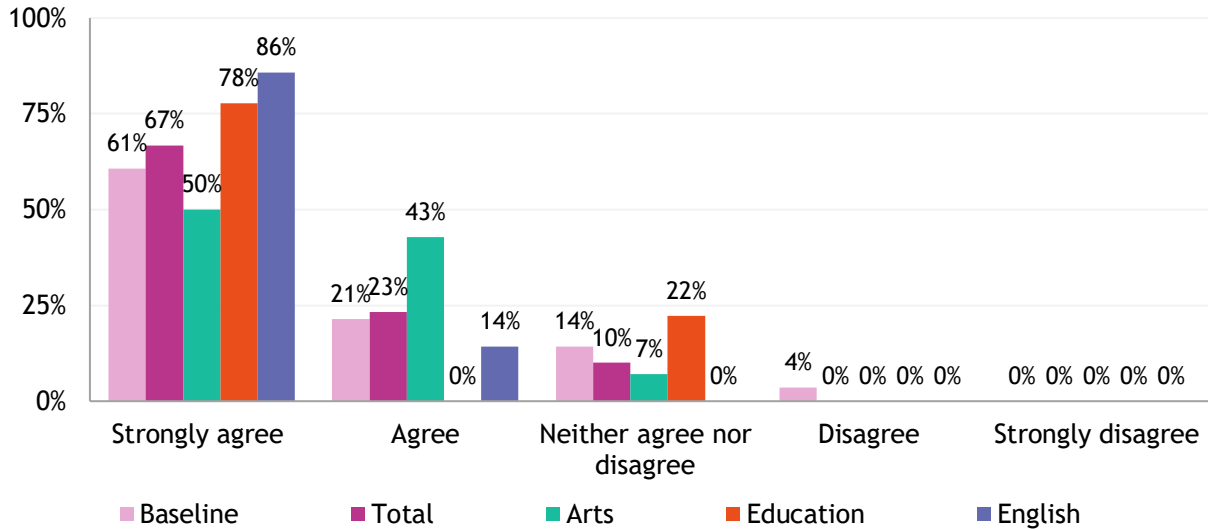
- 97% said they ‘were able to work on new themes and topics.’
- 100% agreed that ‘the skills and knowledge I have/my organisation has learned in this project will have benefits for our work.’



**Developing new approaches**

Baseline Survey: We wanted to find new artistic forms, approaches, ideas and ways of working

End of Project Survey: We were able to develop new approaches to our work



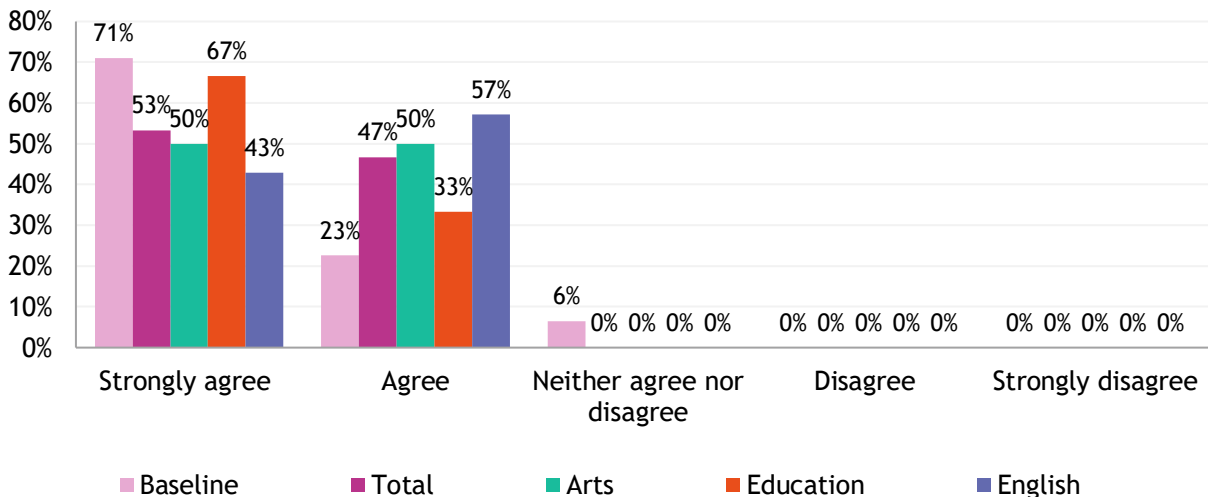
Base - Baseline Survey: 28

Base - End of Project Survey: 30 / 14 / 9 / 7

**Engaging with audiences / participants**

Baseline Survey: We wanted to find new ways of engaging with audiences or students

End of Project Survey: We were able to find new ways of engaging with participants / audiences

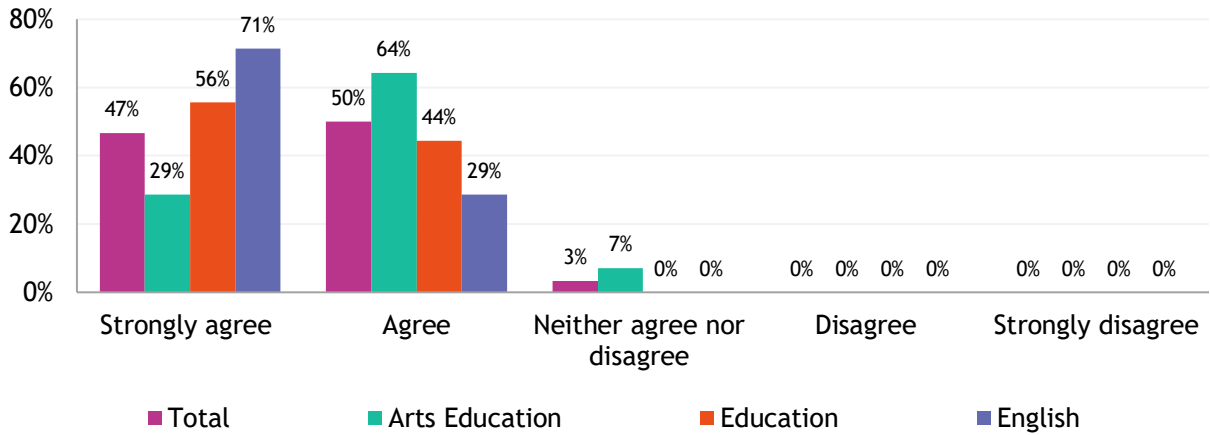


Base - Baseline Survey: 31

Base - End of Project Survey: 30 / 14 / 9 / 7

**New themes and topics**

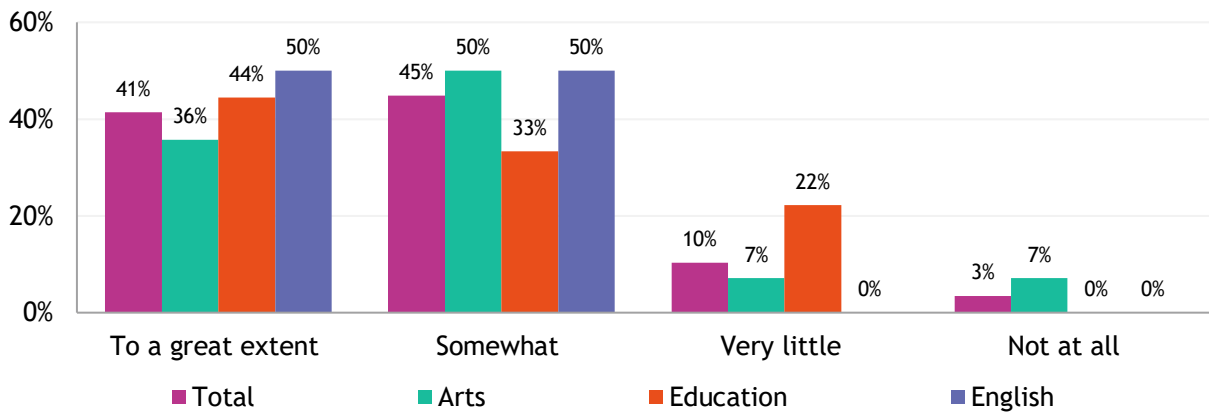
We were able to work on new themes and topics



Base - End of Project Survey: 30 / 14 / 9 / 7

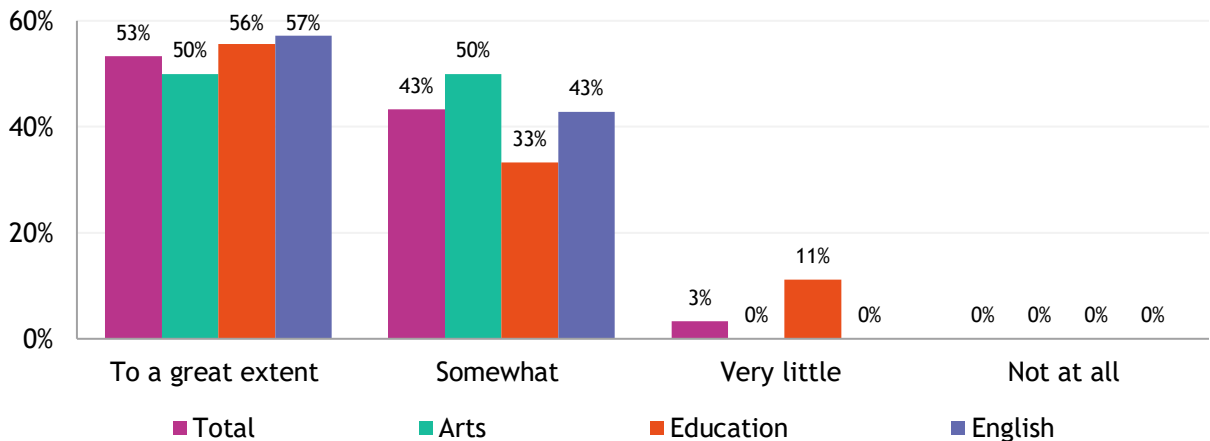
To what extent has delivery of your / your organisation's project/activity...

Improved your/your organisation's reputation locally



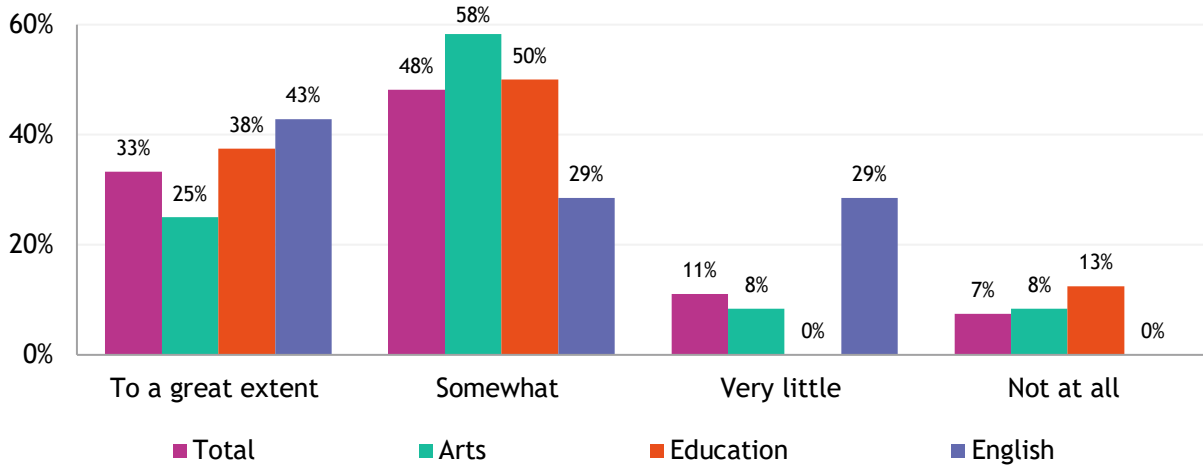
Base - End of Project Survey: 29 / 14 / 9 / 6

Improved your/your organisation's reputation internationally



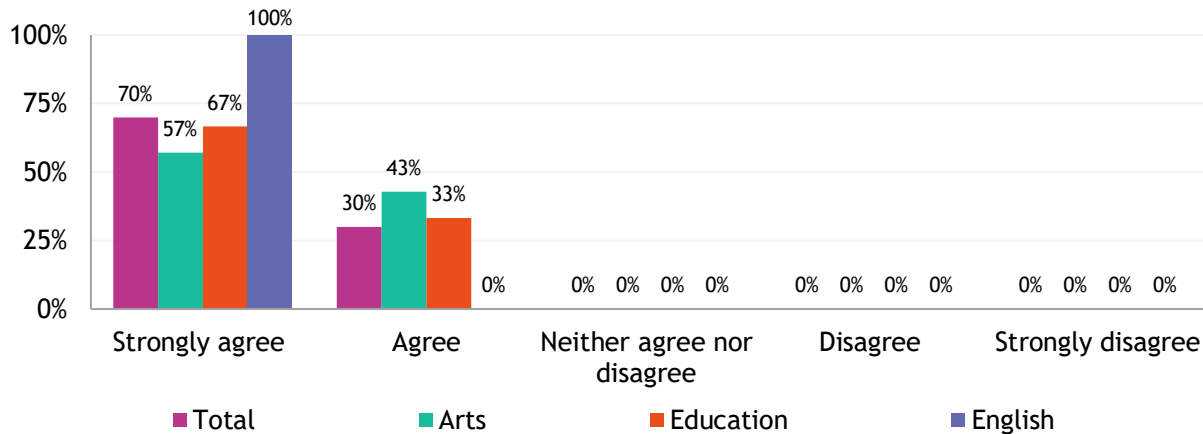
Base - End of Project Survey: 30 / 14 / 9 / 7

*Increased your/your organisational capacity*



Base - End of Project Survey: 27 / 12 / 8 / 6

*The skills and knowledge I have / my organisation has learned in this project will have benefits for our work.*



Base - End of Project Survey: 30 / 14 / 9 / 7

**Supporting wider individual or organisational strategies and objectives**

*Please describe any other ways in which the project has helped you / your organisation to meet organisational aims and objectives.*

Projects cited many different ways in which the Season has supported their organisational strategies and objectives. A particularly strong theme was working and extending reach internationally - both within the project and related to longer term ambition. This includes validating work for international application, partnerships, skilling teams to work internationally and supporting aims to work specifically in Viet Nam and East Asia. Supporting environmental aims of the organisation was another significant theme.

Other themes included enabling professional networks and collaboration; demonstrating impact from research; supporting the delivery of artistic vision and purpose; developing artistic communities; supporting financial sustainability in difficult times in the arts sector; raising organisational profile; and developing English language teaching practice and offer.

*“The project has helped me develop routes for knowledge exchange and impact from my research. It has also helped establish new connections and networks between researchers and musicians in the UK and VN.”*

*“This project enabled us to assess our impact on the environment and analyse how we could take a more active role in educating young minds on how their decisions and actions will positively (or negatively) impact the Climate and Environment.”*

*“The crafting of the translated version & attention to detail meant the show was understood by so many. We are able to explore more international presentations.”*

*“The project has raised the profile of our organisation and our work on traditional crafts. It has also generated positive media coverage for our organisation and our work on crafts and sustainable materials.”*

*“It contributes to the internationalisation goals of the university.”*



Image: Roots & Worlds (IC Visual Lab x Matca)

## Understanding of different cultures and working internationally

Prior to the Season, the majority of projects had worked in the UK (all 3 Viet Nam based project leaders) and/or Viet Nam before (all *except* 3 UK-based project leaders). Viet Nam based respondents indicated high levels of confidence, awareness and understanding of the UK and UK people/organisations. UK-based respondents were more mixed in their confidence, awareness and understanding of Viet Nam and Vietnamese people/organisations.

At the end of the Season, 90% of projects indicated that they had developed the confidence to make connections and build professional relationships/networks with people from cultures different from their own. Projects reported that they had increased knowledge of different aspects of other cultures, including, language, business and organisation, finances, arts practice, academic and education sectors, environmental issues, and perspectives and experiences of diverse groups.



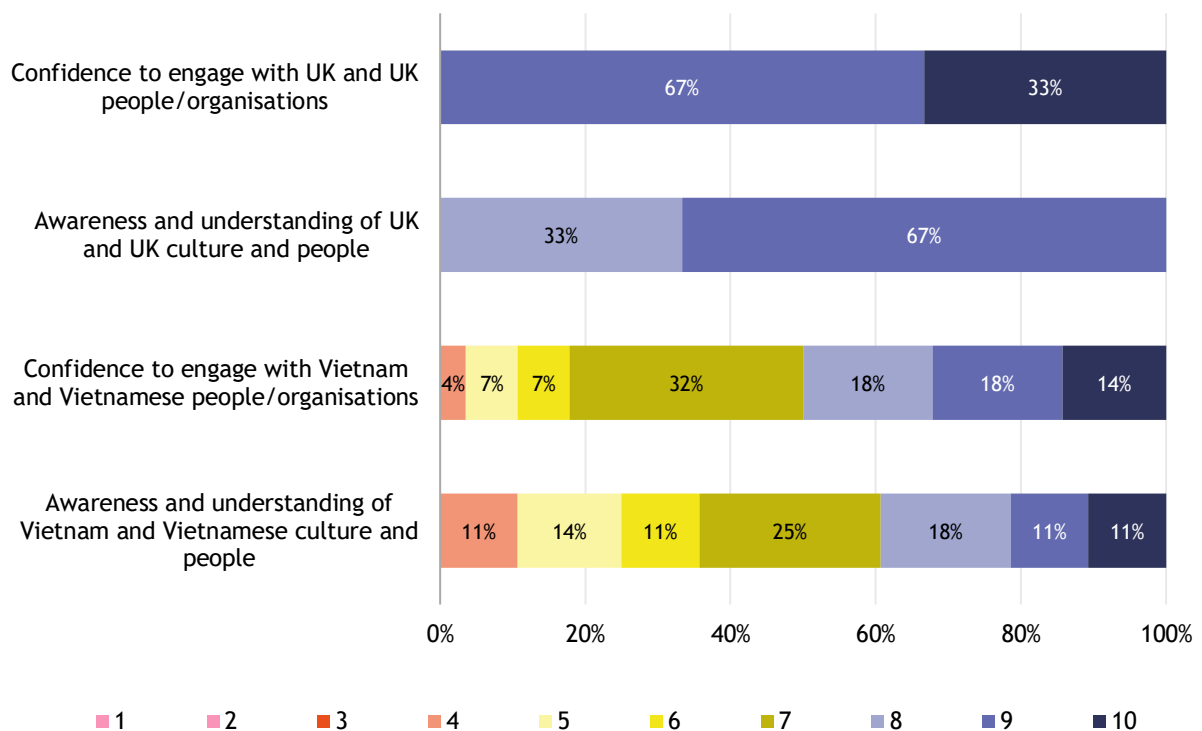
Image: Sound and Landscape (Counterflows x Lê Ngân)

### Awareness, understanding and confidence prior to the Season

The majority of respondents (all but 3) indicated in the baseline survey that they had worked in Viet Nam or the UK prior to the Season. Confidence, awareness, and understanding of the other country varied across the projects and by location:

- The three respondents based in Viet Nam rated their confidence to engage with the UK and UK people/organisations very highly, with 100% rating a 9 or 10.
- The three respondents based in Viet Nam rated their awareness and understanding of the UK and UK people/organisations highly, with 100% rating an 8 or 9.
- UK-based respondents rated their confidence to engage with Viet Nam and Vietnamese people/organisations somewhat highly, with half of respondents rating an 8, 9, or 10 and 32% rating a 7.
- UK-based respondents rated their awareness and understanding of Viet Nam and Vietnamese people/organisations moderately high, with 40% of respondents rating an 8, 9, or 10 and 25% rating a 7.

*Thinking about your confidence, awareness, and understanding of working and engaging with UK/Viet Nam and British/Vietnamese people and organisations, please rate the following statements, with 0 being strongly disagree and 10 being strongly agree?*

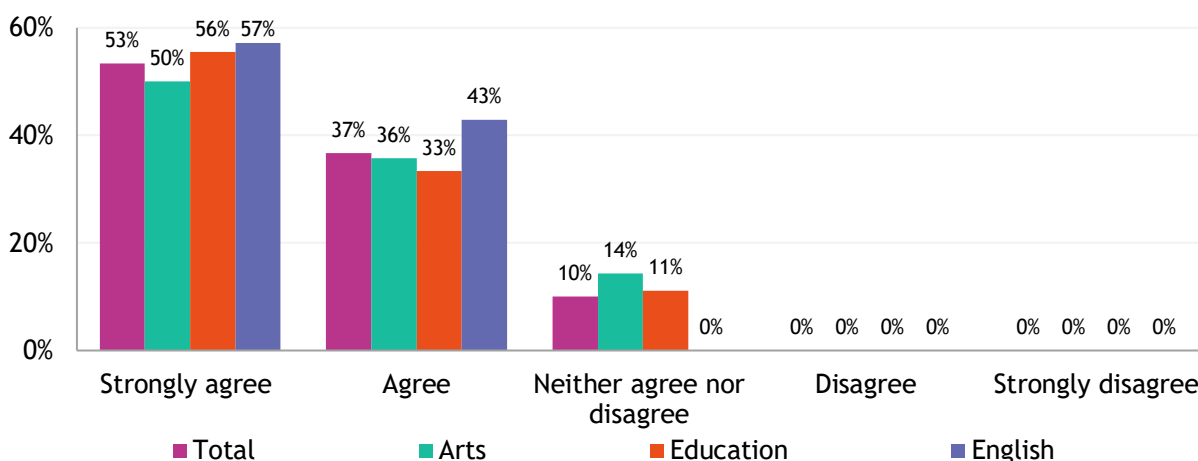


Base - Baseline Survey: 3 / 3 / 28 / 28

### Outcomes - confidence, awareness, and understanding of working internationally

Through the UK/Viet Nam Season, projects developed the confidence to make connections and build professional relationships / networks with people from different cultures from their own. 90% of respondents strongly agreed or agreed that they had built this confidence.

*I am / my organisation is more confident in our ability to make connections and build professional relationships / networks with people from cultures different from our own.*



Base - End of Project Survey: 30 / 14 / 9 / 7

*Please tell us about the ways in which the project increased your / your organisation's confidence and knowledge of working internationally.*

Projects mentioned that their confidence working internationally has been increased in the following ways:

- Through development/application of appropriate tools and technologies to facilitate collaboration.
- Developing more confidence working in Asian markets/countries.
- Through support from British Council, which has contributed towards an increase in confidence.
- Gaining experience navigating cultural differences.
- Increased confidence for the future as a result of overcoming challenges.
- Broadened perspectives and knowledge of international approaches.

*“We developed systems and processes that facilitate our online collaborations using very effective tools and workflows that made working with an international partner very successful.”*

*“We have been successful in working with Western international partners and this project has given us more confidence to explore Asian markets, such as Viet Nam.”*

*“The project brought us into contact with a diverse range of artists, craftspeople, and organisations from Viet Nam, exposing us to their unique perspectives and approaches to traditional crafts. This exposure broadened our understanding of international best practices and challenged our own assumptions and biases.”*

*Please tell us about any ways in which the project increased your / your organisation's understanding of different cultures from those with whom you usually work.*

Organisations and individuals increased knowledge and understanding of working in different cultures around:

- Different aspects of Vietnamese culture including language, business and organisation, finances, arts practice, academic and education sectors.
- Perspectives on environmental issues.
- The different perspectives and experiences of ethnically diverse, and other diverse, groups.
- Learning about the UK music scene.

Some mentioned how inspiring the process of working with a partner from a different culture was.

*“We have never worked in Viet Nam so there was a lot to learn about the history of the country and also the circumstances in which the Vietnamese people find themselves today. Viet Nam has one of if the not the biggest population of young people in the world today. This was a very exciting proposition.”*

*“The necessity to adapt workshop structures based on cultural preferences and attendance patterns highlighted the importance of cultural sensitivity in our initiatives. Engaging with participants from various ethnic backgrounds in Viet Nam deepened our appreciation for the cultural nuances that influence environmental perceptions.”*

*“Every day has brought a new lesson for us in terms of Vietnamese organisational culture, understanding the motivations and pressures of Vietnamese teachers and having an insight into Viet Nam's enthusiasm to engage with the globalised world.”*



## Season themes

The UK/Viet Nam Season had two themes: Shared Heritage and Climate and the Environment. Around half (53%) of the Season projects addressed the Shared Heritage theme and 63% addressed the Climate and the Environment theme.

69% of Shared Heritage projects reported that the theme was important to their project, while 95% of Climate and the Environment projects said that the theme was important to their project. Arts projects were more likely to address the Shared Heritage theme (86% of Arts projects, compared to 22% of Education projects and 29% of English projects), while English and Education projects were more likely to address the Climate and the Environment theme (89% of Education projects, 71% of English projects, compared to 43% of Arts projects).

The Shared Heritage theme enabled sharing of artistic, cultural and professional practices, with a focus on shared culture, knowledge and skills.

The Climate and the Environment theme provided a platform for environmental issues, acted as a springboard to take the organisations' existing work in this area further, and gave a clear focus and framework for their projects.



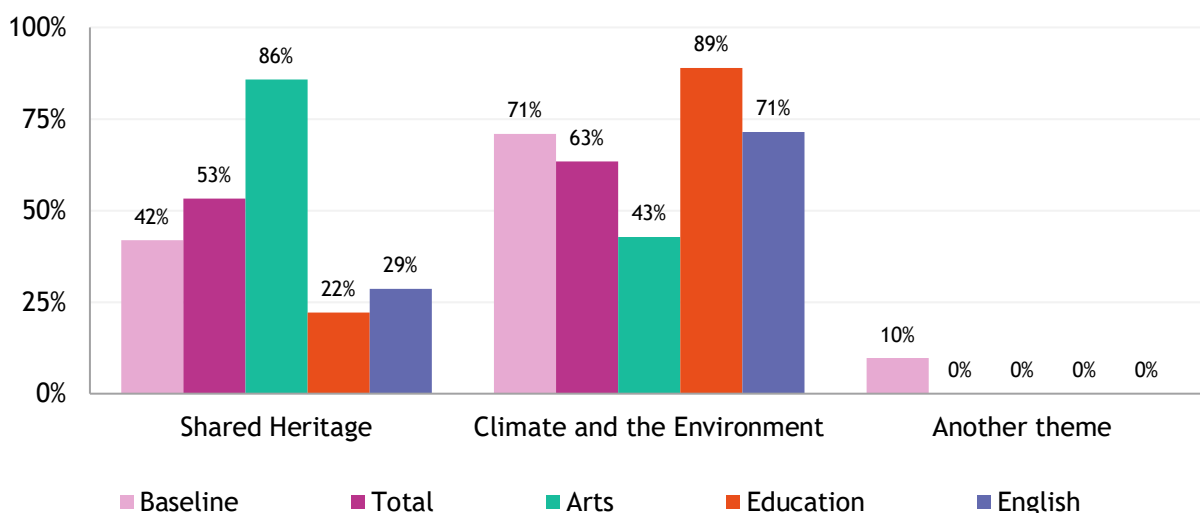
Image: The Field of Heritage (Cryptic x Thanh Việt Productions)

### Season themes of projects

63% of projects addressed the Climate and the Environment theme and 53% addressed the Shared Heritage theme. These proportions changed from the beginning of the project to the end, with an 11% increase in projects addressing Shared Heritage from the baseline to the end of project and an 8% decrease in projects addressing the Climate and the Environment theme.

Arts projects were more likely to address the Shared Heritage theme (86% of Arts projects, compared to 22% of Education projects and 29% of English projects), while English and Education projects were more likely to address the Climate and the Environment theme (89% of Education projects, 71% of English projects and 43% of Arts projects).

*Which of the UK/Viet Nam themes does/did your project address? (multiple answer question)*



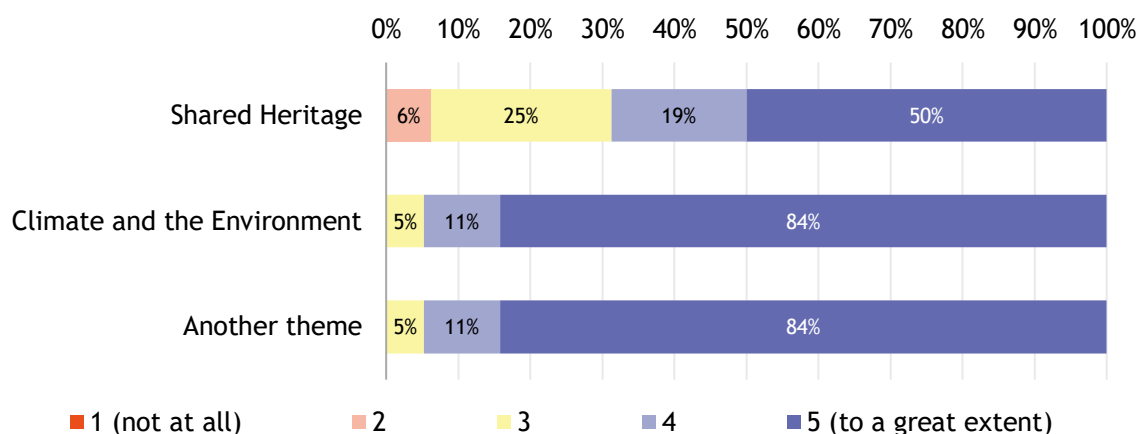
Base - Baseline Survey: 31

Base - End of Project Survey: 30 / 14 / 9 / 7

### Importance of Season themes by theme

Projects addressing the Climate and the Environment theme rated the importance of the theme to their project higher than projects addressing the Shared Heritage theme. 84% of projects that addressed the Climate and the Environment theme gave a rating of 5 (to a great extent) for the importance of the theme, while 50% of Shared Heritage projects gave a rating of 5 (to a great extent).

How important was the Season theme of [Shared Heritage, Climate and the Environment, Another theme] in your project. On a scale of 1 - 5 in which 5 is to a great extent and 1 is not at all.



Base - End of Project Survey: 16 / 19 / 28

### Reflections from staff and stakeholders on the Season themes

The themes had been debated for a while. It was natural that the environment would be important because Viet Nam is strongly affected by climate change and it has been a focus of interest and activity for several years.

*“We had a really lovely cross sectoral programme related to climate, so we knew there were opportunities for all our sectors to be interested.”*

On the other hand, the different ideas around ‘shared heritage’ were discussed a great deal to be sure that the emphasis was right, because in terms of a shared heritage between the UK and Viet Nam, that wasn’t as obvious as, for example, shared heritage between India and Viet Nam might be. Nevertheless, it provided an interesting stimulus for some of the work, including re-interpretations of heritage in the two countries.

The themes also provided the possibility for cross fertilisation between the strands as they could be interpreted by any of the organisations coming from the three areas.

*“It is also a really good opportunity to have a collaboration between art and education and in this programme through those teams as well.”*

There was a great deal of satisfaction within the team about the way that the themes were interpreted by the projects.

*“I have to say people have taken the project themes quite creatively.”*

## Shared Heritage theme

Positive impacts of the Shared Heritage theme	Less successful outcomes of the theme
<p>Sharing of artistic, cultural and professional practices between the UK and Viet Nam.</p> <p>Providing opportunities to engage new audiences with artistic heritage.</p> <p>Theme enabled project and community focus.</p> <p>Sharing of cultures - rather than heritages.</p>	<p>Theme interpreted by some projects in a looser way.</p> <p>Only half who addressed the Shared Heritage theme reported that it was 'very important' to their project.</p> <p>Only half of audiences/participants reported increased knowledge of shared heritage between UK/Viet Nam.</p> <p>Some projects too 'one sided' to be classed as 'shared'.</p> <p>Some suggested the theme was hard to define and understand.</p>

### *In what way did your project address the Shared Heritage theme?*

The ways in which the theme was addressed were varied and project specific. Some approaches involved artists from both countries working together, with a focus on cross-cultural influence and collaboration around contemporary artistic work, drawing on cultural heritage. For some there was an immersive approach that included visits to meet communities in Viet Nam.

Other approaches included sharing UK practice and heritage to support less developed practice in Viet Nam, shared English language heritage, working with ethnic minority groups in Viet Nam towards more culturally relevant English language teaching and development of sustainable partnerships.

For one project, the focus was on questioning society's current mood and cultural attitudes, looking forward to what will be valued in the future.

*“On some level I think our shared question sits in the flurry of changes to come, what do we value and want to hang on to, look after, what will be vital in the years to come.”*

*“In Viet Nam we spent 5 days in Ha Gaing with the Hmong community where we were invited to meet and talk with music instrument makers and performers and also ate and shared stories with families from the Hmong community.”*

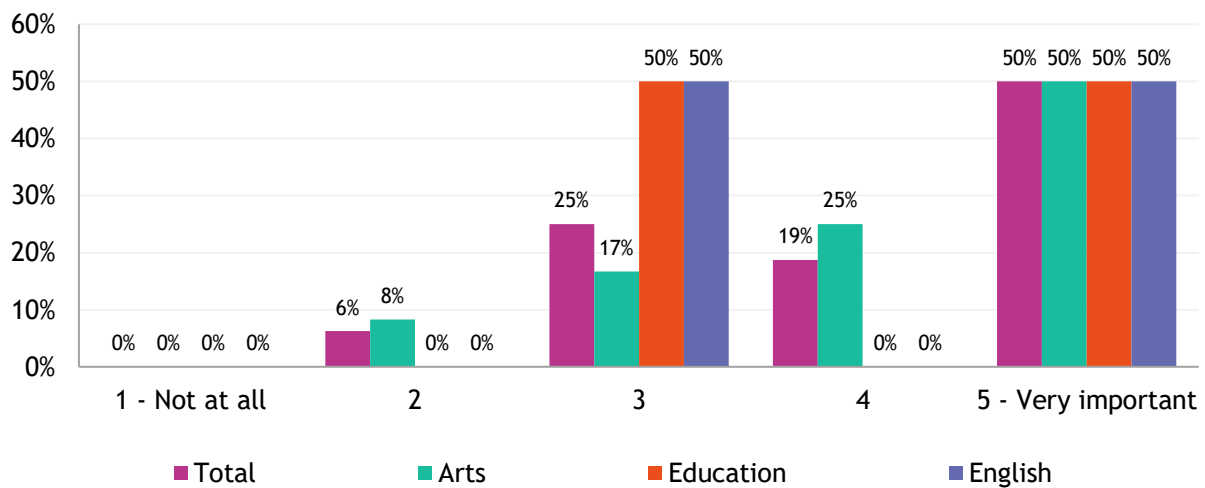
*“We contributed to the greater understanding of shared heritage in photography & history - Viet Nam is often defined by others through narratives of war & its*

*aftermath, coupled recently with stories of economic growth & globalisation. In both cases, the stories of individual lives are obscured. We supported the creation of stories that defy cliché and expectations, building greater shared understanding.”*

**Importance of the Shared Heritage theme**

There were 12 Arts projects, 2 Education projects and 2 English projects that addressed the Shared Heritage theme. 50% of these indicated that the theme was ‘5 - very important’ to their project, while 19% gave a rating of 4, 25% gave a rating of 3, and 6% gave a rating of 2.

*How important was the Season theme of Shared Heritage in your project. On a scale of 1 - 5 in which 5 is to a great extent and 1 is not at all.*

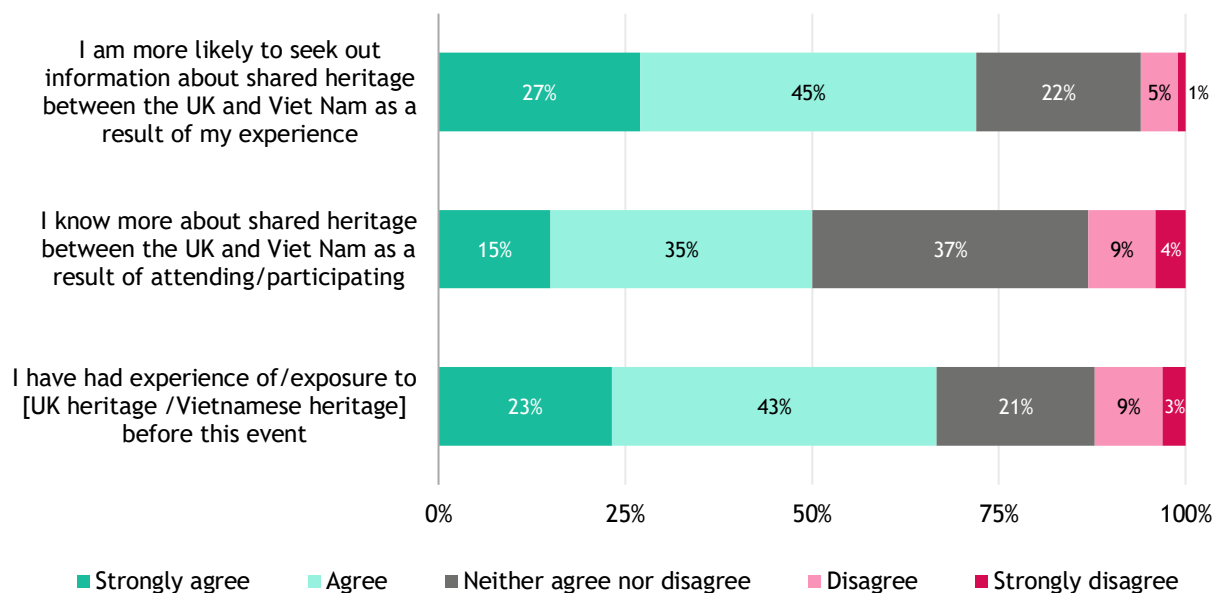


Base - End of Project Survey: 16 / 12 / 2 / 2

**Audience and participant engagement with the Shared Heritage theme**

72% of respondents to the audience survey indicated that they were ‘more likely to seek out information about shared heritage between the UK and Viet Nam as a result of their experience.’ 50% of respondents indicated that they knew ‘more about shared heritage between the UK and Viet Nam as a result of attending/participating.’ 66% of respondents indicated that they had ‘exposure to [UK heritage/Vietnamese heritage] before this event.’

To what extent would you agree or disagree with the following statements? <sup>4</sup>



Base - Audience Survey: 88 / 89 / 90

Margin of Error: 10%

### Benefits of the Shared Heritage theme

What benefits, if any, did the Shared Heritage theme bring to your work?

The Shared Heritage theme enabled sharing of artistic/cultural practice and heritage across different artforms and archives. For some, the theme provided opportunities to engage new audiences with artistic heritage. The theme was also important in enabling project and community focus.

*“By incorporating ‘shared heritage’ into music and visual art, we want to experiment a modern take on traditional culture and heritage with support from visual, music and lighting making it more accessible and interesting for the audiences...This will serve as a way of preserving traditions and cultures since art will further strengthen the tie between people and their roots.”*

*“For us Sharing Heritage is not only remembering stories, but also learning art practices from each other through collaboration.”*

*“It helped to open up critical conversations about the usage of photography - Due to a lack of access in Viet Nam, there remains limited public understanding of*

<sup>4</sup> Audience survey results were only returned by 11 projects. Due to the small sample size, these responses may be seen as **indicative only** and are not representative of the entire Season.

*contemporary photography and its social role. We address this by engaging a wide audience via our events & outcome exhibition.”*

*“It allowed us to focus on a specific area of Viet Nam - and to develop a project specific to those teachers.”*

### **Increased understanding of Shared Heritage**

*In what ways, if at all, did your project help professionals, participants and audiences to increase their understanding of Shared Heritage between the UK and Viet Nam?*

Arts projects in particular identified sharing of the theme through their work, via events and other engagements, with audience, participants and professionals.

Some felt that the main, valuable learning was between project partners.

*“...introduced to a young audience in Viet Nam the possibilities of sharing traditions across countries and allowed them to see the possibilities of how this work can be represented in a contemporary and experimental way. It also offered the artists in Viet Nam a way to develop their traditions and not abandon them for global cultural norms.”*

*“... the project helped us better understand the relevance of the collection and its interconnections and overlaps with communities in different geographical locations.”*

*“Both partners learned deeply about the culture and working practices in each other’s countries and will carry these lessons forward into the future.”*

*“The project deepened the appreciation of Shared Heritage between the UK and Viet Nam by facilitating cross-cultural exchange, knowledge sharing, and the preservation of traditional crafts. These events provided opportunities for participants to learn about and exchange traditional craft techniques and practices, fostering a deeper understanding of the similarities and differences between traditional crafts from the two countries.”*

### *Reflections on the Shared Heritage theme*

In the focus group, those working under the theme ‘Shared Heritage’ tended to focus on the differences and similarities between the professional practices of their own organisation and their partner organisation. There was some discussion from the partners that it was less about shared heritage as such, and more about shared cultures. For some, this theme worked well as a bilateral exchange of knowledge and skills, whilst others felt the project to be too one-sided to be classed as ‘shared’.

*“But one of the things that I thought was challenging which we’re kind of addressing now is that it all seemed very one sided. And because of the nature of the way these seasons are designed, the focus of the funding was on activity in Viet Nam and that hasn’t allowed or enabled the returned sharing.” (SH-partner-4)*

*“The thing that we shared the most during the project was the archival methods and the way we preserve collections and a community history in our own respective countries ... And I think we wanted to capture community stories, community personal history and stuff, instead of having these facts-led observations which are really based on a UK-based research point of view.” (SH-partner-2)*

*“I agree with sharing culture more than heritage, because for our own project we didn’t go back that far. And I would say it’s about 80-20, whereas we were trying to help the young kids with all the info and knowledge that they should have from our UK partners. So that would be about 80% we’re trying to learn the British culture. And so from our part, all the workshops online introduced the UK musicians to a little bit about what it’s like here in Viet Nam, and also the film scoring contest...I think that was the 20% sharing from our part. But most of our project was about trying to inspire the young musicians and provide them with knowledge from the British music scene and industry I think.” (SH-partner-3)*



## Climate and the Environment theme

Positive impacts of the Climate and the Environment theme	Less successful outcomes of the theme
<p>84% of projects that addressed the Climate and Environment theme said that it was ‘very important’ to their project.</p> <p>80% of respondents to the audience survey said they knew more about climate and environment concerns in the UK and Viet Nam as a result of engaging with the project.</p> <p>The Climate and Environment theme provided projects with a clear focus and framework and provided a platform for environmental issues, as well as an opportunity to explore practice across the two countries. The theme supported climate agendas within partners’ own organisations.</p> <p>Climate and Environment Arts projects both developed artistic practice around the theme and directly addressed public awareness.</p> <p>The theme enabled Education and English projects to engage students, encouraging an understanding of how their own actions can make a difference; and enabled research and professional collaboration for Education projects.</p> <p>The Climate and Environment theme also provided a successful focus for the overall Season communications, as a well-recognised and current topic.</p>	<p>There were almost no negative elements emerging from the evaluation in relation to the Climate and Environment theme, which overall seems to have worked well at both project and Season level.</p>

*In what way did your project address the Climate and the Environment theme?*

Arts projects highlighted the different ways in which the theme was built into their work, with projects directly addressing public awareness.

*“...the project explored the sounds of the changing landscape...”*

*“Our project addressed the Climate and Environment theme by conducting Environmental Storytelling Workshops in Viet Nam. Through the sessions, we raised awareness about environmental issues, encouraging participants to make positive changes.”*

In Education and English projects, there was an emphasis on enabling students to engage with climate change and to understand how their own actions can make a difference.

*“The project was designed to help teachers introduce climate action issues into the classroom... Examples of project topics included: saving energy in the home and/or at school; saving water and electricity; hosting a Green Festival; plastic and glass recycling; reducing school paper use; plastic pollution; making a positive difference for animals.”*

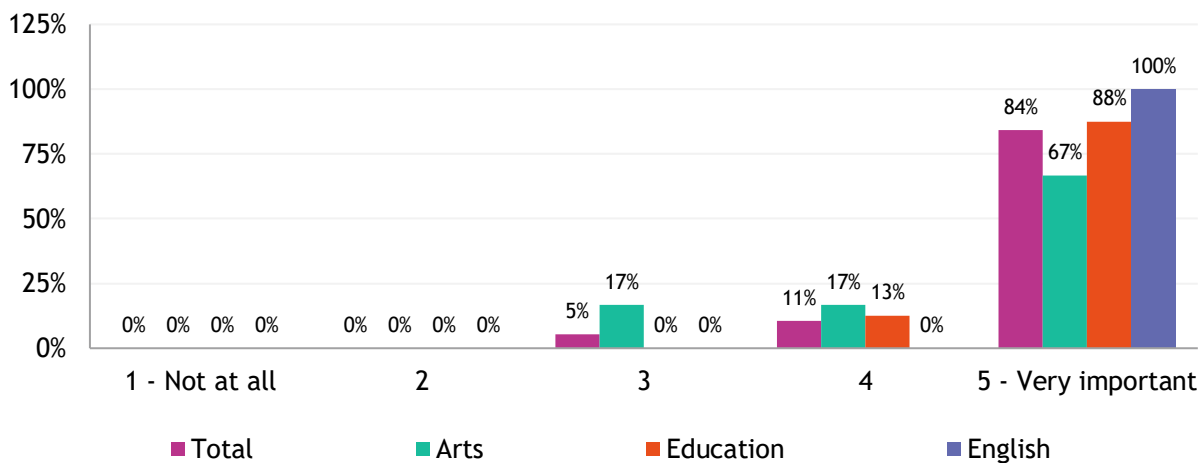
For other education projects, the emphasis was on directly addressing the theme through research and professional collaboration.

*“The project brought together UK and Viet Nam academics, industry, and civil society to discuss climate and environment research challenges and develop links between UK and Viet Nam communities for future research projects in this space.”*

**Importance of Climate and the Environment theme**

19 projects addressed the Climate and the Environment theme, of which 6 were Arts projects, 8 were Education projects, and 5 were English projects. 84% of projects that addressed this theme reported that it was ‘5 - very important’ to their project. 11% of projects that addressed Climate and the Environment rated the importance as a 4 and 5% rated the importance as a 3. English projects rated the importance the highest (100% rating a 5), followed by Education projects (88% rating a 5, 13% rating a 4), and Arts projects (67% rating a 5, 17% rating a 4, and 17% rating a 3).

*How important was the Season theme of Climate and the Environment in your project. On a scale of 1 - 5 in which 5 is to a great extent and 1 is not at all. (Select one only)*

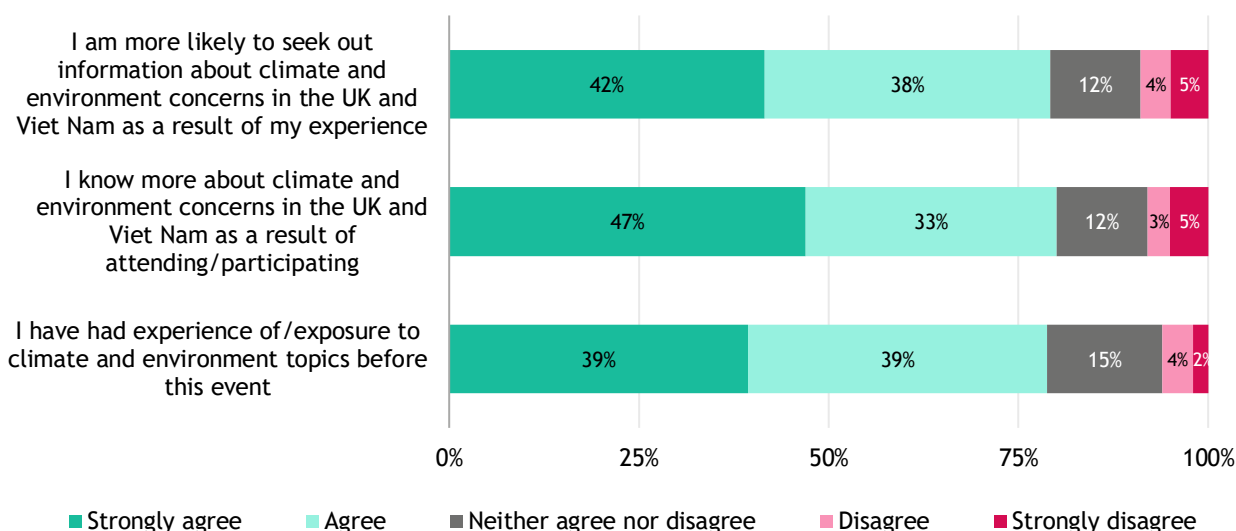


Base - End of Project Survey: 19 / 6 / 8 / 5

**Audience and participant engagement with Climate and the Environment theme**

80% of respondents to the audience survey indicated they were ‘more likely to seek out information about climate and environment concerns in the UK and Viet Nam as a result of their experience.’ 80% of respondents indicated that they knew ‘more about climate and environment concerns in the UK and Viet Nam as a result of attending/participating.’ 78% of respondents had ‘experience of/exposure to climate and environment topics before this event.’ These indicate positive outcomes and learnings around the Climate and the Environment theme for audiences and participants.

*To what extent would you agree or disagree with the following statements? <sup>5</sup>*



Base - Audience Survey: 317 / 330 / 268

Margin of Error: 6% / 5% / 5%

**Benefits of the Climate and the Environment theme**

*What benefits, if any, did the Climate and the Environment theme bring to your work?*

A key benefit for Arts projects was development of artistic practice connected to environmental themes. More widely, projects mentioned the benefit of the theme in providing a clear focus and framework, the importance of providing a platform for environmental issues, and supporting climate agendas within their own organisations.

*“The theme encouraged us to engage with the sub discipline of ecomusicology, which concerns the connections between music, sound, nature and culture, during the training and workshops with researchers and musicians. This stimulated lively*

<sup>5</sup> Audience survey results were only returned by 11 projects. Due to the small sample size, these responses may be seen as **indicative only** and are not representative of the entire Season.

*debate about the role of music in raising awareness of climate change and environmental issues.”*

*“It allowed artists and scientists from the two countries to work in an innovative way that we have not experienced previously.”*

*“The theme provided a structure for the partnership activities yet was open enough to be flexible and enable the groups to focus on key topics and themes such as green hydrogen, carbon capture and air pollution. The theme also provided a platform from which to easily engage the multiple stakeholders working in this space (e.g., industry, NGO's, policy makers etc).”*

### **Increased understanding of Climate and the Environment**

*In what ways, if at all, did your project help professionals, participants and audiences to increase their understanding of Climate and the Environment concerns between the UK and Viet Nam?*

A wide variety of approaches were mentioned here, including climate as a focus of artistic outputs, professional workshops, research and presentation, and enabling exploration of practice across the two countries.

*“The project has reviewed an extensive amount of scientific data in the subject area and the experts in the team have presented their research to professionals and participants in the conference.”*

*“We were able to bring UK trainers together with local participants and compare concerns about the environment. The project highlighted many similar concerns, but also highlighted to UK participants the particular vulnerability of Viet Nam to problems caused by climate change.”*

*“It was clear that participants in the project shared the same concerns about the Climate and the Environment. While the problems may differ in scale, our students - both in the UK and in Viet Nam - face the same challenges.”*

### **Reflections on the Climate and the Environment theme**

For a number of partners who participated in the focus groups, the theme was a topic which felt relevant to their existing focuses, and thus provided an opportunity to expand

on this with new work. Many partners already had a strong interest and existing work in this area, with the Season providing a springboard to take this further. An element of this theme which partners felt worked especially well was that it allowed them to take a large scale issue and apply it to everyday lives, in a way which was relatable and familiar, whilst also addressing the larger topics within it.

For one partner, the fit hadn't been quite so seamless between the Climate and Environment theme and their own specialism within music, but they described having worked hard to integrate it and to draw on related theories that brought the two areas together.

*"... I think it was a really natural fit for this idea of project-based learning which was why we ended up going with that route in the project and encouraging teachers to take more dynamic and real-life approaches to teaching - connecting the outside world into the classroom and connecting the classroom to the outside world." (CE-partner-8)*

*"I saw that it was a contextualised topic so it could be easier for a learner and teacher to learn and to teach that new topic ... Viet Nam is, for example, one of the top five plastic polluters in the world and also in Ho Chi Minh City there is the problem of the traffic caused by motorbikes and pollution in the city. The students living in the city would think they can do something for this from their daily life - for example, they can just take the bus to the University instead of a motorbike or they can do something else, planting trees or using reusable bags instead of using plastic." (CE-partner-2)*

*"I think our workshops really visualise and conceptualise the whole environmental issue on our mindset; we focus on the mindset, how people could shift their perspective from every choice, from their daily life." (CE-partner-5)*

*"One of the issues that came up was trying to make the environment theme kind of more embedded in all of the aspects of the project...So there's an area of music research called eco-musicology which deals with this connection between music and the environment, but translating those more academic or theoretical ideas to a broader audience in ways they could appreciate and in performance particularly is something of a challenge." (CE-partner-3)*

## Challenges and learnings of Season grant projects

Some of the most significant challenges faced by projects were connected to timescales, flagging a clear need for longer lead in times and more time for induction and set up processes to take place in advance of core project delivery.

The lead in timescales in particular caused challenges around gaining event permits in Viet Nam, which was a long administrative process, and in planning activity within an unfamiliar infrastructure and when partners are working so far apart. Education and English projects were pushed into limited delivery timeframes once the summer holiday period was factored in.

Partners partaking in focus groups described some of the challenges they had to overcome during the process, and many of these were similar across the different organisations.

A key challenge had been time limitations. For some, the designated period for the project came with issues due to project-specific requirements. The process of permits for events in Viet Nam had been an issue for a number of partners, as the wait for this had resulted in a limited time for the event to be open to the public.

For those working in academic settings, term times and the busy schedules of teachers and students had impacted on timelines, often meaning that the summer period was generally not an option and therefore most events had taken place in a limited timeframe from September to December.

*“The showcase actually ended in just a few days because in order to make an exhibition in Viet Nam we had to ask for the permits, and then...there was really no time after they made the edit and then you apply for the permit, it took a few weeks. So we just called it an open studio and opened it for a few days, and it was quite well received, but because of the short period, a lot of people wanted to see but couldn’t join.” (SH-partner-5)*

*“We had grand ambitions for the event in Ho Chi Minh City... but we just could not get the permissions for the permit. So, it was really challenging and slow. So, the kind of administrative challenges around workflow was hard.” (SH-partner-4)*

*“We were trying to squeeze everything in, because obviously you lose the summer when you are working with teachers, you can’t do anything in the schools, so squeezing everything in between September and December was one of the factors I think.” (CE-partner-9)*

*“In terms of the pilot the difficulty was the time because the students already had fixed syllabus, so in order to arrange to have that pilot was not easy. Also as (CE-partner-8) mentioned, teachers have a very full schedule.” (CE-partner-2)*

Another element which affected the timelines of some projects was the general set up process when working in another country. A number of partners described the understanding required of the infrastructure and procedures that are in place when running events in Viet Nam, or the difficulty of setting up remotely and being limited to a short period of time to test it out in-person.

*“When you’re working in a public space with a public audience, it’s difficult when you get technical hiccups because this kind of open-air or film score, using a live score with a film screening doesn’t really happen ... So, being able to build those relationships on the ground when all of your work together has been hypothetically discussing things, hundreds of miles apart [is difficult].” (SH-partner-4)*

*“If you talk about higher education institutions, bureaucracy is everywhere and UK universities might be slower in doing things that in Vietnamese universities might be done quite smoothly and fast and vice versa ...” (CE-partner-7)*

One participant discussed the difficulties of embedding work into a new location, with the time required to form connections with the partner organisations and to learn about and understand different systems, procedures and contextual information. The online setting of this part of the work was seen as a positive in terms of the wider audience reach, but a challenge in terms of building initial relationships and helping people to feel comfortable in participating.

*“Working online has its inherent pros and cons. The pro is we were able to work with a wide variety of participants based outside of Hanoi, which I’m very happy with. But at the same time it takes much longer for people to warm up. And it wasn’t until like the final creative lab in Hanoi that we felt really connected, despite having worked together for several months.” (SH-partner-1)*

## Legacy and future opportunities for Season grant projects

Almost all projects expressed an intention to continue to work in partnership or build on the work of their project in some way. The overall legacy theme is, however, one of intention but little in the way of commitments and secured funding to do so. However, at the time of this evaluation the Season had only just finished and the wider impact requires a medium to longer-term view to be fully understood.

What is clear from the evaluation data collected is both the high quality of projects that took place during the Season and the significant value that the partnerships have brought to professional practice, organisational development and enabling sharing and collaboration between the UK and Viet Nam.

A number of partnerships are actively exploring funding opportunities to build on the work of the project - this includes via the British Council legacy grant and other funders.

Committed legacy work so far includes publications, a film project, music workshops/training taking place in early 2024, a university network and a teacher training project being scoped with funding.



Image: Well-Settled: Activating the An Việt Archive (Hackney Archives x Lưu Chữ x Nhà Sàn Collective)



### *Future involvement*

*Please tell us about any likely future involvement or plans/partnerships/collaborations with professionals or organisations as a result of the project.*

Many of the projects are in conversation about legacy and follow up work, but less is committed yet. An intention to continue to work in partnership was expressed from almost all projects.

For arts projects, this includes opportunities to showcase work produced at other events and to roll out approaches to other locations.

*“We are looking for more opportunities to continue to showcase this project at public-facing events, especially in the UK.”*

Some projects are working on or planning publications.

*“Publications - academic publications planned - co-authorship with institutional partner conference papers - planned co-authored conference papers for events in Japan and Malaysia in 2024 working on ideas for joint projects with partner.”*

There was a wide range of other examples about the ways in which projects would like to continue to work together, and a number of projects are actively exploring funding opportunities.

*“We are currently exploring funding opportunities to enable the partnership to continue working together ... and in particular to ensure impact and legacy in terms of the cascaded training model which underpins the project’s design.”*

*“We have plans to continue working with our Viet Nam partner in future projects through both internal and external funding. We are putting together a proposal for the Teacher Activity Groups call also by the British Council. We also submitted a joined application for the ELTRA (English Language Teaching Research Award).”*

Whilst a number of follow up work and projects were intended, there were fewer examples of committed work taking place. Those that are already committed include a film project, music workshops/training taking place in March 2024, a university network and a teacher training project is being scoped with funding.

*“Prof F. Schroeder from Queen’s University Belfast who performed with musicians in the final concert of the Climate of Sound project is also organising an intensive workshop and training programme with partners in Viet Nam in March 2024 after a successful application for funding from QUB.”*

*“UEA has created a network of Universities in Vietnam (and cross country into Thailand) and continues to work with these universities on a range of different projects including student exchange, co-teaching and research. Importantly this network also works independently of UEA on projects around teaching and research development.”*

*“We have gained funding from the Welsh Government International Trade Opportunities (ITO) fund and we are working with a consultancy firm to scope the potential market for private and public teacher training courses in Viet Nam and also approach new partners privately to deliver educational projects and courses.”*

### Reflections on legacy and future opportunities

In the focus groups with project partners, when discussing the legacy of the projects, partners were in varying stages of development, and had considered different approaches. For some, they were still at an early stage of reflecting on what they had done so far, what they might like to do next and how they might make that possible. For others, the next stages of their projects had already begun, either by applying for British Council’s legacy grant, or securing other funding.

There was a feeling for many partners that the projects they had worked on were a substantial foundation from which to continue on a similar path. Some described the appetite from audiences or potential participants for more of their work, whilst others had additional elements they wished to explore as an extension of this work.

A legacy that was particularly pertinent for those in academic settings was publication. For a number of partners, this was something that was already underway and they regarded this as a very positive and tangible legacy of the project; a way to share their learnings with others in the same field.

*“We have got some funding from the British Film Institute to deliver a Viet Nam film season in May...with musicians from Viet Nam and we’re working with a British-Vietnamese producer. So, it’s been quite interesting bringing it back into the UK ... It feels a very western lens of a culture that’s not our own, of which we have been very conscious. So, we are working with a British-Vietnamese team now to deliver a wider programme celebrating Viet Nam’s cinema which is being produced by our collaborators in the UK.” (SH-partner-4)*

*“The second legacy is the connection [partner university in Viet Nam] has developed with UK institutions. So we are now applying for a NERC fund or something like this ... and of course we will be keen to apply for other British Council opportunities if they come soon.” (CE-partner-7)*

*“We are applying for the season legacy grant. So it’s a small grant to showcase the work. And I felt like we are very much not done yet, even though the project has finished. During the feedback session that we had with our participants, some mentioned even though they were able to make a body of work out of it, they’d love to see next iterations and maybe even in the future form a community of participants from this programme alone.” (SH-partner-5)*

*“We have resubmitted the publication and are waiting for the peer review process so hopefully this can be something published.” (CE-partner-7)*

For others, the appetite and enthusiasm to continue their work was clear, but they were still in the early stages of planning how to make this happen. For some this was about developing ideas further and in new formats, whilst others described their ideas to expand what they had already done in order to reach new/larger audiences, or to transform what were originally online events into an in-person skills exchange.

*“We have a lot of dreams, and we haven’t discussed in depth any of them. But some of them are about performances of the work we’ve created happening more.... There is an idea about, and I did put this in my application about an East and Southeastern Asian arts festival in South Wales. I feel like I’m still doing all the groundwork...I think the thing was in the back of my head. And everything is a step towards it and the steps are very slow. (SH-partner-1)*

*I was talking to our partner today, because it’s pretty simple because we do live music and whatnot, so our next step - the legacy - hopefully it’s possible to do it offline, because everything we did was pretty much online. (SH-partner-3)*

*I mean hopefully we’re going to have a programme like this every year so we can introduce super cool stuff to the young Vietnamese musicians bit by bit. (SH-partner-3)*

*The first legacy is that we have the workshop programme that we decided we can do that when we finish the project already and annually we can do a series of 8 to 10 workshops for the healthcare students and we expand it to the students from different fields...We have not yet come up with the ideas on how we can actually run that financially or how we can host that kind of event, but we decided to continue that. (CE-partner-6)*

*It's hard for us to manage into a bigger group, so for now it's just happened in just small-scale group for the activities...So what we [are thinking about] for the future is how to scale our workshop bigger and how to make it for more people.*

One partner described feeling the need for further guidance and advice from British Council on how to develop their work further, and what the potential next steps and opportunities could be. It appeared that the opportunity to reflect alongside other partners within the focus group was valued, and that there was a desire here for a network of the partners involved in this Season to be able to stay in touch afterwards.

*I really like the way the [British Council] team support, especially with meeting every month so we can share between the projects...Just one thing of concern is the connections and what happens next seems not really enough...British Council already provided some other grant including English language teaching, but I think it's quite general and we also have to find another partner to meet the requirements of another grant. (CE-partner-2)*

## Reflections from staff on the impact and legacy of the Season

The impact and legacy of the Season will take time to become clear. The Season has only just finished and the routes leading from it will emerge.

*"I would say it's a long process and it's an ongoing process of building trust and also encouraging openness and diversity within the way we work."*

Nevertheless, there are various impacts that are already clear. For example, there have been significant partnerships which have been created that will continue, and will seek their own opportunities. As addressed earlier, almost all projects expressed an intention to continue to work in partnership or build on the work of their project in some way.

*“Whether it be through that added profile, whether it be ease of engaging with a wider variety of partners and organisations in Viet Nam and the UK, people are really keen, you know, it’s like, oh, wow, look.”*

In practical terms, there will also be opportunity for some of the projects to receive follow-on legacy funding and also to place them in a good position to be successful with the international grants. The English programme in Viet Nam, for example, has allocated at least a sixth of next year’s budget for legacy.

There was a suggestion that a model for the core of the season should be developed, such that there is almost something like a ‘handbook’ to draw upon and also to ensure that the learning for each Season is taken on exact time.

It was recognised that the Seasons present an opportunity to do something different from ‘business as usual’. This included, for example, in the Education strand to introduce partners that were not normally part of the work in Viet Nam.

More resources are available in a Season which then provides new opportunities and the capacity for expanded projects beyond ‘business as usual’. For many organisations in Viet Nam, especially in the arts, and especially for the independents, there are few significant funding opportunities, so the Season presents a special and valuable opportunity to do something more significant than usual.

*“It’s really helped to support a different part of the cultural economy.”*

*“It’s a big noise that we make in one year in six months with lots of projects, lots of programmes, lots of activities, lots of events, lots of fantastic collaboration and a big part of the public were exposed to season activities.”*

Whilst there are more resources available through the Season, it proved difficult for partner funding to be found or for other income to be generated. In such a short time, this is difficult to achieve, but if the Season is relying entirely on its specific funding this then places greater pressure for there to be tangible benefits and impacts emanating from the Season.

## Public engagement - Season grant projects

All projects engaged with audiences and participants with a wide range of modes employed. Projects engaged with participants (83%), audiences (77%), academics/researchers (50%), artists/creative professionals/practitioners (50%), trainers and/or facilitators (37%), and conference or symposium delegates (23%).

By their nature, Arts projects were more likely to involve artists/creative professionals/practitioners (86% of projects) as well as audiences (86%) compared to the Education and English Projects, which engaged more with participants (89% of Education projects, 86% of English projects), conference or symposium delegates (44% of Education projects), academics/researchers (78% of Education projects), and trainers/facilitators (56% of Education projects, 57% of English projects).

The total estimated number of engagements is **242,691**. Of these **236,725** were in person and **5,317** were online.

- 2,707 artists/creative professionals/practitioners
- 9,587 participants
- 227,978 attenders/visitors
- 823 conference or symposium delegates
- 414 academics/researchers
- 182 trainers/facilitators
- 1,000 others engaged

67% of projects reported having notable equality, diversity and inclusion impacts. This was highest amongst Arts and English programmes with 71% each.

Projects cited work with young participants in Viet Nam, ethnic minority groups and those from remote mountainous regions of Viet Nam, the British-Vietnamese community, and disabled people. A number of projects reported good engagement of female participants, with some having specifically targeted females.

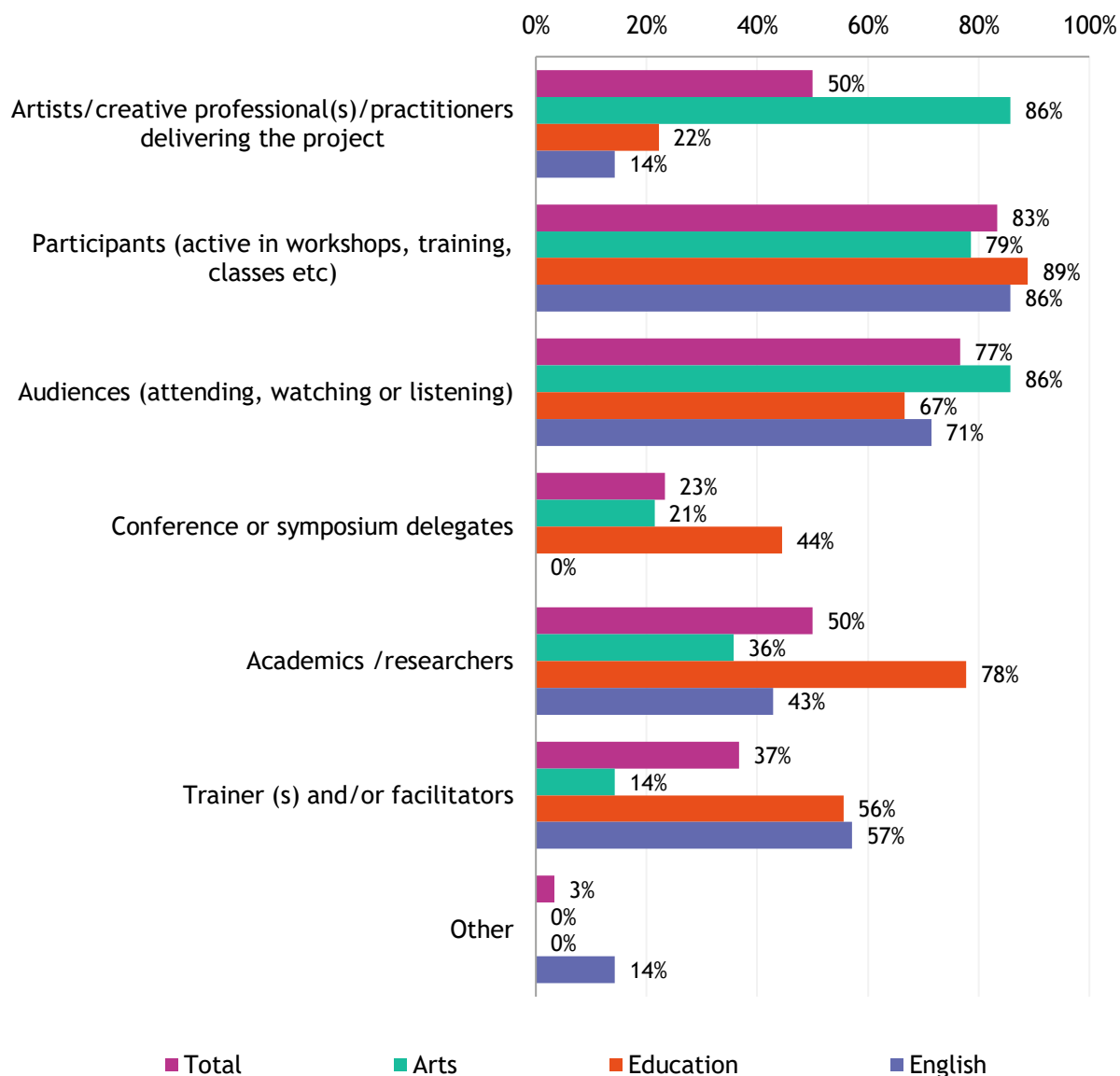
Gender was not recorded for the majority of engagements, with 'Gender not available' making up 95.8% of the overall in-person engagements and 90.7% of the overall online engagements. For those projects that did record gender, there were 4,238 meaningful face to face engagements and 405 meaningful online engagements with females and there were 3,413 meaningful face to face engagements and 271 meaningful online engagements with males.

Projects spoke about good attendance figures at events, sometimes exceeding expectations; positive feedback from audiences and participants; a depth or high quality of engagement with participants; and good engagement from teachers and students.

### Audiences and participants engaged

Projects engaged with participants (83%), audiences (77%), academics/researchers (50%), artists/creative professionals/practitioners (50%), trainers and/or facilitators (37%), and conference or symposium delegates (23%).

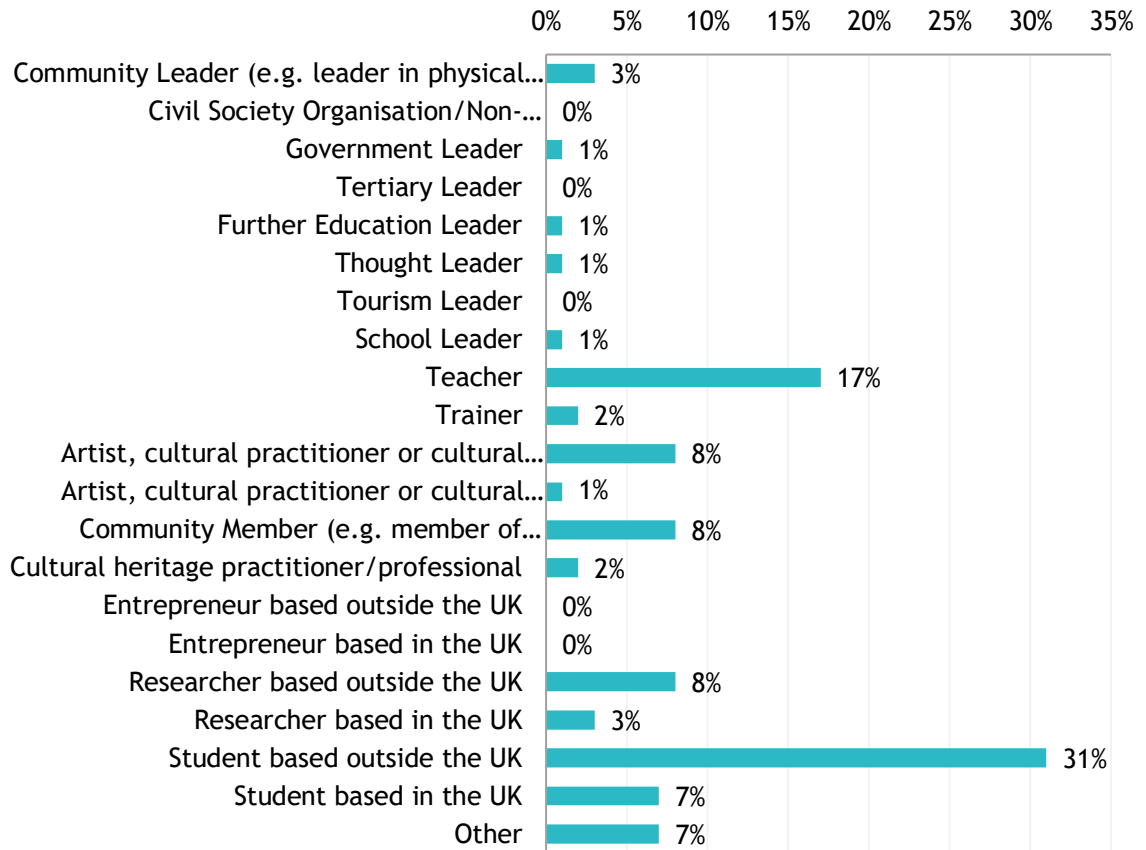
Which of the following contributed to/benefited from this project? (multiple answer question)



Base - End of Project Survey: 30 / 14 / 9 / 7

Audience surveys, collected by 11 projects, were predominantly completed by Students based outside the UK (31% of respondents) and Teachers (17%).

Which of the following best describes your role?



Base - Audience Survey: 381

Margin of Error: 5%



Image: Creating the Next Generation of Climate Change Champions through STE(A)M Education for Young People in Viet Nam (Brunel University x VN-UK Institute for Research and Executive Education, University of Đà Nẵng)



Estimated Overall Numbers*	Sum	Min	Max	Median	Mean
Artists/creative professionals/practitioners - IN PERSON	358	0	90	1	11.93
Artists/creative professionals/practitioners - ONLINE	2,349	0	2,100	0	78.30
Participants - IN PERSON	8,759	0	4,120	49	291.97
Participants - ONLINE	828	0	319	0	27.6
Audiences - IN PERSON	226,439**	0	205,000	98	7,547.97
Audiences - ONLINE	1,539	0	1,000	0	51.3
Conference or symposium delegates - IN PERSON	742	0	205	0	24.73
Conference or symposium delegates - ONLINE	81	0	70	0	2.7
Academics/researchers - IN PERSON	309	0	60	1	10.3
Academics/researchers - ONLINE	105	0	25	0	3.5
Trainer (s) and/or facilitators - IN PERSON	105	0	37	0	3.5
Trainer (s) and/or facilitators - ONLINE	77	0	37	0	2.57
Other - IN PERSON	1,000	0	1,000	0	33.33
Other - ONLINE	0	0	0	0	0

\*All engagement figures were self-reported by the Season projects in the end of project survey. All 30 projects reported figures.

\*\*These figures of in-person audience engagements are largely dominated by one project - Our Place in Space - which reported audience figures of 205,000. This event has been included as it is based on the footfall of a large sculpture trail across three public parks in Hanoi over a two-week period. However, some reporting may wish to exclude this figure.

**Combined audiences and participants engaged by delivery type**

Overall	Sum	Min	Max	Median	Mean
All In-Person Engagement	237,712	0	209,152	406	7,923.73
All Online Engagement	4,979	0	3,100	11	165.97

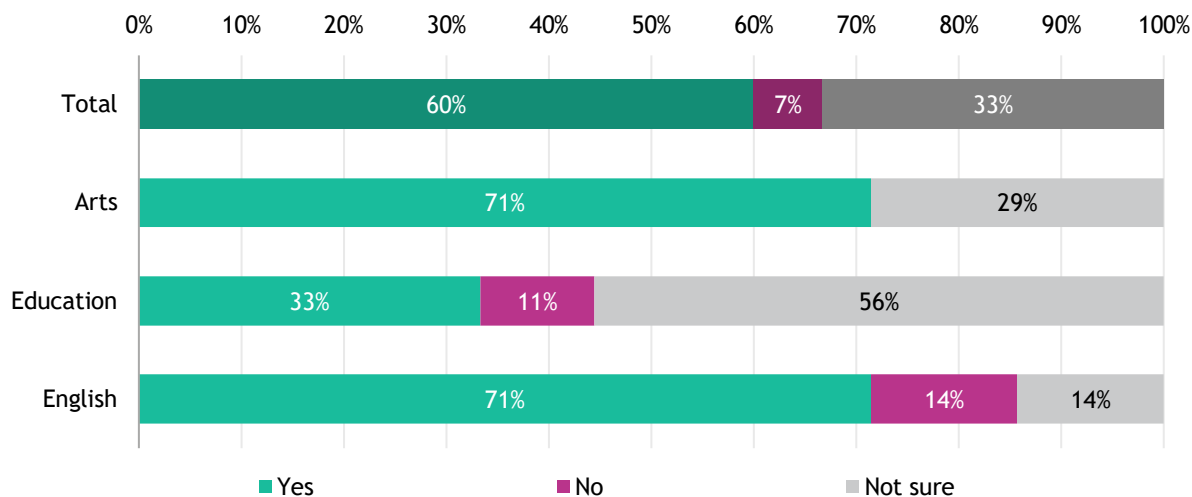
**Combined audiences and participants engaged by location (in-person and online)**

Overall	Sum	Min	Max	Median	Mean
All Engagement in the UK	5,317	0	2,525	13	177.23
All Engagement in Viet Nam	236,725	14	209,147	365	7,890.83
All Engagement Elsewhere	649	0	600	0	21.63

### Equality, diversity, and inclusion impacts

Two-thirds (67%) of projects reported having notable equality, diversity and inclusion impacts. This was highest amongst Arts and English programmes with 71% each.

*Did your project have any notable equality, diversity and inclusion impacts, such as engaging new/underrepresented groups and communities?*



Base - End of Project Survey: 30 / 14 / 9 / 7

*Please tell us more about these impacts.*

Two participatory arts projects mentioned targeted work with young people in Viet Nam

*“We were told that it was quite new for young people to be given the independence of a decision making voice but this project did precisely that. It happens to coincide with new thinking in the Ministry of Education and was an excellent example of how engagement can be introduced to this demographic.”*

UK focused work engaged the British-Vietnamese community, and showcased South Asian illustration and publishing culture in the UK. People from ethnic minority groups and remote, mountainous regions in Viet Nam were engaged in a number of projects.

*“At the point of recruitment, the Vietnamese partner was asked to recruit participants from rural, mountainous and urban areas of Viet Nam in order to facilitate an understanding of the impact of climate changes in different parts of the country and to offer networking and cultural exchange.”*

Disability was a focus for a few projects and included work with the deaf community, a neurodivergent artist, those with learning difficulties and other disabilities.

*“A special tour was delivered to young people with disabilities and learning difficulties, filled through targeted recruitment from Special Schools in Hanoi.”*

A number of projects reported good engagement of female participants, with some having specifically targeted females.

*“The project engaged a diverse range of participants, including artists, craftspeople, and community members from both the UK and Vietnam. This included underrepresented groups such as women, ethnic minorities, and young emerging artists. The project also provided opportunities for underrepresented artists to develop their skills and careers.”*

*“We set a minimum 50% female participant recruitment target for project participants across the in-service teaching populations. We exceeded this target. In so doing we feel we have actively encouraged access to digitally-mediated teacher development opportunities for female teachers. We were also very pleased that female participants were given the opportunity to showcase their work both at the conference and in the shareable booklet.”*

### Gender

Based on the in person meaningful engagement figures reported by all projects, gender was not recorded for the majority of engagements, with ‘Gender not available’ making up 95.8% of the overall engagements.

Gender	Count - IN PERSON	Percentage - IN PERSON
Female	4,238	1.9%
Male	3,413	1.5%
Prefer not to say	177	0.1%
Other	1,515	0.7%
Gender not available	214,632	95.8%
<b>TOTAL</b>	<b>223,974</b>	<b>100%</b>

Based on the **online** meaningful engagement figures reported by all projects, gender was not recorded for the majority of engagements, with ‘Gender not available’ making up 90.7% of the overall engagements.

Gender	Count - ONLINE	Percentage - ONLINE
Female	405	4.9%
Male	271	3.2%
Prefer not to say	22	0.3%
Other	74	0.9%
Gender not available	7,569	90.7%
<b>TOTAL</b>	<b>8,341</b>	<b>100%</b>



Image: Dust and Metal (Live Cinema x TPD)

### Findings from the audience and participant survey

*Note on the evaluation: As part of the evaluation toolkit, all 30 projects were provided with an audience/participant survey template, which they could modify as appropriate to their project. 11 projects returned viable survey data that could be analysed within the timeframe of the evaluation. Projects that reported viable audience survey data are indicated in Appendix II. Due to the small sample size, findings should be seen as **indicative only** and are not representative*

of all audiences and participants engaged during the Season. Where questions have less than 100 responses, they have not been included in the following summary.

**Gender:** 54% of respondents were female and 45% male, with 1% identifying in another way.

**Location:** Respondents were predominantly from the country in which the event or activity took place. For events and activities in Viet Nam, the engagement with audiences from the Red River Delta was highest, at 37% of respondents.

**Disability:** A majority (93%) of respondents indicated that they did not identify as a D/deaf or disabled person.

**Age:** Respondents were from a younger age group, with 56% of the respondents aged 16-24, followed by 23% aged 25-34.

**Ethnicity:** For events and activities in Viet Nam, the majority of respondents identified as Kinh, with 2% from other ethnic groups.

**Motivations:** 33% of respondents indicated that they were 'interested in educational and English language opportunities', 32% are 'always looking out for events at this venue', 32% were intrigued by the publicity, and 30% stated that they 'have a personal connection to the subject matter.'

**Awareness:** Nearly two thirds (65%) of respondents were aware that the event they attended was part of the British Council UK/Viet Nam Season.

**Enjoyment:** 75% of respondents rated the event or activity they attended as enjoyable, with 45% rating it as 'very enjoyable' and 30% rating it as 'somewhat enjoyable.'

**Experience:** 84% of respondents rated 'the whole experience' of the project activity/event as very good or good. 78% of respondents rated it 'very good' or 'good' in regard to the activity/event 'introducing you to new themes and topics about [UK/Viet Nam]'. 85% of respondents rated it 'very good' or 'good' in regard to the activity/event 'introducing you to new artistic forms and approaches.'

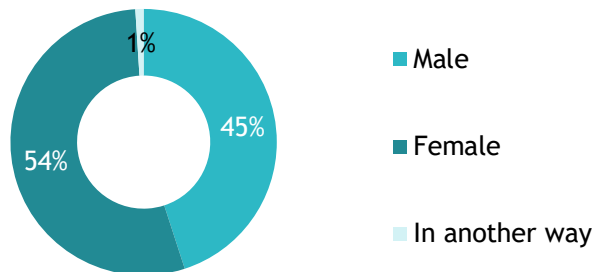
**Outcomes:** 86% of respondents were motivated to find out more about arts or culture in Viet Nam. 82% of respondents agreed that the event or activity they attended was 'an opportunity for people from different cultures to share their perspectives.' 88% of respondents indicated that they will be looking out for other British Council seasons in the future. 85% of respondents indicated that they would 'like to see more artistic and/or educational collaboration between the UK and Viet Nam.'

*Additional responses to the audience surveys are included under [Season Themes](#).*

### Gender

Which of the following options best describes how you think of your gender identity?

Amongst respondents to the audience surveys, participants and audience members were 54% female and 45% male, with 1% identifying in another way.

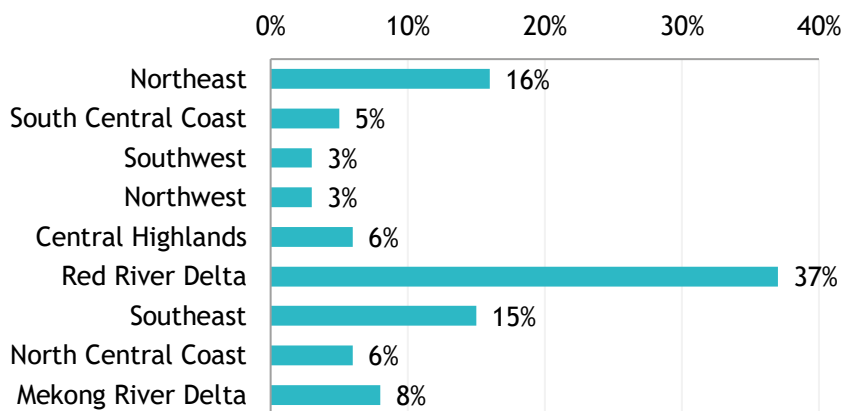


Base - Audience Survey: 633  
Margin of Error: 4%

### Location

Respondents to the audience surveys were predominantly from the country in which the event or activity took place (95% at events/activities in Viet Nam/94% in the UK). Please note that the base for this question is too low to be representative or indicative.

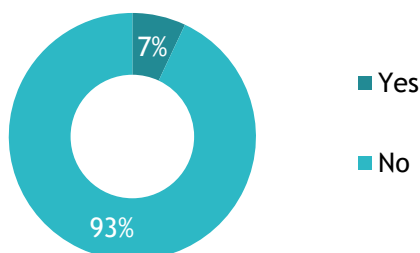
If you live in Viet Nam, what is your region of residence?



Base - Audience Survey: 362  
Margin of Error: 5%

### Disability

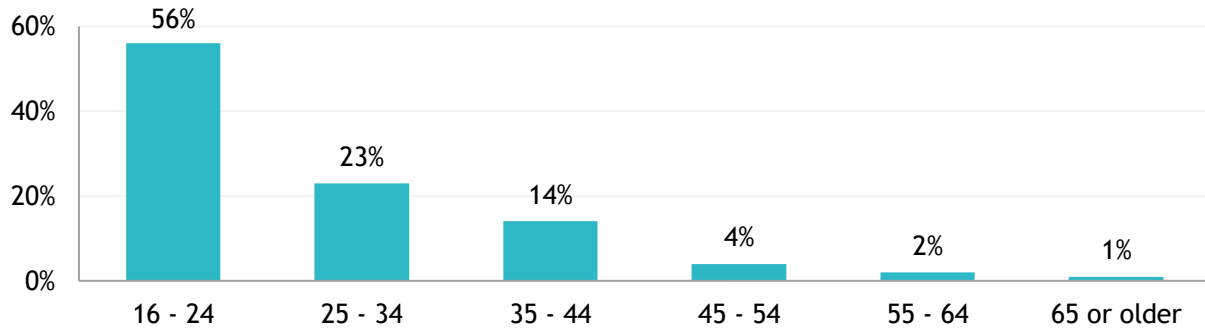
A majority (93%) of respondents to the audience survey indicated that they did not identify as a D/deaf or disabled person.



Base - Audience Survey: 238  
Margin of Error: 3%

Age

Respondents to the audience survey were from a younger age group, with 56% of the respondents aged 16-24, followed by 23% aged 25-34. This proportion is reflective of the type of projects which collected the audience survey, as 8 of the 11 projects who collected survey data were either English or Education projects. Many English and Education projects worked with students and young participants.

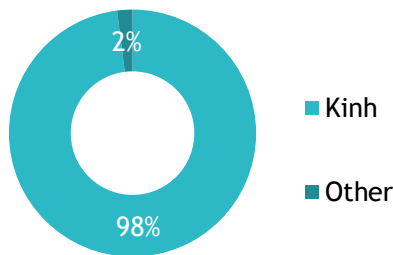


Base - Audience Survey: 460  
Margin of Error: 5%

Ethnicity

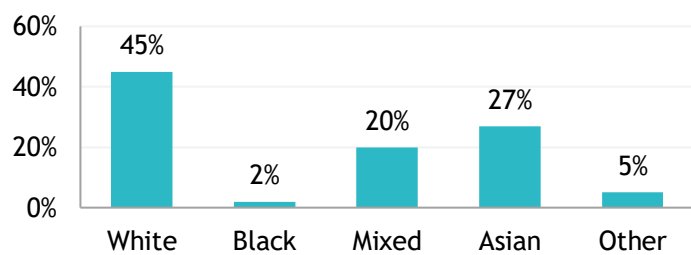
For events and activities in Viet Nam, the majority of respondents to the audience survey identified as Kinh. For events and activities in the UK, just under half of respondents were White (45%), over a quarter identified as Asian (27%), and one fifth identified as Mixed (20%). Please note that the base for this question is too low to be representative or indicative.

[If in Viet Nam] What is your ethnic group?



Base - Audience Survey: 325  
Margin of Error: 3%

[If in the UK] What is your ethnic group?

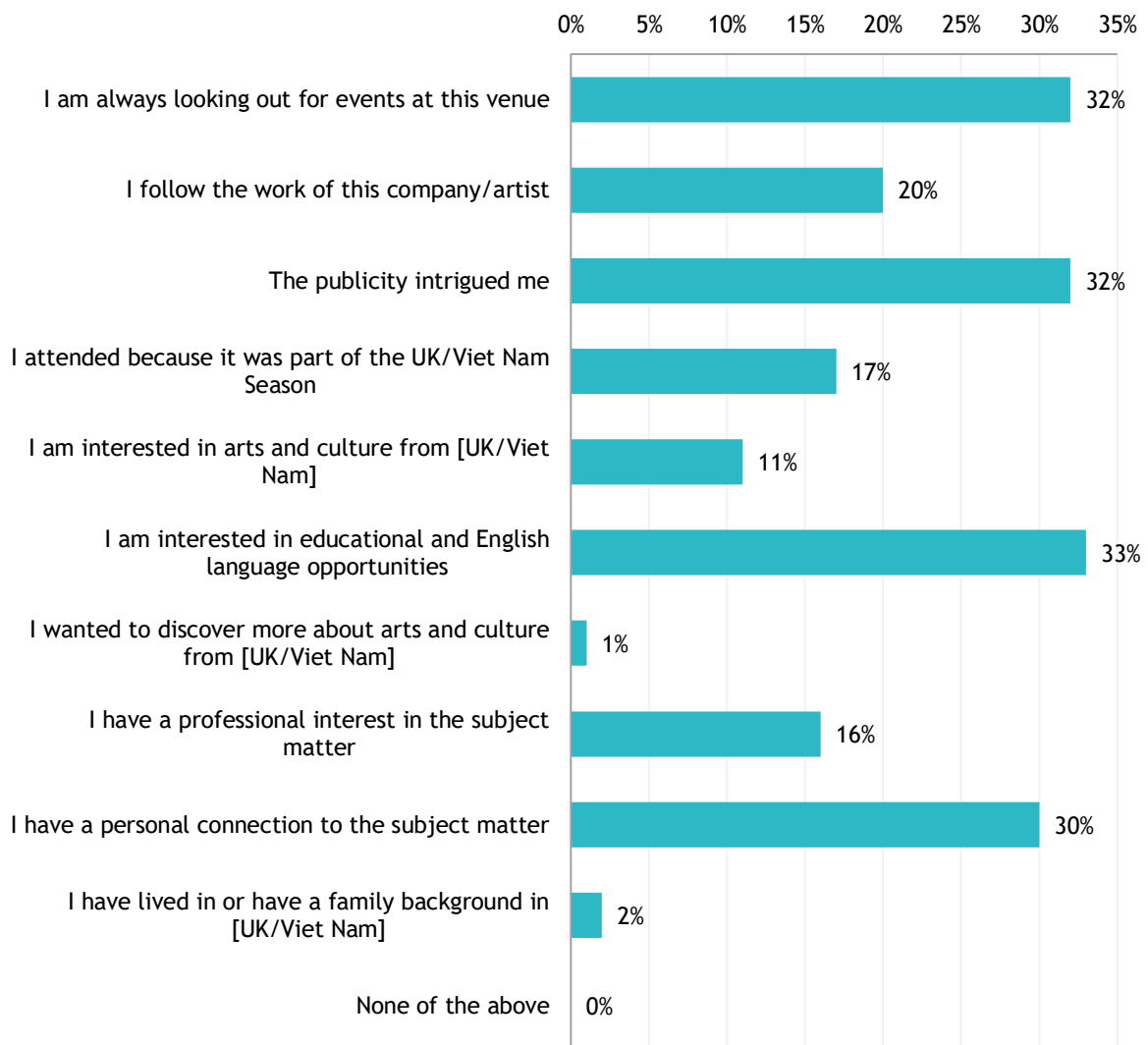


Base - Audience Survey: 44  
Margin of Error: 15%

*Motivations of audiences and participants*

Respondents to the audience survey, collected by 11 projects, indicated that their motivations for attending/participating in the Season activity event were manifold. 33% of respondents indicated they were ‘interested in educational and English language opportunities’, 32% are ‘always looking out for events at this venue’, 32% were intrigued by the publicity, and 30% stated that they ‘have a personal connection to the subject matter.’

*Which of the following reasons were important in your decision to attend or participate in this event or activity?*



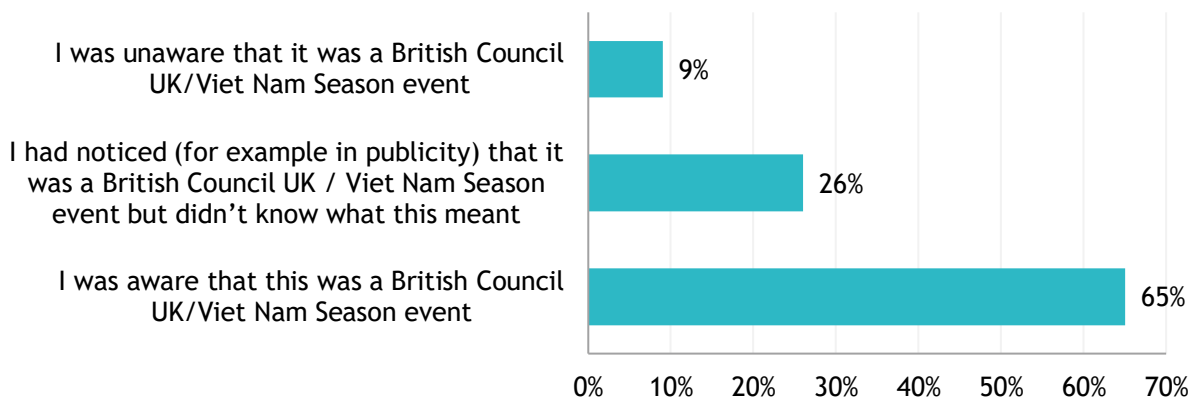
Base - Audience Survey: 333  
Margin of Error: 5%



### Awareness of the UK/Viet Nam Season

Nearly two thirds (65%) of respondents to the audience survey, collected by 11 projects, were aware that the event they attended was part of the British Council UK/Viet Nam season. Over a quarter (26%) of respondents had noticed that it was part of the Season but did not know what this meant. Only 9% of respondents did not know that the event was part of the UK/Viet Nam Season.

*Which of these statements best describes your understanding of this event?*

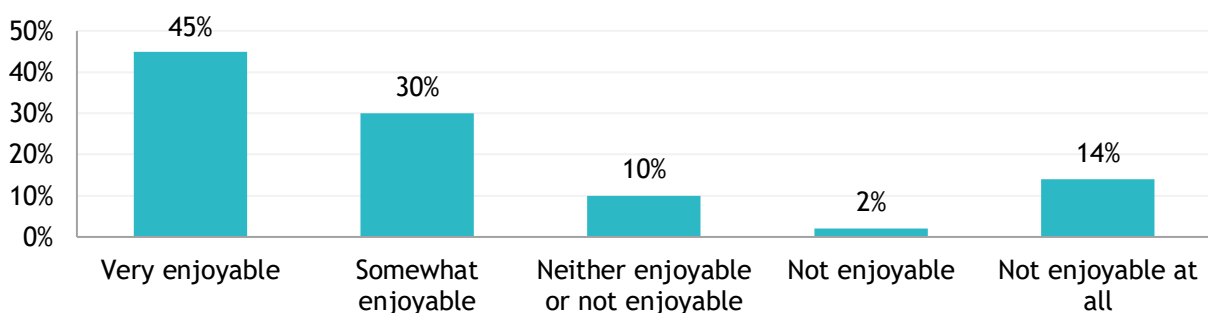


Base - Audience Survey: 419  
Margin of Error: 5%

### Experiences of audiences and participants

75% of respondents to the audience survey rated the event or activity as enjoyable, with 45% rating it as 'very enjoyable' and 30% rating it as 'somewhat enjoyable.' 14% of respondents indicated that the activity or event was 'not enjoyable at all.'

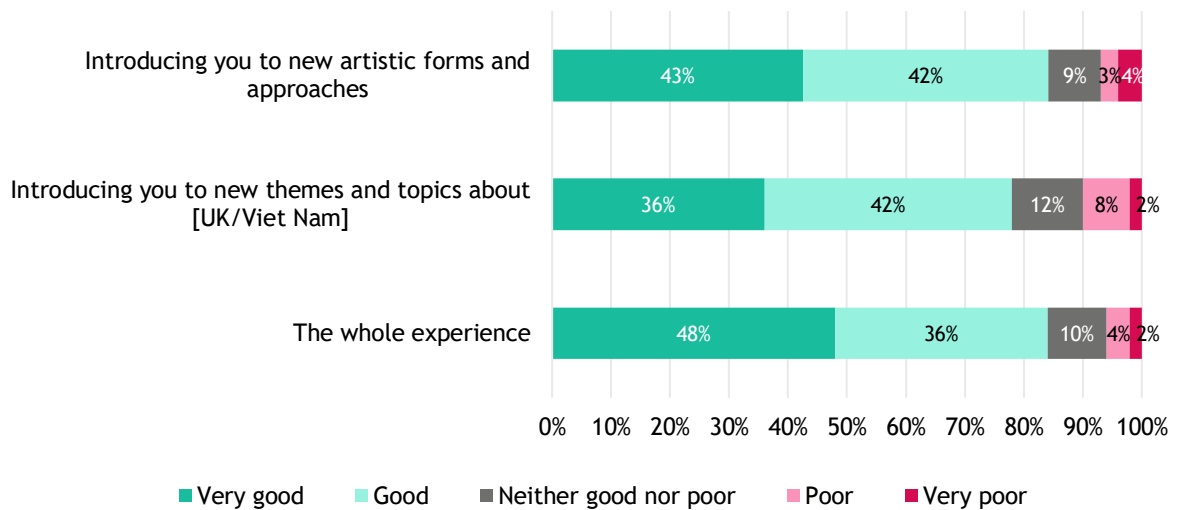
*How would you rate your enjoyment of [event name]?*



Base - Audience Survey: 433  
Margin of Error: 5%

84% of respondents rated 'the whole experience' of the project activity/event as very good or good. 78% gave a rating of 'very good' or 'good' to the event for introducing them

‘to new themes and topics about [UK/Viet Nam]’. 85% rated ‘very good’ or ‘good’ in regard to the activity/event ‘introducing you to new artistic forms and approaches.’

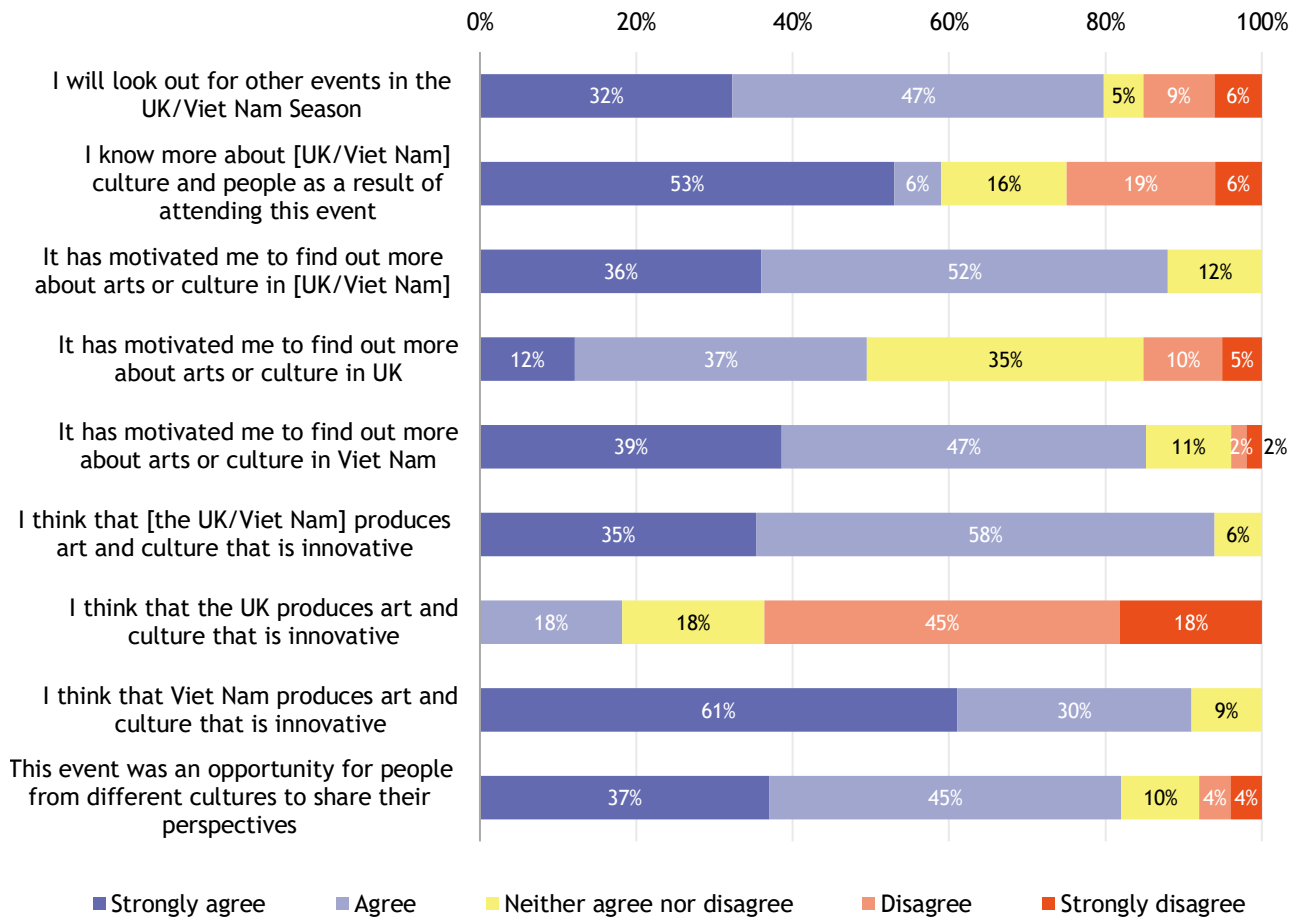


Base - Audience Survey: 237 / 131 / 163

Margin of Error: 6% / 8% / 8%

- 79% of respondents indicated that they would be looking out for other events in the UK/Viet Nam Season.
- 59% indicated that they knew more about either UK or Vietnamese culture and people as a result of attending the event or activity.
- 59% indicated that taking part in the event or activity motivated them to find out more about arts or culture in the UK or Viet Nam. 49% of respondents indicated that they were motivated to find out more about arts or culture in the UK and 86% to find out more about arts or culture in Viet Nam.
- 93% agreed with the statement ‘I think that [the UK/Viet Nam] produces art and culture that is innovative. 18% agreed with ‘I think that the UK produces art and culture that is innovative’ and 61% agreed with ‘I think that Viet Nam produces art and culture that is innovative.’
- 82% agreed that the event or activity they attended was ‘an opportunity for people from different cultures to share their perspective.’

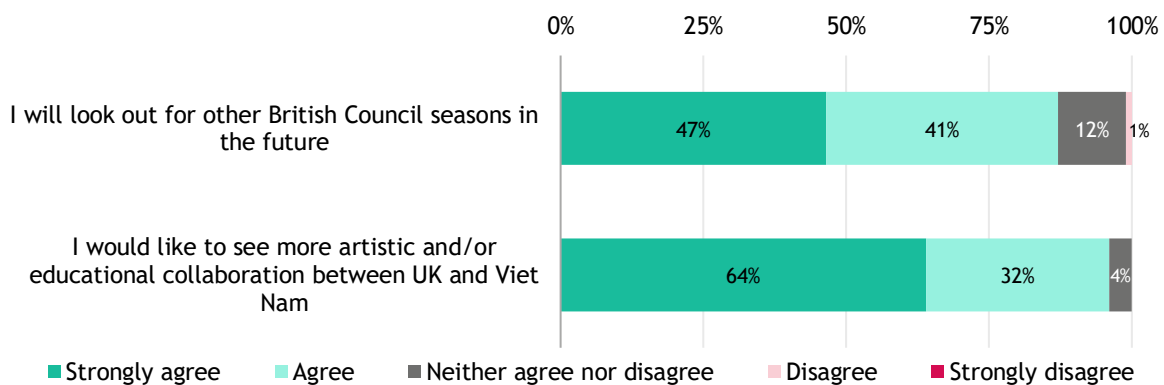
Please note the small sample of responses for these questions.



Base - Audience Survey: 78 / 32 / 33 / 97 / 119 / 31 / 11 / 33 / 162  
 Margin of error: 11% / 17% / 17% / 10% / 9% / 17% / 29% / 17% / 8%

88% of respondents to the audience survey indicated that they will be looking out for other British Council seasons in the future. 85% indicated that they would ‘like to see more artistic and/or educational collaboration between the UK and Viet Nam.’

*As a result of attending [Event name], to what extent would you agree or disagree with the following statements?*



Base - Audience Survey: 380 / 310  
 Margin of Error: 5% / 5%

## Reflections on audiences and participants

Representatives of projects spoke of:

- Good attendance figures often exceeding expectations for public events
- Positive feedback from audiences and participants
- A depth or high quality of engagement with participants
- Good engagement from teachers and students

In the focus groups with a sample of participants were asked about the engagement and responses from audiences and participants they worked with. A highlight for many was the positive response received, with partners discussing both positive attendance figures and feedback. Many alluded to a depth or high quality of engagement with participants. In some cases, projects' work had reached larger audiences than anticipated, often due to audiences/participants bringing along their contacts, friends or family, or due to the wide reach of the partnership organisations.

*"I think highlights were about how people were drawn to the work when we put out the invitations, how people wanted to join. But also when we did our performances, we did three and we sold out every show...for one of the shows, people invited their elders, so they invited their parents or grandparents to come. We had these really diverse audiences. It was an extraordinary experience." (SH-partner-1)*

*"After the project finished we sent a feedback form for all the participants asking them general questions, 'What have you learnt? What is the most valuable aspect of joining this mentorship?' and almost all of them mentioned the aspect of making new friends." (SH-partner-5)*

*"Out of many things that went well, I was really most pleased with the face-to-face conference because it had a lot of buy-in from the teachers who came and part of that was having teachers who did the projects present what they had done for other teachers and other community members to come and see..." (CE-partner-8)*

Whilst the types of audiences/participants varied from project to project, partners were pleased with how their projects were received. For many, high attendance and active engagement via conversations, discussions and activities were indicative of a positive response from their target audiences/participants.

*"I would love to think that we provided a very inspiring [programme] and also provide [the audiences/participants] with a lot of info. And we have 4-5,000 online. Because we livestream everything." (SH-partner-3)*

*“In the UK we had a mix of academics and also students, so that was a very good network, very good impact I would say...It was also good for students...They were mainly local so probably none of them heard a different speaker talking about Viet Nam things, about things that they study at the University.” (CE-partner-7)*

*“Our students were really excited to join the project...For many it’s close to their exams so they are busy. But for every workshop we had at least 100 students join...“(CE-partner-6)*



Image: Look Again! (PAN Intercultural x Life Arts)

## Marketing and press reach

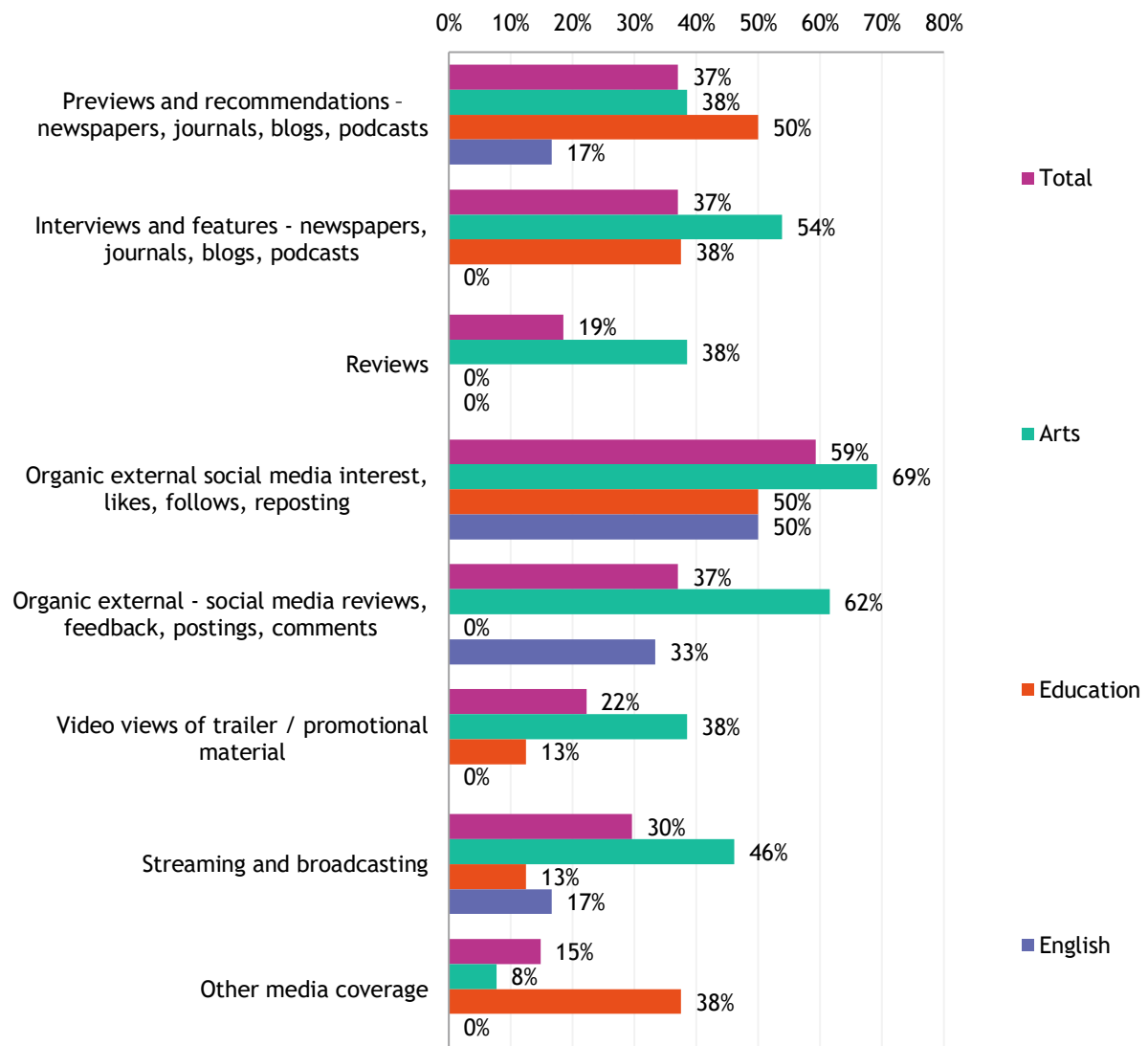
### Media coverage reported by projects

Projects secured a wide range of media coverage, with organic external social media interest, likes, follows and reposting prominent across Arts, Education and English.

Social media reviews, feedback, postings and comments was also one of the largest channels for Arts, as were interviews and features, and streaming/broadcasting.

Education projects were especially likely to secure previews and recommendations, interviews and features, and other types of media coverage. English projects secured less than the other streams, but social media was prominent.

*What media coverage did you have?*



Base - End of Project Survey: 27 / 13 / 8 / 6

Projects were supported by British Council centrally, who led an overall marketing campaign for the season. A full separate Marketing and Communications Campaign Report was produced by British Council for the Season, with highlights included here.

The campaign had a total spend of £96.5k. £85k was allocated from the Season, and an additional £11.6k from Regional Communications. Additional regional budget was spent on New Directions.

Estimated total reach of the campaign was as follows:

- 3b+ estimated total media reach
- 9.2m+ paid impressions
- 1m+ people reached on Facebook.
- 177k + website visitors from June to December
- 525k+ paid link clicks
- 2m+ paid engagements
- 2.5m+ paid video views
- 20 exclusive interviews

The campaign supported over 30 partnerships, while focusing on priority projects. As set out in the Campaign Report, there were three overarching marketing and communications objectives:

### **Engage**

- Celebrate the relationship between the UK and Viet Nam, focused on existing and future collaborations.
- Profile both UK and Vietnamese artists, companies and new commissions created through the exchange.

### **Position**

- Promote the vision of British Council and the important role the Council plays as a leading advocate of the arts and education - focused on environmental sustainability, digital heritage, and inclusive growth.
- Profile the UK as a thought leader - through knowledge exchanges, conversations, cultural and educational leadership.

### **Excite**

- Drive audiences and attendance to Season events

The team produced a marketing resource to support the projects, which included guidance on putting together key messages, talking about the Season themes, links to the logos and colour palette, and contact details for more support. There were over 500 clicks to the resource, suggesting that it was well used.

The Climate and Environment Season theme in particular provided opportunities in the overall Season marketing campaign, as a familiar, pressing global topic. Learning identified in the marketing report included:

- The need to define clear Season objectives early on, in particular around the ‘One British Council’ themes.
- Niche and industry only events have less mass appeal.
- The B2B2C approach limits the support that can be given to partners.
- Short timeframes put pressure on all teams.
- Dual-language Seasons in particular need a marketing lead focused only on that Season.
- There should be a repository of past marketing learnings from Seasons.



## Finance and prosperity

One of the aims of the British Council for the Season was further funding (public and private) sourced to enable additional/value added delivery. This was also an outcome that partners hoped to gain as a result of taking part in the Season (74%).

Nearly all projects (96%) reported that the delivery of their project/activity ‘helped my organisation to gain funding for future projects.’

Two thirds of the projects (67%) secured some additional funding or support, with 40% securing match funding and 37% securing support in kind.

For every £1 received in grant support, projects reported leveraging a further £0.33 of income/funding. That is, projects reported that they leveraged £280,647.39 of additional funding/income.

290 jobs (33 full time, 257 part time) were required to deliver the Season projects, with 243 of these being short term for the project only. 5 part time permanent jobs were created as a result of delivering the project.

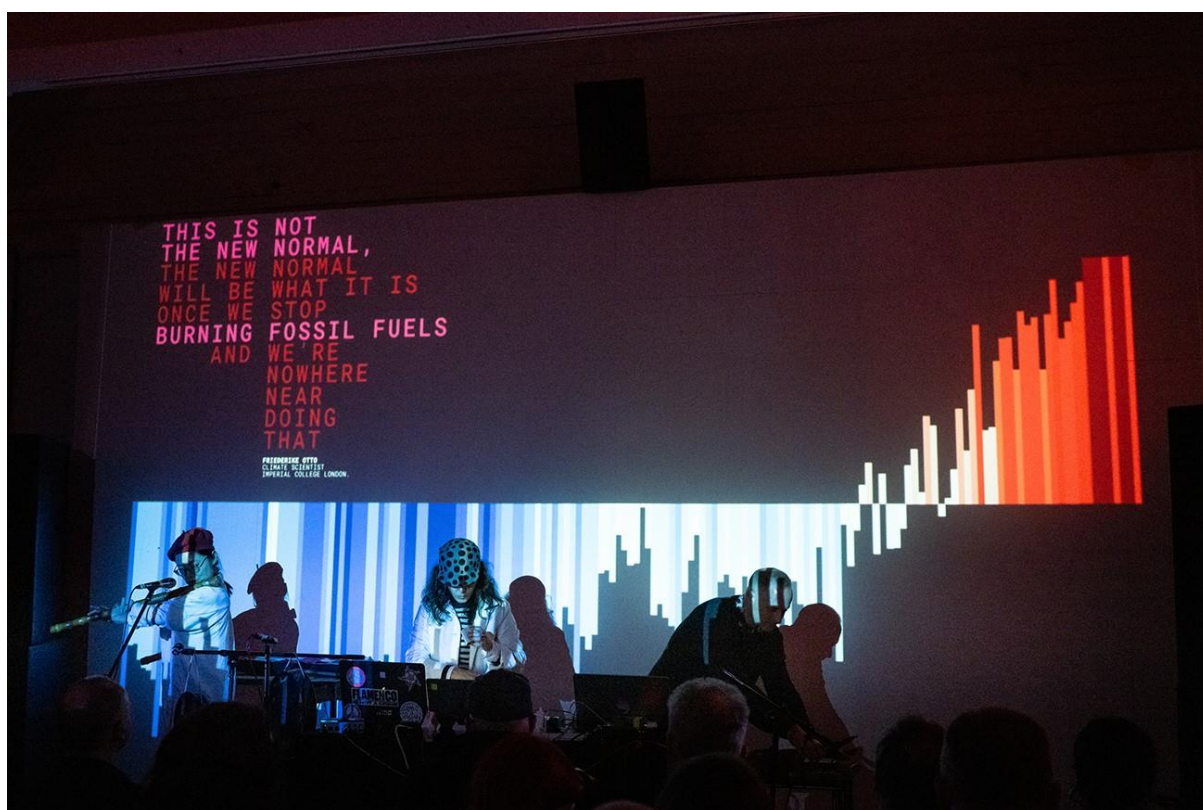


Image: Climate Storytelling Workshops / Nine Earths (D-fuse x Phổ Bên Đồi)

The core funding of the Season was provided by the British Council, with a total amount of £1,301,923. This was made up of £941,556.69 towards the Season Collaboration Grants, with each grant ranging from £12,000 - £72,000 per project. A select number of Arts projects were awarded Season Legacy Grants of £10,000.

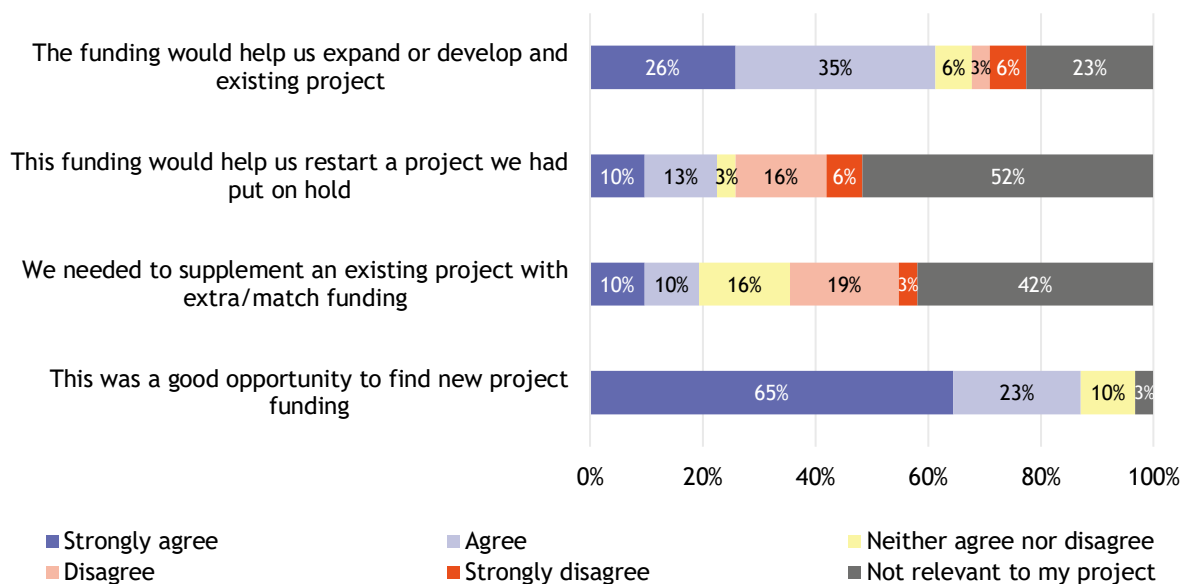
- Arts projects received £625,413
- Education projects received £179,655
- English projects received £136,489.

There was also funding for associate activity.

### Motivations for being part of the UK/Viet Nam Season - Funding

A majority of the projects agreed it ‘was a good opportunity to find new project funding’ (88%). Many projects (61%) also agreed that ‘the funding would help us expand or develop an existing project.’ A smaller percentage of projects took part in the Season as ‘this funding would help us restart a project we had put on hold’ (23%) and they ‘needed to supplement an existing project with extra/match funding’ (20%).

*Thinking of your reasons for being part of the UK/Viet Nam Season please rate your level of agreement with the following statements*

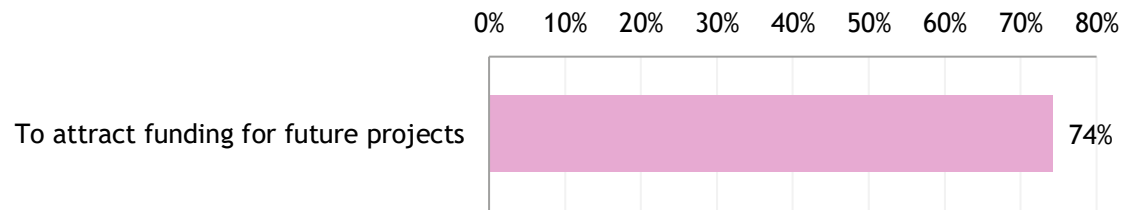


Base - Baseline Survey: 31 / 31 / 31 / 31

### Ambitions for the UK/Viet Nam Season - funding

Nearly three quarters (74%) of projects said that attracting funding for future projects was an outcome they hoped to gain from taking part.

*As a result of taking part in the Season, what do you hope to gain?*



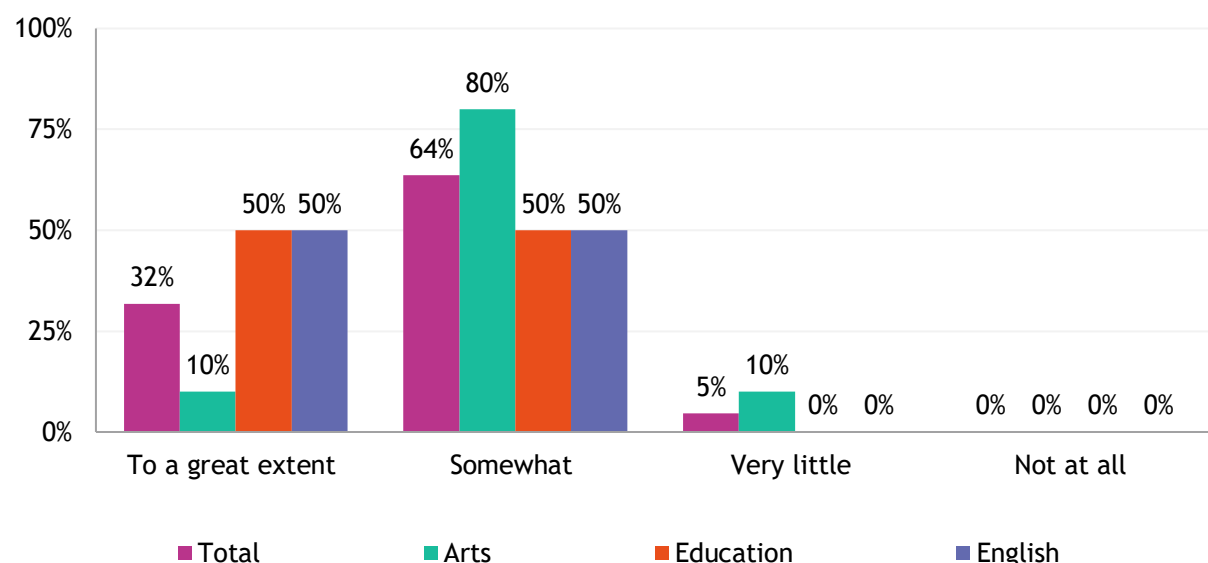
Base - Baseline Survey: 31

### Outcomes - funding

Considering outcomes hoped to be gained as a result of taking part versus actual outcomes at the end of the Season, 96% of respondents said delivery of their project/activity 'helped my organisation to gain funding for future projects' (32% 'to a great extent', 64% 'somewhat'), compared to 74% who said this was something they hoped to gain. Education and English projects reported the highest results, with 50% indicating that the Season helped them 'to a great extent' and 50% indicating 'somewhat.' Only 10% of Arts projects indicated that the Season helped them gain future funding 'to a great extent,' with 80% of Arts projects indicating that it helped them 'somewhat.'

*To what extent has delivery of you/your organisation's project/activity...*

*Helped me/my organisation to gain funding for future projects*



Base - End of Project Survey: 22 / 10 / 8 / 4

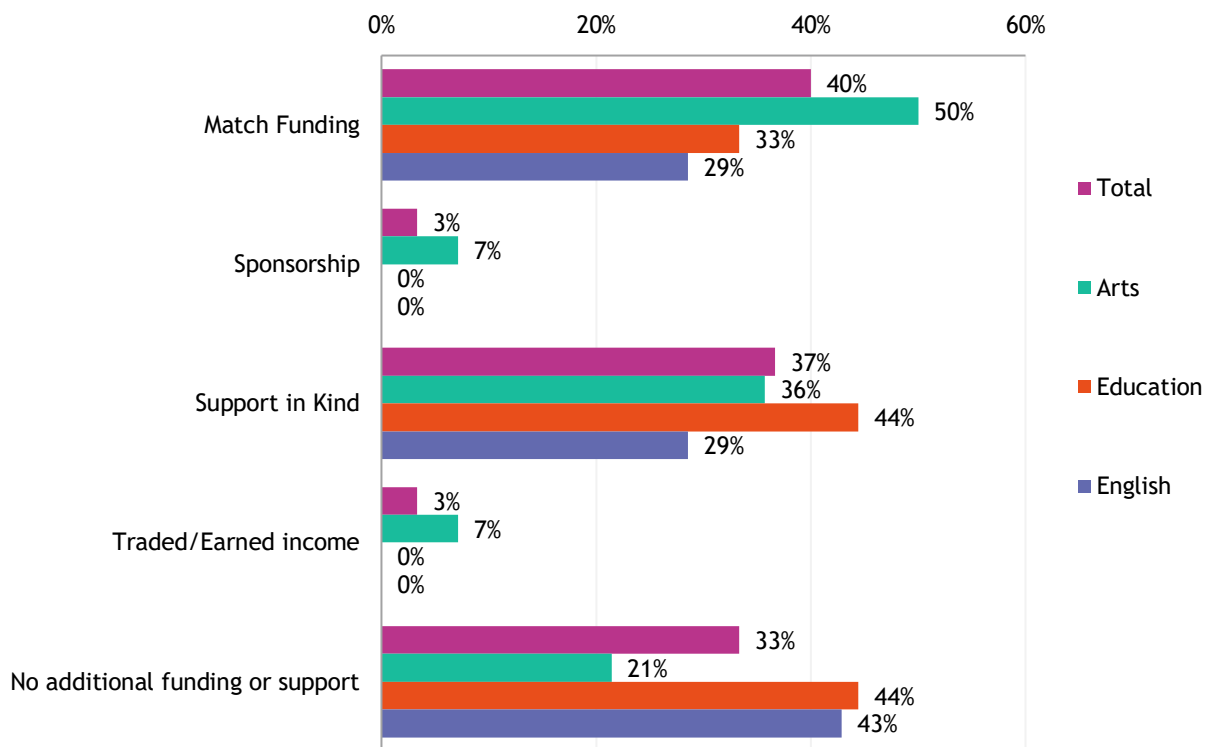
**Match funding and other income sources**

In the end of project survey, projects were asked how they were able to leverage further funding in addition to the British Council’s grant contribution.

- 40% of projects secured match funding
- 3% of projects secured sponsorship
- 37% of projects secured support in kind
- 3% of projects secured traded/earned income
- 33% of projects secured no additional funding or support

Arts projects were the most successful in securing match funding, with 50% of respondents indicating they had secured this, while Education projects were most successful in securing support in kind, with 44% indicating they had secured this.

*Did you / your organisation secure any of the following? (multiple answer question)*



Base - End of Project Survey: 30 / 14 / 9 / 7

### Finance raised

The end of project survey asked for a breakdown of the budget of the organisations. This was not answered by all and on occasion seems to have been based on rough calculations.

Whilst this is an estimate, it does indicate that for every £1 received in grant contributions, another £0.33 was received/generated from additional funding and income. That is, it is estimated that the projects had £280,647.39 of additional funding/income. This has been calculated using the figures reported below.<sup>6</sup> Detailed financial figures by project are provided in Appendix VII.

### Season Collaboration Grants and Season Legacy Grants from British Council (GBP)<sup>7</sup>

	Season Collaboration Grant	Season Legacy Grant
Count	30	10
Sum	£839,058.69	£99,998
Minimum	£12,000	£9,998
Maximum	£62,000	£10,000
Median	£20,000	£10,000
Mean	£27,968.62	£10,000

### Additional funding and income received and generated by projects (GBP)

	Match Funding	Sponsorship	Support in Kind <sup>8</sup>	Traded/Earned Income
Responses	12	1	11	1
Sum	£179,046	£500	£100,601.39	£500
Minimum	£1,000	£500	£400	£500
Maximum	£43,895	£500	£30,685	£500
Median	£5,500	£500	£4,600	£500
Mean	£14,921	£500	£9,145.58	£500

<sup>6</sup> To find the weighted average (£0.33), the following calculations were completed. The sum of all grants was divided by the sum of all additional funding/income to get a proportion. This was then weighted by finding the sum of the products from the grants and proportions, divided by the sum of the grants. This produced a weighted average of £0.33. The total estimated additional funding/income (£280,647.39) is the sum of all reported additional funding/income (match funding, sponsorship, support in kind, traded/earned income).

<sup>7</sup> Season Legacy Grants were only distributed to Arts projects. This has not been included in the weighted average calculation as they were granted after the project end.

<sup>8</sup> For purposes of reporting a combined sum, one figure that was provided in VND has been converted to GBP using conversion rates on 08 December 2023, the day that the survey from this project was completed. On this day, the reported sum of 40,000,000 VND = 1,316.39 GBP.

### Expenditure and contributions

*N.B.: Only 1 project reported figures in VND*

Operational	Count	GBP		Count	VND	
		Mean	Total		Mean	Total
Activity expenditure	25	£23,860	£596,510	1	240,000,000 đ	240,000,000 đ
British Council contribution	22	£21,665	£476,634	1	240,000,000 đ	240,000,000 đ
Other sources contribution	8	£11,518	£92,142	0	-	-
Overheads	Count	Mean	Total	Count	Mean	Total
Activity expenditure	17	£4,418	£75,112	1	91,000,000 đ	91,000,000 đ
British Council contribution	14	£4,231	£59,228	1	91,000,000 đ	91,000,000 đ
Other sources contribution	4	£1,025	£4,098	0	-	-
Research	Count	Mean	Total	Count	Mean	Total
Activity expenditure	11	£7,803	£85,832	1	20,000,000 đ	20,000,000 đ
British Council contribution	5	£7,901	£39,504	1	30,000,000 đ	30,000,000 đ
Other sources contribution	1	£1,000	£1,000	0	-	-
Other	Count	Mean	Total	Count	Mean	Total
Activity expenditure	11	£7,803	£85,832	1	20,000,000 đ	20,000,000 đ
British Council contribution	9	£8,430	£75,866	1	20,000,000 đ	20,000,000 đ
Other sources contribution	6	£2,096	£12,578	0	-	-

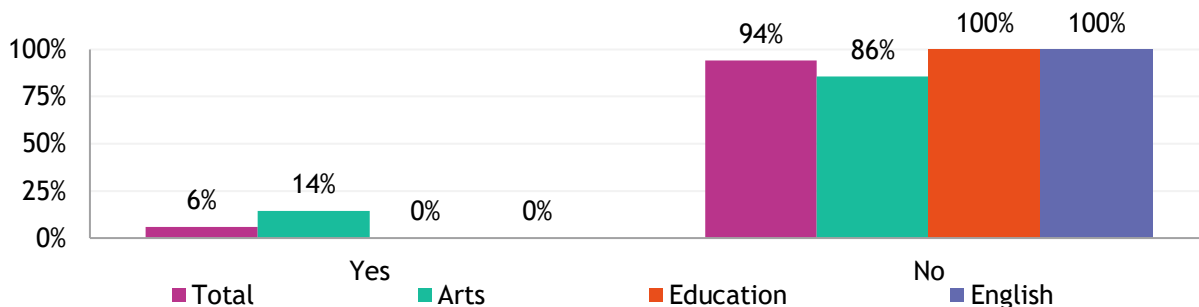
### Total expenditure and contributions - combined

Combined	Count	GBP		Count	VND	
		Mean	Total		Mean	Total
Activity expenditure	29	£27,240	£789,949	1	371,000,000 đ	371,000,000 đ
British Council contribution	29	£22,456	£651,232 <sup>9</sup>	1	381,000,000 đ	381,000,000 đ
Other sources contribution	29	£3,787	£109,818	1	-	-

<sup>9</sup> According to the reported figures, projects received £651,232 from the British Council and generated another £109,818 from other sources. However, this does not equal the reported additional funding (£280,647.39). This may be due to self-reporting error and missing data from the projects. Not all projects who reported expenditure and contributions also reported the amount of additional funding, as 20 projects reported that they secured additional funding while 14 projects reported the other sources contributions.

**New business as a result of taking part in the Season**

Did you / your organisation secure new business as a result of taking part in this programme, for example a new project or activity which will bring income to you or your organisation e.g. funding, commission, sales, contract, research, MOU?



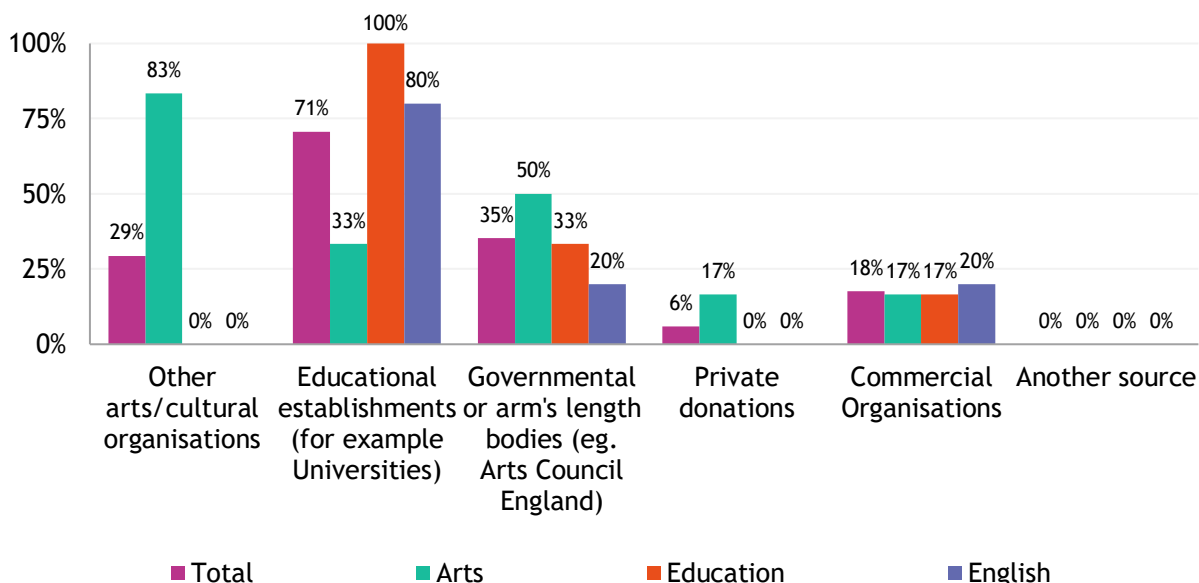
Base - End of Project Survey: 17 / 7 / 8 / 5

\*13 respondents selected Don't Know/Not Applicable and are excluded from this chart

At the time of completing the end of project survey, only one project reported that they secured new business as a result of taking part in the Season. This project reported an estimate of £30,000 for the value of the new business gained/funding/income attracted.

Of those who responded to the question (17 projects) about likely sources of further income and funding, 71% said educational establishments, 35% said governmental or arm's length bodies, and 29% said other arts/cultural organisations.

Which of the following, if any, are likely to be the sources of the income/ funding to be received?



Base - End of Project Survey: 17 / 7 / 8 / 5

\*13 respondents selected Don't Know/Not Applicable and are excluded from this chart

### Jobs for delivery of Season project

290 full time and part time jobs were required for the delivery of the Season projects. 243 of these were short term for the project only. There were 5 permanent part time jobs created as a result of delivering the Season projects.

	Employment type	Count	Sum	Minimum	Maximum	Median	Mean
Jobs required for project delivery	Full time	7	33	1	20	2	4.7
	Part time	22	257	1	56	5	12
	Combined	30	290	0	56	4	9.7
Short-term jobs	Full time	3	8	2	3	3	3
	Part time	19	235	1	56	5	12
	Combined	30	243	0	56	3	8
Permanent jobs created	Full time	-	-	-	-	-	-
	Part time	1	5	5	5	5	5
	Combined	30	5	0	5	0	0

Project leaders reported that many of the new roles were on a freelance basis including project assistants and coordinators, administrative support, exhibition support, event management, tech support, translators, photographers/videographers, consultants and research assistants.

### Reflections from staff on funding and finance in the Season

The Season’s funding came from the British Council, provided in different ways, but largely through support for project grants. Unlike the UK Australia Season, there wasn’t direct financial support for the Season from the Viet Nam government, though it supported the Season in other ways.

*“We don’t get money from the government; that just doesn’t happen here [in Viet Nam].”*

As mentioned by some of the Vietnamese partners, there is not much funding in Viet Nam for organisations such as arts or educational ones, and that it was really valuable for those based in the country to have this source of income.

*“They’re used to working with the smaller amount of money. Not huge grants so they do make it go a long way which is helpful.”*

*“So we see our role in working with the independent sector, not only supporting the independent sector, but making the connection between the independent sector and the government sector.”*



## British Council support and involvement

Amongst Season projects, there was a strong desire to work with the British Council, with 87% of projects indicating this as a reason for being part of the Season.

The majority of project leaders had received funding and worked with the British Council before, with only 16% of respondents indicating this was the first time they had received funding or worked with the British Council.

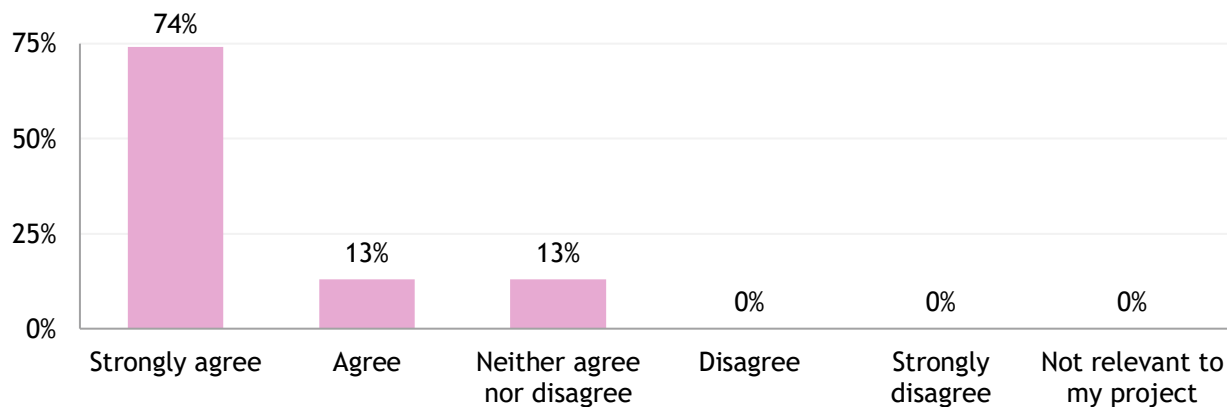
During the UK/Viet Nam Season, project leaders greatly valued the support of the British Council, with 97% of projects giving a rating of 8-10 (very high). This was highest amongst English (100%) and Arts (93%), compared to 89% of Education projects.

Project partners reflected on the positive experience of working with the British Council during the Season, due to supportive and responsive communications, the space and capacity to focus on delivery more than paperwork, and clear reporting requirements and processes. However, funding processes and timings were identified as an area for improvement.

### Motivations for being part of the UK/Viet Nam Season - British Council support

87% of projects responded in the baseline survey that one of their reasons for being part of the UK/Viet Nam Season was that they ‘were keen to work with The British Council’, with 74% strongly agreeing and 13% agreeing with this.

*We were keen to work with The British Council*



Base - Baseline Survey: 31

### Previous involvement with British Council

The majority of project leads had received funding from the British Council before, with only 16% of respondents indicating that the UK/Viet Nam Season was the first time they’d

received funding from the British Council. Nearly half of the respondents (45%) had received funding from the British Council in the past 12 months.

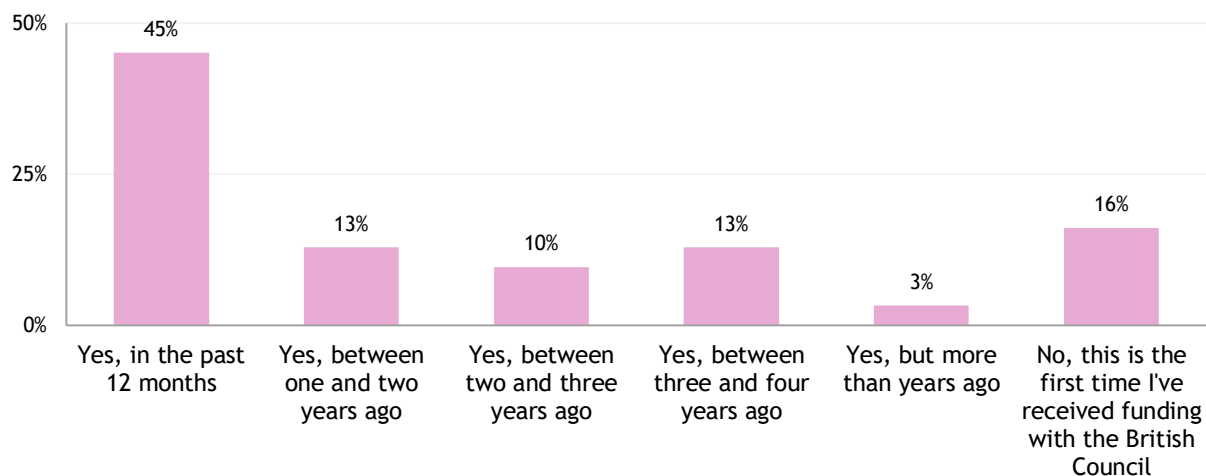
Similarly, the majority of project leaders had worked with the British Council before the Season, with only 16% of respondents indicating that this was the first time they have worked with the British Council. Over half of respondents (55%) had worked with or taken part in British Council activity in the last 12 months.

Project leads that had received funding from or worked with the British Council before cited a variety of previous involvements, including:

- UK-VN Higher Education Partnership Network (6 responses)
- Digital Learning Innovation Fund (3 responses)
- PRELIM (3 responses)
- Scoping grants (3 responses)
- FAMLAB (2 responses)
- Newton Fund (2 responses)

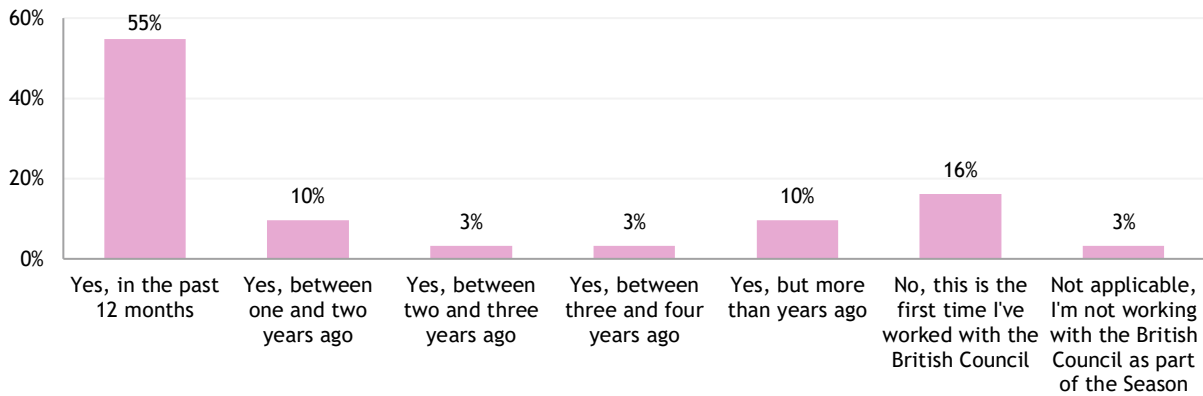
Other involvements include: International Collaboration Grants, Circular Economy Knowledge Hub, Global Partnership Fund, Edinburgh Festival British Council showcase, Venice Biennale, STELIR, Teaching for Success, British Council English Connects, UK/Australia Season, UK/India Season, Teacher Activity Groups, UK-Viet Nam Research Grant, English Language Teaching Research Award (ELTRA), GGP project, Researcher Link, Women in STEM Scholarships, Early Academic Fellowships, Innovation for African Universities Program, Heritage of Future Past, and Wider Europe Future English.

*Before your involvement in the Season, had you received funding from the British Council before?*



Base - Baseline Survey: 31

Before your involvement in the Season, had you worked with the British Council or taken part in British Council activity before?

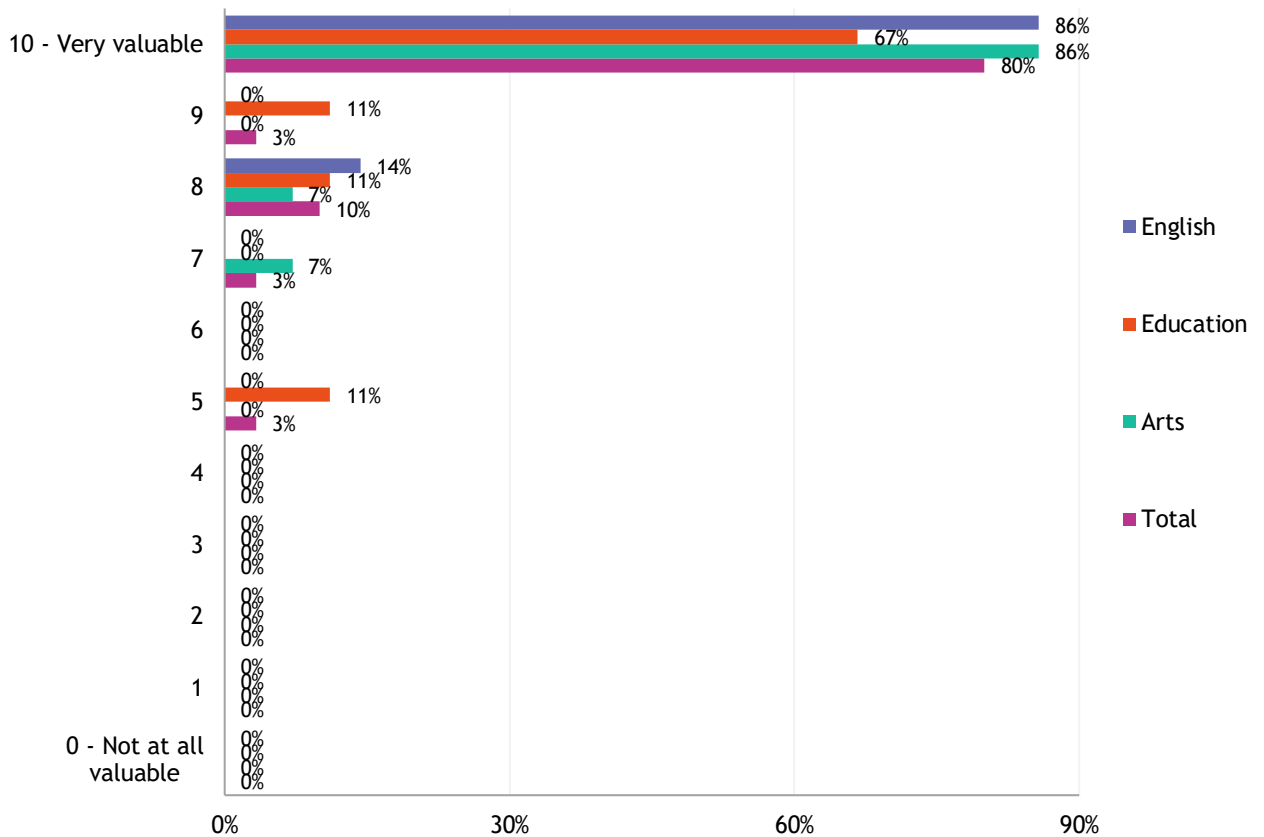


Base - Baseline Survey: 31

### Value of British Council support

During the UK/Viet Nam Season, project leaders greatly valued the support of the British Council, with 97% of projects giving a rating of 8-10 (very high). This was highest amongst English (100%) and Arts (93%), compared to 89% of Education projects.

How valuable was the role and work of the British Council in supporting you/your organisation through this project?



Base - End of Project Survey: 30 / 14 / 9 / 7

Positives of working with the British Council	Negatives of working with the British Council
<p>Proactive support throughout the project and timely response to queries. This support was one of the most valued and positive aspects, reported by many projects.</p> <p>The grant enabled relationship development, cross-cultural exchange, networking and exchange visits to UK/Viet Nam.</p> <p>Freedom for independent decision making for projects.</p> <p>Clear reporting requirements and process.</p>	<p>The short time span between call and proposal deadlines.</p> <p>A lack of sharing and networking with others across the Season.</p> <p>Significant financial challenges around understanding tax and invoicing procedures in Viet Nam, and UK lead organisations making payments to partners in Viet Nam.</p> <p>Onerous financial requirements in the application process.</p> <p>Procedural issues, include securing visas and challenges securing licenses to perform.</p> <p>Lack of guidance on what positions should or could be funded through the grant (related to specific roles e.g. curatorial and freelancers) and ambiguity around implementation of additional funds.</p>

*Please provide any comments about British Council support - what was especially helpful and what could be changed to make it better?*

One of the most frequently praised elements of the season was the proactive support from British Council throughout the project, which was clearly greatly appreciated by partners from different disciplines. The timely response to queries was valued.

*“The British Council in Viet Nam was unfailingly proactive, supportive and generous with its time and our main contact, Davide, was always available, seemingly 7 days a week, with a smile and a commitment to helping us. We could not think of a more friendly, helpful and highly esteemed colleague.”*

The British Council enabled relationship development, cross-cultural exchange, networking and exchange visits, which were some of the most valued aspects.

*“... an invaluable opportunity to collaborate together, devising and delivering a model with long-term potential.”*

Other support mentioned was the freedom for independent decision making, an invitation to present at an event post project and media coverage. However, some felt that more comprehensive PR and social media coverage was required.

One of the most difficult challenges was around understanding tax and invoicing procedures in Viet Nam and transferring money. Financial challenges like this caused some

virtually insurmountable issues. It was also suggested that financial accounting could be made simpler at application stage and post-award.

*“Finance: accounting practices are so different between the two countries that it would be better if the Vietnamese money (or all the money) could be provided to the Vietnam partner. It is still not clear if one partner will receive any funding due to their internal processes, one partner had to open a new university bank account to receive UK money, others struggled as UK university would only pay to the contractual partner (the university) not as ‘expenses’ which would have been easier.”*

Other procedural issues highlighted included securing visas and licenses to perform. Some experienced a reduction in the initial grant offer, causing challenges of delivering projects with a lower budget.

There were suggestions that both the Change Request Form and monitoring and evaluation guidance could have been introduced at the start of the project.

A few expressed that more guidance around what positions should or could be funded through the grant would be useful. This related to specific roles (e.g. curatorial) and funding works for freelancers. There was also found to be ambiguity around implementation of additional funds and what these could be spent on.

An issue highlighted by a few projects was the short time span between call and deadlines for proposals to be submitted.

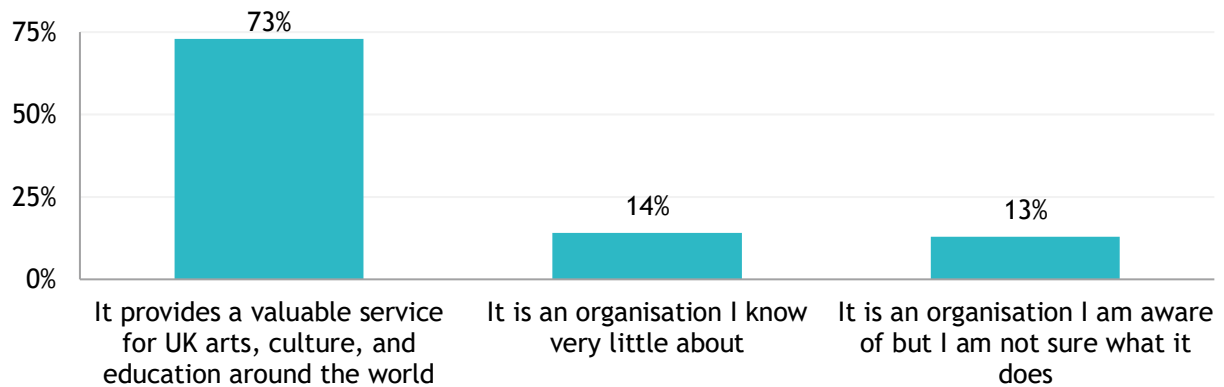
*“My only suggestion is to have longer time spans between Calls and deadlines for proposals. To develop a coherent project plan and to put this through the university’s approval processes takes at least a month.”*

Opportunities would be welcome for more sharing and networking with others across the Season, across different projects and project types.

*“Opportunities for networking between all of the Season 23 projects (English language, education and arts and culture) across the two main themes of shared heritage and climate and the environment were largely absent but would have been interesting and may have led to unexpected cross-pollination and synergies.”*

### Audience and participant perceptions of the British Council

Which of these most accurately reflects your view of the British Council?



Base - Audience Survey: 448  
Margin of Error: 4%

### Reflections on the process of working with the British Council

In the focus groups a number of project partners reflected on the positive experience they had found working with British Council, thanks to supportive and responsive communications, the space and capacity to focus on delivery more than paperwork, and what was deemed to be clear reporting requirements and a smooth reporting process.

*“It’s been really nice for us getting to know the British Council team in Viet Nam, they’ve been fantastic in terms of their support.” (CE-partner-9)*

*“We really enjoyed working with the British Council because of their trust and also the respect and freedom that they give to our practitioners. I don’t take it for granted at all - having worked with many other institutions and that’s not always the case.” (SH-partner-5)*

*“I am impressed with the fact they’re based in Hanoi and they were so prompt with their replies and really flexible in the way they worked with us. I’ve worked with different funding bodies who have been really quite strict with allocation of the budget and showing evidence of stuff. And so having that taken away from you is so great because that means you focus more on the important stuff like making sure that the programme is useful for the audience.” (SH-partner-2)*

*“As an indie venue, without the embassies and the councils and all the funding, we have zero chance of making anything like this possible with the connections to all*

*the brilliant artists and all the funding to build the platform for the kids, and all the super cool programme that's happening in the UK.” (SH-partner-3)*

*“The reporting was really simple and straightforward...I've been working on projects which are much longer and you have to show evidence for everything. So, compared to that, it is, was really simple.” (SH-partner-2)*

However, some were concerned about the funding process and the timings of payment. A combination of the bureaucracy at certain organisations or educational institutions to process relevant invoices and release such funds, in addition to some banks slowing down or blocking international transfers delayed this process and added to the admin time needed.

*“There's also the logistics of the money coming to the UK and then being sent back to Viet Nam and those kind of things...There's probably no way round that, but that's obviously quite a tricky thing to manage as well with international transfers and the logistics around that because it had to go to one partner and it couldn't be split up.” (CE-partner-3)*

*“It took a lot of time for us to receive the money from our UK partner, so in the first few months of the project we had to spend our own money for the activities of the project.” (CE-partner-1)*

*“We didn't receive any money yet and this [has all been run] from our money and since the preparation for the Season was very short...we didn't have lots of time to prepare...It's not a nice system and in some of the universities now they still cannot figure out how they can get back the money they spent already.” (CE-partner-6)*

A smaller number of partners also detailed the challenges faced when applying for the project, mentioning the time it required and another feeling that it didn't provide the flexibility needed to be completed by smaller teams. Another partner the challenge of delivering their project after receiving a significantly smaller amount of funding than they had applied for, and the reduced project team fees that happened as a result.

*“I thought there was probably too much or there was some duplication of the financial arrangements. I remember on the initial application we had an elaborate spreadsheet and it was quite difficult to fill that in on the form online. Then immediately after we got the grant we had another Excel spreadsheet.” (CE-partner-3)*

*“It was British Council Wales that encouraged us to apply and they supported us because all the timings were really difficult. We’re a really small team. And we are delivering and performing and doing the packing and everything. So, when they wanted budgets to be in particular formats that suited them and not our project, that was really tricky for us. But they did hold a nice group conversation which cleared that up. We needed more money and again British Council Wales supported us to get that money. It was very lovely to have one person that’s just like, ‘Yes, do it. Do it’.” (SH-partner-1)*

*“We applied for a much larger grant and it was cut back and reduced. And it’s really challenging when funders do that because the project is designed to fulfil an objective on both parts, and there is a budget that fits that objective or that activity. So, we scaled our project back to the middle tier but we still delivered the same work, the same activity. And the only thing that suffers is us as a project team, because we had to cut all of our fees.” (SH-partner-4)*

One partner felt pressure due to constant reminders regarding deadlines. As this came at a stressful time when there were some difficulties arising within the project delivery itself, the participant had felt that there could be more understanding from British Council in how this is handled.

*“I think probably there is a bit of a lack of flexibility, sometimes constant reminders about deadlines, deadlines, deadlines, deadlines, even though you know all the difficulties we have with the project.” (CE-partner-7)*



## Associated activity

Associated activities were already taking place and the main intention was for these to sit under the Season umbrella, rather forming an integral part of the programming strategy for the UK/Viet Nam Season. These activities are not a formal part of this evaluation, but the relationships between them and the UK/Viet Nam Season are explored here.

### New Directions/Future of English

New Directions in English Language Assessment is the British Council’s flagship language testing and assessment conference. It was established in 2013 and has visited multiple locations across East Asia, with the 2023 conference taking place in Hanoi in 2023.

The decision to hold the conference in Viet Nam in 2023 was influenced by the British Council Viet Nam team, in light of the Season taking place. Beyond the Season, this was strategically important to build on the relationship with the Ministry of Education and Training in Viet Nam and to highlight the importance of English language assessment. This was the biggest New Directions conference ever to happen in East Asia.

Whilst New Directions took place under the umbrella of the UK/Viet Nam Season, there was little in the way of links beyond this. Although it was hoped that it would generate more interest in events taking place as part of the Season, and that inclusion in the Season communications might increase interest in the conference, *“We change the branding for each individual country, and usually it’s something cultural or relate to the flag. But last year, they had the branding colour for the UK Viet Nam Season.”*



Image: New Directions, 27-29 October 2023

## Cultural Heritage for Inclusive Growth / Heritage of Future Past

Cultural Heritage for Inclusive Growth was a British Council programme exploring ways in which local culture can improve the lives of individuals around the world through pilot projects in Colombia, Kenya and Viet Nam. Heritage of Future Past was Viet Nam’s project and was a big success, running from 2018 through to the project end in 2023. It was an action research project working with music and film heritage with a focus on preserving at-risk heritage in marginalised groups, including ethnic minority groups and those in remote, rural areas.

The Heritage of Future Past Symposium took place in Hanoi in December 2023 and this was the first time that wider sharing had taken place as part of the project. The project had strong thematic links to the Season, with the Shared Heritage Season theme influenced by the work undertaken during the project, so the decision was made to directly connect the Symposium to the Season.

Heritage of Future Past was based around in depth and long-term community engagement, working with communities over five or more years. Community members were brought to Hanoi for the Symposium, a significant trip for many in rural, isolated areas, but a positive experience, *“They think that it’s been a good opportunity to share their own story by their own voice.”*



Image: Heritage of Future Past Symposium, December 2023

## Momentum

Momentum is an annual international delegate programme that brings curators, creative entrepreneurs, funders, media professionals, officials, producers and programmers from all over the world together in Edinburgh to immerse themselves in the August festivals season. Each Momentum delegate is provided with an individually tailored schedule of activities, briefings and meetings to help foster collaboration and exchange. A Viet Nam delegation of government and cultural officials and policy makers took part for the first time in 2023, as part of the UK/Viet Nam Season.

The trip was felt to be extremely well organised and beneficial, with opportunities for knowledge sharing and cultural exchange highlighted.

*“British Council together with Creative Scotland skilfully arranged meetings and exchanges with Scottish partners, catering directly to the interests and goals of the Vietnamese delegation. During the entire trip, I myself obtained valuable information and experience that I believe is worth referencing and applying to the development of cultural and creative sectors in Vietnam.”*

The programme linked in particular to the Season theme Climate and the Environment.

*“How the management of festivals and cultural activities and events respond to the climate change adaptation and environment protection was key topics that were shared and exchanged during the whole Momentum program by all of the Scottish institutes and organizations.”*

## Creative Cities Dialogues

A Creative City Dialogue took place in Hanoi in November 2023. The event explored Hanoi's progress as a Creative City of Design, analysing urban models that support cultural identity and national heritage. Journeys were shared from UNESCO Creative Cities Belfast and Dundee, and from Derry, the UK's first City of Culture in 2013. The event attracted a wide range of delegates, with the first day focused on ministers and officials, and the second day taking a more conversational approach with artists and creatives.

The event took place under the banner of the UK/Viet Nam Season, rather than being a direct Season output. It took a sharing approach, supporting Season aims around cultural exchange and new knowledge. *“Very similar challenges, despite the differences in geography and location and government...But real issues around sort of creative*

*workspaces in the city and how do they create space for creativity and flourish and we have that exact same problem here.”*

Whilst not directly addressing the Season themes, some of the content did align with the Shared Heritage theme, for example considering situations in Belfast and Hanoi, *“Belfast Stories which is, you know, as two cities sort of emerging out of conflict...reflecting that within a kind of modern day contemporary museum type experience.”*

The event was very well received by the speaker interviewed, *“I’ve done a few of these British Council trips, and they’ve always been good, but this was the one that really stood out as there was so many connections made...When do you ever get the opportunity beyond Europe to kind of make those links? So that’s why they’re so powerful.”*



Image: Creative Cities Dialogues

## Case Studies

### Mother Goddess of the Three Realms

<b>Lead partners</b>	Wax Atelier (London, England, UK) Kilomet 109 (Hanoi, Viet Nam)
<b>Partners</b>	Blue H'Mong Craftswomen of Pa Co Village, Mai Chau, Viet Nam APD Centre Centre 151 Company, Place
<b>Grant/Fund</b>	Arts Grant for UK Viet Nam Season Also supported by the Temple of Literature and the London Design Centre
<b>Location</b>	Hanoi and London
<b>Timescale</b>	June (Artist Residency), September (London Design Festival showcase), October (VietNam Design Week Showcase), 2023.
<b>Activity</b>	Exhibition; Workshops; Participative/co-creative activity; Broadcasts
<b>Themes</b>	Shared Heritage; Climate and the Environment



Image credit: Mother Goddess of the Three Realms (Wax Atelier x Kilomet 109)

## Project

*Mother Goddess of the Three Realms* was a residency programme, film and series of exhibitions that took place in Viet Nam and the UK in 2023.

UK artists worked with the Blue H'mong craftswomen of Pa Co village to weave beautiful artworks made from hemp in a collaboration between Wax Atelier/Lola Lely Studio in London and Kilomet 109 in Hanoi. There was also a programme of talks and workshops at APD Art Centre in Hanoi and the creation of a film and a series of exhibitions showcased at the London Design Festival and the Temple of Literature during VietNam Design Week.

The film, produced by Rocío Chacón and titled 'Mother Goddess of the Three Realms: Cross encounters, joining threads' was based on the activity in Viet Nam, showcasing the work of the craftswomen, their communities and the cultural activity attached to the project. It was premiered in London and then shown online and in Viet Nam.

The workshops in Viet Nam developed skills in braiding rope lengths using a novel loom, as well as training in String Making, Performance-Craft, Hemp Rope Making, Kumihimo Rope Braiding and Natural Dyeing of Hemp and Silk.

*"This initiative yielded a more efficient weaving technique that was straightforward to learn and held significant creative and commercial potential."* [Project Leader]

The project also included performance elements with the artworks used as part of dances based on the themes of earth, water and fire which the Mother Goddesses represent.

## Importance

The project highlighted the importance of empowering craft communities and promoting sustainable practices in the design industry. This was achieved through a successful cross-cultural exchange between UK artists and Vietnamese artistic communities and cultural institutions.

Many of the craftswomen involved have skills that are marginalised in Viet Nam and this was an opportunity to preserve and develop traditions which might otherwise be lost. Being able to learn new methods of making textiles also opened up opportunities to create new products, as well as developing valuable skills such as the making of rope, important in different contexts in Viet Nam which have potential economic value.

Notably in this project, there was a strong connection between artistic development and creative economy, with the entrepreneurial (women) leaders of the two organisations

demonstrating how new and traditional methods could be combined together, finding interested audiences and new markets for the developed products.

### Points of note

The two leaders Lola Lely and Thao Vu met each other in 2020 and have been liaising since, without having a concrete project to work on. The UK / Viet Nam Season thus presented such an opportunity.

*“In terms of our relationship and the shared interest in craft, then design, and making; that was established before this project. So it was the perfect opportunity to sign up just to work together and use these starting points.”*

Using the Mother Goddesses concept, provided a way of linking the work to nature, to the culture of Viet Nam and to focus attention on the role of women.

*“Because the idea of The Goddess is not goddesses in terms of princesses, but in terms of strong female characters.”*

A scoping visit of the Vietnamese partners to the UK early in the project enabled connections to be made and the ingredients of the collaboration to be put together:

*“[It enabled us to] invest time to understand the process and understand the different traditions, understand individually, you know, to get to know each other. So I think the scoping trip was wonderful for me too. And even besides, outside of the network that I work for I also expanded other networks.”*

The project engaged a diverse range of participants, including artists, craftspeople, and community members from both the UK and Viet Nam. This included often underrepresented groups in culture such as women, ethnic minorities and young emerging artists.

*“It embraced an organic and flexible approach, adapting to and incorporating relevant opportunities for collaboration and engagement with creative communities.”*

It championed the preservation of craft heritage traditions and the adoption of sustainable materials and production methods, providing valuable insight into their cultural traditions, values, and perspectives. The UK partners were able to explore the history and significance of traditional crafts in Viet Nam, as well as the challenges and opportunities faced by craft communities. Meaningful conversations about the respective cultures, experiences and perspectives could take place.

There was great interest in the work in Viet Nam, with more than 4000 visitors attending the final exhibition.

*“We had all sorts of visitors and they were very much interested in craft and design and in culture and I'm sure they found it fascinating because they wanted to spend at least 20 minutes in the exhibition.”*

The project addressed a difference of context between craft and design, in which design is normally urban and craft rural. It highlighted how these could be connected.

*“I think we really opened up the field of Craft and Design, because it's usually with design, you know, very urban, it's usually designers who have been educated in design schools. With craft, it's usually artisans, somewhere remote, maybe working individually. What we did was joining that and then inviting other disciplines, for example, dance and performance.”*

The project highlighted the opportunity for the development of skills in some of these communities, with the need to provide longer term support for design skills leading from craft skills and in addition to open up access to and capacity to use national and global markets for their work.

### Legacy

The craft design of the hemp rope artworks is itself a new development, which now exists for others to use and adapt. It has demonstrated the way that different methods, cultures, materials, and approaches can be combined to produce something aesthetically different and pleasing.

*“So we've now created this unique craft that we invented together, that can definitely be showcased in other communities in other countries.”*

The film that was made during the project will continue to be shown at special events, documenting the contribution of the communities, the successful way in which they came together and the potential for future working.

New initiatives are planned to facilitate skills development and knowledge exchange between artists and craftspeople of both countries. These events can deepen understanding of shared heritage and promote cross-cultural exchange. Furthermore, these should enable craft communities to strengthen their resilience and promote environmentally responsible practice across sectors.



Connections have been established and many underrepresented artists will continue to develop their careers either attached to this collaboration or through their own momentum.

### Project quotations

*“That technique that we’ve invented, is quite universal.”*

*“This exchange helped us to break down cultural stereotypes and develop a deeper understanding of each other’s ways of life. The project has encouraged us to reflect on our own cultural biases and assumptions, and to develop a more inclusive and respectful approach to cross-cultural collaboration.”*

*“I don’t think we ever sat down and said, oh, we’re women, and that’s brilliant. It just felt like there was a very strong group of people who wanted to work together and wanted to do things, who happen to be women.”*

*“So that was basically the idea of how we created this mother bodice rope which grew and grew and became thicker and thicker and more intricate, because once people learn the dance, they invented new dances, and it just became even more elaborate.”*

*“But I must say to you that this project, to me is the most successful and the most that I’m happy with.”*

### Further information

Wax Atelier: <https://www.waxatelier.com/>

Kilomet 109: <https://www.kilomet109.com/>

## Developing a multimedia SDG13-Climate Action module to support a cross-university Community of Practice and capacity building in Education for Sustainable Development

<b>Lead partners</b>	Bournemouth University (Bournemouth, England, UK) University of Transport and Communications (Hanoi, Viet Nam)
<b>Grant/Fund</b>	Education Grant for the UK Viet Nam Season
<b>Location</b>	Hanoi, Ho Chi Minh
<b>Timescale</b>	Activity delivered in June and October 2023.
<b>Activity</b>	Workshops; Training Course; Participative/co-creative activity
<b>Themes</b>	Climate Change and the Environment

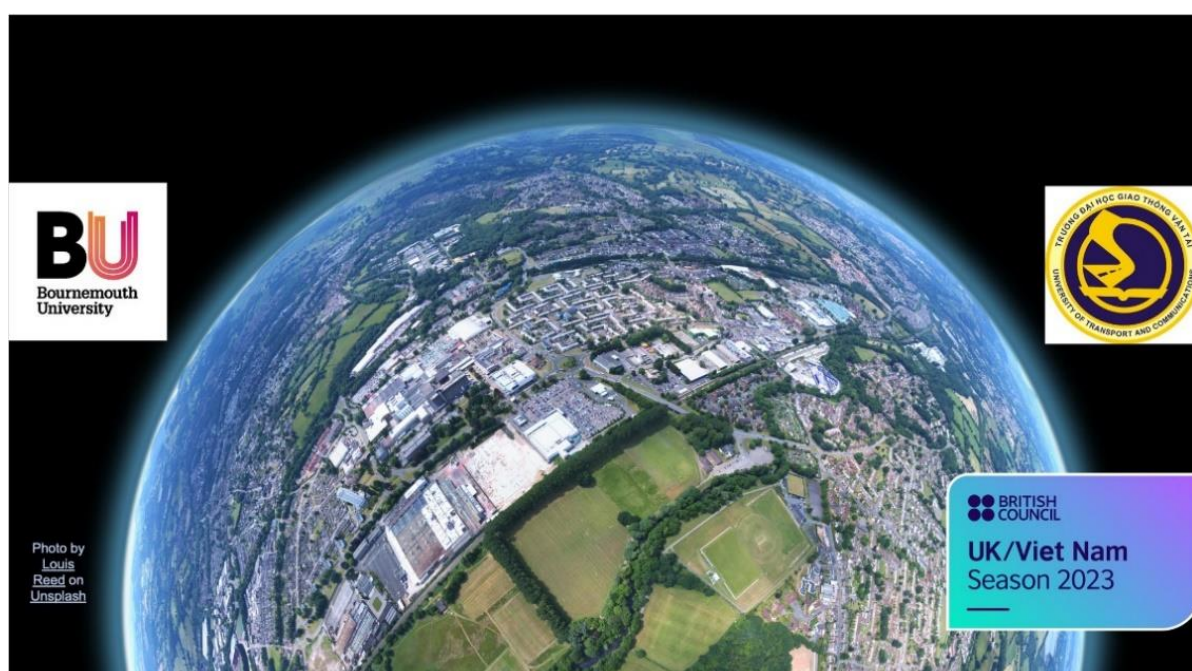


Image: Developing a multimedia SDG13-Climate Action module to support a cross-university Community of Practice and capacity building in Education for Sustainable Development (Bournemouth University x University of Transport and Communications)

### Project

Bournemouth University (BU), UK and the University of Transport and Communications (UTC), Viet Nam worked together on a study of multiple impactful learning methods for raising awareness of and motivation to take part in positive climate actions.

Two four-hour student and staff seminars on the theme of Education for Sustainable Development: Tackling the Climate Crisis, were delivered in October 2023 with over 60 students and staff from UTC at both their Hanoi and Ho Chi Minh campuses. Activity focused on four impactful learning methods:

- A [Climate Fresk](#) climate change card game taster where seminar participants were asked to order causes and effects of natural and social phenomena that relate to climate change;
- Climate action ideation, an individual activity where participants were asked to post their suggestions for individual or social climate actions through a [Padlet](#) platform;
- an interactive quiz consisting of United Nations (UN) Sustainable Development Goals (SDGs) and climate action questions, designed to give a feeling of competition among participants through a Mentimeter platform; and
- fast-paced, concise [Ignite](#)-type presentations to open the seminar and drive participants to more curiosity during the event.

There were also two training activities for UTC colleagues: one for the project team members on approaches for managing and stimulating embedding UN SDGs; the second an induction to [Impactful Five \(i5\)](#) learning principles - make learning meaningful, develop supportive social interaction, facilitate active engagement, foster joy and wellbeing, and design for iteration. 5 people were trained to become Climate Fresk facilitators.

### Importance

At the heart of the project was an exploration of approaches through which academics can better engage students to act upon the global climate crisis, to raise awareness with them about the ways in which they can support climate action and to encourage university alumni to transfer learning methods to their workplace.

For both partners, this is an area of importance. The UTC were keen to learn from UK university practice and BU from practice in Viet Nam.

*“...on the Bournemouth University side, we’re very keen on working in enhancing our education practices with focus on internationalisation and global challenges, for which Education for Sustainable Development is a strong theme in every unit and programme that we offer.” [Project Partner, BU, UK]*

*“...in Vietnam, everybody at the moment is talking about climate change. And the Vietnamese government have promised to the United Nations that we will become*

*the low carbon country...so zero carbon in the year 2050. And as a university we are interested in....training the new generations....But we did not know how to explain the importance and the way they can change themselves... and that is the reason why we have to find an example, a methodology of climate change.”*

[Project Partner, UTC]

### Points of note

- The project highlighted the need for an agile response and to be open to changing objectives set out in the original proposal. The partners had not worked together before and meeting face to face was important in the project development, allowing them to interact and understand the context in which the project was taking place.

*“What really made it work was when I was in Viet Nam for another project, we managed to set a face to face meeting and discuss the ideas for implementing the project objectives, showing examples of similar work we’ve done. This was key for developing shared understanding and “making things click”.”* [Project Partner, BU, UK]

- The project had excellent engagement from students both as audience and as project assistants. The longer format for seminars, focused on impactful learning methods, was felt to be successful. Students demonstrated positive impacts around climate and environment as a result of actively engaging with the activities. The majority ‘strongly agreeing’ that, ‘I know more about climate and environment concerns in the UK and Viet Nam as a result of attending/participating’ and that ‘I am more likely to seek out information about climate and environment concerns in the UK and Viet Nam as a result of my experience.’
- The timescales of the initial stages, however, were raised as a challenge.

*“The lesson learned on the project management side was that the timescale has to allow at least two months to recruit the project assistant to go through all the institutional agreements and all these initial meetings related to agreeing role specifications, interviewing, etc, before we actually start thinking of doing something more essential.”* [Project Partner]

### Legacy

Challenges were also experienced in appointing a suitable UX/UI/web designer. This meant that some activity and ambitions for the SDG13 website/module had to be

adjusted. The decision was taken to use the project Facebook page for news, progress and knowledge sharing.

*“This proved to be a more effective method than the website for reaching a wider audience, given the wide use of the Facebook platform in Viet Nam and smooth transition between pages.”* [Project Partner]

The multimedia resources website is being developed beyond the project and will continue, along with the Facebook page, as a legacy of the project. At the time of reporting, the Facebook page had 244 followers, primarily from a younger demographic aged 18-44.

The potential to apply the learning and tools from the project to another subject areas has been recognised. The project also sparked interest from colleagues, including those at other universities,

*“...the colleagues that came to the two events, they were all very excited and they were saying yes, we want to do something like this.”* [Project Partner]

#### Further information

<https://www.facebook.com/UKVNHE4ClimateAction/>

## Hue English:

### English in a multilingual world - Exploring the characteristics of Vietnamese English and its implications for classroom practice

<b>Lead partners</b>	Manchester Metropolitan University (Manchester, England, UK) Hue University of Foreign Languages and International Studies (Hue, Viet Nam)
<b>Grant/Fund</b>	English Language Learning Grant for the UK Viet Nam Season
<b>Location</b>	Hue, Viet Nam
<b>Timescale</b>	Throughout 2023
<b>Activity</b>	Exhibition; Research; Publications
<b>Themes</b>	Shared Heritage



Image: Hue English (Manchester Metropolitan University x Hue University of Foreign Languages and International Studies)

## Project

The evolution of Vietnamese English was at the heart of this two-phase research project exploring language as it is currently used in two locations, Hue city in Viet Nam and Manchester in the UK.

During phase 1, ‘Your English - My English’, trained student researchers went out into Hue to speak to community members in their own environments. The result was a collection and analysis of English speech samples produced by a diverse range of people within the

Vietnamese population living in Hue, and their reflections on how these ways of speaking represent their various identities.

In phase 2, 'Our English', the research team collaborated with three English teachers at schools in Hue to co-design and implement lessons using the Hue English samples. The outcome was a set of lesson plans inspired by localised English usage, and an English-speaking competition to encourage Hue students to create video presentations to introduce their hometown/home country.

An audiovisual exhibition took place in September 2023 at Hue University of Foreign Languages and International Studies, showcasing Manchester English and Hue English, as well as posters/infographics summarising key project achievements. There were musical performances featuring Jennifer Reid, a folk and broadside ballad singer from Manchester, and Y Nhi Nguyen, a folk singer from Hue.

### Importance

The Shared Heritage season theme was particularly attractive. The project team were interested in attitudes to the different ways in which people speak English, and Manchester Metropolitan University's [Manchester Voices](#) project was a particular inspiration. The potential of this approach to boost English proficiency and influence attitudes towards localised English varieties in Hue, a city in which English language is especially important to the local economy, was recognised.

*“The main objective was to explore the characteristics of Vietnamese English as it is spoken...in a local town, local city...Hue is a good starting point to explore Vietnamese English because it is a very popular historic and tourist city in Viet Nam, it attracts a lot of international tourists every year. And so, there are a lot of opportunities for people in Hue to communicate in English with speakers from some different parts of the world.”* [Project Partner]

The different phased elements of the project also helped bring a different dimension to the project, with the local samples of speech providing interesting background for the second phase.

### Points of note

The project partners had previously worked together in Viet Nam and then on a British Council project. This enabled them to build on previous work and, *“that personal connection has enabled us to work even better together.”*

- The project was felt to have taken a successful approach to engaging communities, which was a recognised challenge. The training provided to researchers to ensure that they were able to explain the project appropriately to community participants was an important element of its success.

*“The good thing about the project is we have the engagement from the people in the community, which is very tough and sometimes very hard for this kind of research... So it's the process of changing the community's thinking as well. Because when they engaged in this project, they reflect on their own speaking competence...how they can make use of English to talk about themselves, to talk about their business, to talk about their community, their culture.” [Project Partner]*

- The project had a Facebook fan page and website. This enabled positive further community engagement, but also invited unexpected feedback including both positive negative views on the project. Negative views included concern around a focus on errors when speaking English.

*“In the first few months that we introduced our project to the wider community, we had some people who messaged us and shared their critical opinions about the project ideas, which was completely unexpected for us...But then it shows that when we engage with the public, there's always two sides of things. We will have our supporters, and we also have people who disagree or who don't quite agree... And so we have to deal with that as well, in a very calm and confident manner.” [Project Partner]*

- The competition which encouraged Hue students to create video presentations to introduce their hometown/home country in English received good engagement and this had a positive impact on wider families.

*“The other day we do the awarding ceremony... the students came with their own family, their sister, their grandmother and their parents and they talked gaily, happily about the children taking part in this contest.” [Project Partner]*

## Legacy

The project has generated several ideas for future collaborative working, building on the project achievements in order to disseminate the project findings further.

*“Some ideas include collecting a larger sample of Vietnamese English from three VN regions, engaging English teachers and students in actively using this resource for*



*their learning, and using our Hue English brand to organise seminars and workshops on English learning and teaching for local and international audiences.” [Project Partner]*

### Project partner quotation

*“Here in Viet Nam, we feel like we are trying to boost up the proficiency level of English speakers. How can we make people understand about us, about our accent, about the way that we accommodate English to our community....And this really makes people feel inspired, and they really liked the idea of how to showcase their cultural identity, the language that they speak in the community, how it is related to the language that they are going to learn that is English. So that's the beautiful idea and the starting point for us to start a project, adapt the idea from the Manchester Voices project.”*

### Further information

<https://www.hueenglish.com/home>

## Teachers Exploring Language, Culture and Pedagogy in Lang Son

<b>Lead partners</b>	University of Leeds (Leeds, England, UK) University of Languages and International Studies, Vietnam National University (Hanoi, UK)
<b>Grant/Fund</b>	English Language Learning Grant for the UK Viet Nam Season
<b>Location</b>	Lang Son province, Viet Nam and online
<b>Timescale</b>	Throughout 2023
<b>Activity</b>	Workshop; Participative/co-creative activity; Conference or symposium; Research
<b>Themes</b>	Shared Heritage



Image: Teachers Exploring Language, Culture and Pedagogy in Lang Son (University of Leeds x University of Languages and International Studies, Vietnam National University Hanoi)

### Project

This project aimed to support English language teachers in Lang Son province to explore culturally responsive classroom teaching, to help ethnic minority learners develop their English language skills.

A baseline survey was run early on with 280 teachers in Lang Son to inform the project. Four one-day workshops took place between April and October 2023 with 40 English Language High School teachers in Lang Son, plus an additional four group online mentoring sessions. There were also two webinars in November 2023 (Vietnam) and December 2023 (Leeds).

Through these activities, teachers were guided to examine their own teaching practices and consider how best to engage and motivate their ethnic minority learners. They were introduced to a culturally responsive teaching framework and used this to identify a puzzle that they wanted to explore with their learners. In collaboration with learners, they designed lesson activities and projects which incorporated Culturally Relevant Pedagogy (CRP) elements.

*“...we helped them to think about different pedagogy suitable for their learners, to understand their learners and to come up with a plan for how they could explore more about their learners’ backgrounds and what they do in the classroom.”*

[Project Partner]

### Importance

The project was driven by a need for greater equality of English language teaching for ethnic minority groups in Viet Nam, and for more training and tailored approaches to teach English to students from ethnic minority groups. Lang Son province has a high proportion of ethnic minority groups and this, combined with existing contact with education leaders in the area, made it an ideal location for the project.

*“English is a compulsory subject from Grade 3, yet the teaching and learning of English is not equitable across the country. Many English language teachers working in EMG areas are not trained to teach students who learn English as a third or fourth language.”* [Project Partner]

### Points of note

- The teachers involved gave positive feedback about the themes and approaches introduced through the project and about the sharing opportunities, including those between people from different cultures. There was also interest and enthusiasm from other teachers in the seven high schools involved, suggesting that approaches may be more widely taken on board within those schools.

- The online mentoring sessions were found to be a valuable part of the project, which had high expectations of teachers participating, and so the planned sessions were increased in number.

*“One of the approaches we introduced to teachers was to take an exploratory practice approach towards understanding learners and improving teaching. So they need to, as a team, they work with their colleagues from the same school, they produced, like a project together. They have to plan the lessons and came up with different teaching ideas and they will explore their learners before teaching and then address the puzzles together with their colleagues. And then they deliver the teaching. So they had quite a lot of things to do with their students. And that’s why we also organised four mentoring sessions with them all together online.”*

- Professional learning during the project was beneficial to the project leads too as was the support and advice provided by the British Council English Language team throughout the project.

### Legacy

Publications are being written up by the partners working together and there are plans to apply for more funding to build on learning from the project, with a view to working across East Asia.

*“We are still planning to write our publications together, because as we completed this project, we also collected data on case studies, so we have six case studies....We plan to write all those up with each other this coming year.”* [Project Partner]

*“We thought of applying for another funding...it may be scaling this project up to East Asia...We can learn from the experience working with Vietnamese teachers and we can get we can apply for that funding later on.”* [Project Partner]

### Project lead quotation

*“One of the impressive things about the project was the learning across the project team in understanding different research and practitioner cultures and understanding how local context and culture will impact on project design.”*

## The Field of Heritage

<b>Lead partners</b>	Thanh Viet Production (Hanoi, Viet Nam) Cryptic (Glasgow, Scotland, UK)
<b>Grant/Fund</b>	Arts Grant for UK Viet Nam Season
<b>Location</b>	Northwestern Viet Nam and Hanoi
<b>Timescale</b>	March - October 2023
<b>Activity</b>	Performance; Exhibition
<b>Themes</b>	Shared Heritage



Image: The Field of Heritage (Cryptic x Thanh Viet Production)

### Project

The Field of Heritage was a collaboration between Vietnamese and British artists and professionals, bringing together a unique blend of music and visual art.

*“This project tells a story of migration of the Vietnamese northwestern ethnic groups through the use of northwestern ethnical materials in modern music and art: the unique sounds of Vietnamese northwestern mountain, traditional singing, language, literature and culture.”* [Project Partner]

The project was delivered in three phases. In March 2023, the Viet Nam musicians visited the UK team and met up with the UK artists involved to discuss the project further. In

April 2023, the UK and Viet Nam team conducted a field trip together to the highland of Viet Nam to meet with Hmong artisans there and collect inspiration and materials for the project.

The second phase included music and visual art production, plus an art installation demo. Then in the third phase, the project was showcased at Monsoon Music Festival in October 2023 - Hanoi's first international music festival since 2014 - to an audience of 2000 people.

Quốc Trung wrote the music that represented the Hmong people and Xinh Xô the music representing city life. Heather Lander designed the sculpture and Veronica Petukhov the real time visuals.

### Importance

The project was inspired by both the UK/Viet Nam Season themes: Shared Heritage and Climate and the Environment.

*“The theme of the season is about heritage and about the environment. And I think about the story about the people, minority people in the countryside in Viet Nam and I had the idea about the people in the highlands in the north of Viet Nam. They are very poor but during the pandemic I travelled a lot to this area and I see this very, very beautiful landscape and very beautiful people and also I fall in love with the music...The people when they move to the city they lost the connection with their heritage, their homeland, that is where the stories come from.”* [Project Partner]

*“...it was very much showing the contrast of the beauty and I guess the simplicity and the nature and that world contrasting with the, let's say chaotic city life, because many of them had to leave their own environments and move to the city and they don't always go back.”* [Project Partner]

At the heart of the project was presentation of traditional culture in a contemporary way,

*“the way we use material from traditional culture and use this to play in a different way, it's very rare here in Viet Nam...we love traditional culture but we used it to talk about nowadays problems and stories.”* [Project Partner]

### Points of note

- The strong relationship between the project partners developed as a result of previous British Council projects, involving visits to Viet Nam and the UK.

- Immersive, face-to-face time between the partners, in each other's countries, was one of the project's main success factors. Partners initially met in Glasgow, followed by an immersive research trip to Viet Nam. This was underpinned by mutual respect, aligned vision and development of a friendship between the project leads.  
*"Well when we did our first research trip in April, Trung drove us very, very far north in Viet Nam, seven hours from Hanoi... We also recorded a traditional Hmong singer. So what was fantastic is actually to see her performing live, to hear her, meet her, was just fantastic. And I think what was nice is that Trung took her voice...but composed a beautiful electronic score around it."* [Project Partner]
- One challenge to be overcome was that materials used in the UK were not available in Viet Nam, resulting in some necessary compromises being made.  
*"When we got there and hung it we had technical issues because the image wasn't cutting through the way it had with the let's say the product we used in the UK. So we had to very quickly think on our feet to adapt the structure."* [Project Partner]
- Organisational impacts and learning were significant.  
*"This project creates a working environment of equality, where both parties (Viet Nam & the UK) will have equal opportunities to access, study and take inspiration from each country's culture and heritage and contribute to this project. This project also showcases artists' in depth knowledge and understanding of both cultures."* [Project Partner]
- The UK partner Cryptic had not worked in Viet Nam before, *"It was a new country for us and the start of something to grow, which is lovely."* The Vietnamese partner valued the opportunity to work with the UK, identifying that in Viet Nam artists often don't know how to collaborate with those from elsewhere, *"we have very little chance to work in collaboration with other artists outside of Viet Nam."*

## Legacy

*"We're looking at Trung performing at Sonica this September, in Glasgow, so that's really nice as a legacy project for British Council. But more than that, we want to work together in the future...it's not just looking at a one-off project."*

## Further information

<https://www.thanhviet.pro.vn/about-1>





## Project

*The 7-Cs Teacher Development Project* focussed on empowering Vietnamese English language teachers with the knowledge to introduce relevant environmental resources while also increasing their own English language confidence levels. It focused on the seven 'C's of collaboration, climate action awareness, capacity building, change-makers, communicative English skills, classroom methodology and confidence building. The 'seven' idea also derived from the fact that the participants came from seven different provinces in the north of the country.

English teachers from secondary schools in seven northern Vietnamese provinces took part in five tutorials and an eight-week course to give them the confidence and language to discuss climate and sustainability goals with their students as part of an English language learning course.

The project worked in a series of stages with the early preparation part of the project working with the 'Master Trainers', who were then able to support the subsequent classes involving the larger number of students.

For the next stage, 110 students were recruited into five classes, named after different energy generating sources: solar, hydro, marine, wave and tidal.

These students took part in eight weeks' language training, using environmental themes as a reference point. Finally, they then produced an eBook in English that developed a real-world class project plan related to the climate and environment theme. 81 eBooks were produced with the lead partners assessing that 50 were of good quality and 10 were 'publishable'.

By the end of the project, the participants had been taken through the ways in which they could teach the English language in Viet Nam using new methods and devices, so the whole project had a strong 'teach the teachers' element to it.

## Importance

This project used the theme of Climate and the Environment as a basis for the development of pedagogical techniques in language learning, providing teachers with the knowledge and confidence to use this as part of their teaching.

This included tutorials by climate action teacher trainer Harry Waters. These then informed the main structure of the live lessons through a series of pre and in-class activities, with participants' subject knowledge amplifying ways of using different activities in the classroom.

The two partner organisations had not worked together before and each benefited from the learning that came from the project and from each other. Whilst they do not have immediate plans to work together, they will remain in touch and continue to develop the methods developed as part of this project.

### Points of note

- The theme provided a framework for English language learning and was motivational for the participants involved.

*“Environmental sustainability touches every aspect of 21st century life and is therefore as ubiquitous as language itself.”* [Project Partner]

*“It is clear that a good 21st century education will need to include this theme [of Climate Change and the Environment] if we are to attempt to control, or even simply live with the effects of climate change on our world. I believe that courses that include these themes and educators who know how to create and deliver such courses will be in high demand going forward.”* [Project Partner]

- It had a direct link to the environment of Viet Nam; The 'Focus on Plastics' module made reference to plastic focussed environmental initiatives in Viet Nam and for the final assignment (eBook), many participants submitted project plans that involved the recycling or cleaning up of plastic in some way.
- The final eBooks provide the basis for future teaching, which the student participants, having been involved in their creation, will be able to use taking them beyond 'normal' practice. They can also be disseminated further for use by other teachers.

*“We can take some of the sample, the very good 10 eBooks can be used to cascade to other teachers from other provinces as well.”* [Project Partner]

- The environmental theme worked well, with the language learning based around the creation of the eBooks, which could facilitate action based learning.

*“They are absolutely a marriage made in heaven [...] and this is what we discovered very, very quickly, once we started digging into this project, because climate action, climate issues are becoming ubiquitous. And there's nothing more ubiquitous than a language. So you can match something related to climate action with language topics extremely easily.”* [Project Partner]

- It relied on the active participation of teachers in Viet Nam and the students, recruited at short notice for classes that were delivered online. Whilst it was a

difficult pretext, it was made possible by the adaptation of materials and methods as it progressed, with classes adapted to match the background of the participants.

- Originally it had been expected that there would have been higher levels of engagement enabling the delivery of more content. However, this proved unrealistic given the existing workload of the Vietnamese teachers and the English language levels of the participants.

*“Better levels of live interaction could have been achieved with more detailed explanation of the participation rules of the project before sign up, checking digital connections and working in initial class sessions on developing basic confidence of CPs to use English, before tackling the wider objectives related to climate action.”*

[Project Partner]

- Both sets of partners acknowledged how important it is to understand the way that project management exists within a different culture. The UK partner was surprised to discover that most of the participants in Viet Nam were ‘asked to attend’ rather than volunteering through an open recruitment process. It was also recognised that in Viet Nam, most English language teachers are women and they have many responsibilities which restrict the amount of time they can dedicate to their own learning.

*“At first, we may have had too big expectation from the participants. So maybe the workload and the knowledge was too much. And, of course, they are at the beginning of the school year. So they are quite busy. And in Vietnam, there are many other things that they have to do, especially women.”* [Project Partner]

- In relation to many of the points discovered and articulated, the partners recommended that such a large learning project requires a proper bespoke learning platform. This would not only be for the sessions themselves but also a place for associated elements such as materials, message boards, videos and outlines.

*“These types of large scale courses require a bespoke teaching platform to deliver them effectively. Because we have gone so far over any budget [because of] the amount of time we’ve had to devote to this programme just to do things like monitor attendance, produce certificates, generate reports.”* [Project Partner]

- Partners stated that further impacts beyond the stated aims, included the opportunity to engage new contacts in the Vietnamese higher education sector and within the British Council, to refine community of practice engagement, including using Zalo, and

the development of internal systems and policy documents around safeguarding, attendance monitoring and evaluation.

### Legacy

The material created for the project will continue to be used in Viet Nam. It will also provide the basis for Peartree’s work internationally. The two partners are also exploring how the material can be shared for a wider set of people.

*“I’m going to strongly suggest that they put at least these 10 showcase projects on their website, so that other people can access them. And I intend to do the same thing. So as part of our portfolio of projects we’ve worked on, we’ll have a link where people who are interested could download these lesson materials for free, because we want it to be free source, because that’s in the spirit of the programme.” [Project Partner]*

The partners will stay in contact, with the intention to work together again should an opportunity arise. It has also shown potential opportunities for collaboration in the Vietnamese education market in general.

*“We have gained funding from [and] are working with a consultancy firm [...] to further scope the potential market for private and public teacher training courses in Viet Nam. We are looking to expand our network in South-East Asia and China and involvement in this project has given us invaluable learning on how to manage and run similar courses in the future.” [Project Partner]*

*“And we will also cascade the knowledge that we gained from this course to other school teachers as well and to other provinces as well in the near future.” [Project Partner]*

### Further information

<http://www.peartreelanguages.com/>

## Impacts of Climate Change on Physical Activity and Sleep

<b>Lead partners</b>	University of Portsmouth (Portsmouth, England, UK) University of Technology and Engineering, Viet Nam National University (Hanoi, Viet Nam)
<b>Partners</b>	Hanoi University of Science and Technology
<b>Grant/Fund</b>	Education Grant for UK Viet Nam Season
<b>Location</b>	Hanoi
<b>Timescale</b>	November and December 2023
<b>Activity</b>	Research; Conference or symposium; Workshops; Exhibition
<b>Themes</b>	Climate and the Environment



Image: Impacts of climate change on physical activity and sleep (University of Portsmouth x University of Technology and Engineering, Viet Nam National University)

### Project

*The Impacts of Climate Change on Physical Activity and Sleep* explored this topic through a conference, research ‘sandpit’ and art exhibition. It used the Climate and the Environment theme to tackle an issue that is increasingly relevant in Viet Nam, where the

effects of climate change can be seen on the everyday life of people living and working in the country.

This project was led by Professor Raymond Lee (University of Portsmouth) and Dr Anh Tuan Mai (VNU University of Engineering and Technology) supported by a multidisciplinary team including Dr Nguyen Phi Le (a computer scientist, Hanoi University of Science and Technology), Dr Rebecca Stores (a psychologist, University of Portsmouth) and Dr Danna Ariel (an artist as well as a researcher, University of Portsmouth).

The project provided opportunities for the sharing of known science and ideas, combined with interdisciplinary conversation and ideas creation, provided through the conference, sandpit and exhibition.

- The hybrid conference was open to academics in the UK and Viet Nam who attended the event either physically or virtually and presented their research at the Viet Nam National University, University of Engineering and Technology on 30th November 2023
- The public art exhibition of photographs and sculptures was presented to depict the impact of climate change on health took place from 30th November to 5th December 2023
- The research sandpit event allowed participants to work together to develop two research proposals on 1st December 2023 which could be submitted for funding.

It was a collaboration between the two universities which had been connected and in discussion for several years, but this was the first time they had had a concrete opportunity to work together. They will continue to work in partnership on forthcoming projects.

### Importance

The effect of climate change is very real in Viet Nam. In a country with a large agricultural population and strong precipitation, it is especially vulnerable to changes during the monsoon season. However, the particular topic of the effect of climate change on sleep and physical activity has received little attention. This project provided an opportunity to focus on the research that has been conducted into this area and to look at the potential for further collaborative exploration of the topic.

A significant element of innovation was the way in which it took an interdisciplinary approach, bringing together not only scientists but other experts and also artists, to produce a multi-faceted dimension to the project.

*“This is a multifactorial problem, it can't be solved by just a single discipline.”*

A second purpose aimed to ensure that it could have wider impact by engaging the public in the subject, to show rather than tell.

### Points of note

- The partnership between the two universities was built on an existing relationship which meant that there was already a great deal of trust which helped in the development of the project quickly and efficiently. They could then bring in further partners to enhance the project.
- As the Sandpit methodology emphasises the idea of being in residence together the need to find a suitable location was important. In this case, a quiet place outside the city provided a good environment for collective working. Participants had to talk face to face without the aid of technology.
- Establishing a common language between people of different countries, disciplines, backgrounds etc was crucial to the enablement of a good Sandpit, allowing artists and scientists from the two countries to work in an innovative way.

The relationship between science and art at the centre of the project was especially important with each learning from each other and creating something greater than the sum of its parts.

*“In the exhibition, we are exposing materials to pollution. And the choice of materials is very much a scientific kind of thing to allow the artists to demonstrate the impact of pollution on the material. So they learn a lot from us, too. For example, we're using Polaroid as a medium and it fades away with pollution. And therefore we have a lot of exchange of ideas, how the materials can affect the way that the arts work?”*

[Project Partner]

*“It's quite weird that people asked me why there are some artists in sleep science [... but] when we take a photo with an image of an object, surrounding the object, we can see how it's a different view.”* [Project Partner]

- The conference, Sandpit and exhibition took place over a relatively short period of time, but this could only happen with extensive and detailed preparation between the two universities. It was also necessary to build in time for the open call to be put out and for people to respond to.
- In terms of the research sharing, this in itself proved a useful forum for dissemination and feedback, enabling different perspectives on the science to be put forward, especially from the Vietnamese partners.

- As a result of the project, the partners have become aware of the need for other experts that can contribute to the ongoing work in this area.
- Aside from the legacy research projects, it has also been instrumental in the development of a wider network of people collaborating on new ideas.

*“We already start seeing pockets of people generating research ideas.”*

### Legacy

The sandpit has led to the development of two multidisciplinary research proposals.

*“It has helped us to develop collaborative projects between the two countries. This is directly to our global engagement strategies. It has further enhanced the presence of our university in Viet Nam, helping us to promote our global footprint, as a fully globally engaged university.”* [Project Partner]

From the project and specifically as a result of the Sandpit, two research proposals have been put together in preparation for approaching funders. One is a straightforward science research proposal and the other combines art and science.

*“We will have research proposals which are fundable. And we have identified [several international funders] and these are all still in conversations. The group has not been disbanded. We are still meeting online trying to finalise these projects for submission.”* [Project Partner]

### Project partner quotations

*“The real problem with climate change is we talk a lot about the impact on health. But most of the studies in the past were focused on specific diseases; how they affect your heart, how they affect your lungs, and so on. But the major determinant of health, our physical activity and sleep that affects every part of the body, every organism, that’s something that we have not looked into, that we think we should really work on.”*

*“So I’m very happy, we’re very happy to, you know, to meet people in person possible. And also, you know, when one on one we can discuss and exchange the idea.....innovate..”*

### Further information

<https://sites.google.com/port.ac.uk/climate/home>

<https://www.port.ac.uk/research/themes/sustainability-and-the-environment/climate-change>



## Our Place In Space

<b>Lead partners</b>	The Nerve Centre (Derry, Northern Ireland, UK) Think Playgrounds (Hanoi, Viet Nam)
<b>Partners</b>	Viet Nam National Space Centre Hanoi Astronomical Society Nha Nam Publishing and Communications JSC Hanoi Department of Culture and Sport Blue Dragon Nippon Paint Viet Nam Frezzedom Ice Cream Shop MoMo eWallet Jeffers & Sons
<b>Grant/Fund</b>	Arts Grant for the UK Viet Nam Season
<b>Location</b>	Hanoi public parks
<b>Timescale</b>	November 2023
<b>Activity</b>	Exhibition; Participative/co-creative activity
<b>Themes</b>	Climate and the Environment (main theme) and Shared Heritage (subsidiary theme)



Image: Our Place in Space Hà Nội (Nerve Centre x Think Playgrounds)

## Project

*Our Place In Space* showed the Earth's place in the Solar System, using sculptures in a 10km long scale model across three parks in Hanoi. It also included educational support based around the trail over two weekends in November.

*Our Place in Space* was developed from an earlier project by The Nerve Centre for 'Unboxed' in the UK in 2022. The Nerve Centre had been looking at the ways in which it could be developed internationally with potential global partners. The UK / Viet Nam Season 2023 provided that opportunity, which was developed in partnership with Think Playgrounds, a social enterprise that aims to raise awareness about the importance of public playgrounds and to increase the number of public playgrounds in the city centres of Viet Nam.

Think Playgrounds created copies of the original sculptures by Northern Irish artist Oliver Jeffers and managed the permissions and installations in the parks. They also collaborated on designing and delivering an engagement and education programme working with other partners such as the Viet Nam National Space Centre.

The sculpture trail was experienced on foot with an accompanying digital app to interpret and provide further learning opportunities with more than 200,000 people engaging with the trail.

Trail activities included model making, poster design, readings, sky watching, slime making and other activities for young people with learning about physics, the solar system, creative design, recycling and sustainability.

## Importance

*Our Place In Space* was conceived as a way of helping people to reflect on the way that we are all one species in a small part of the universe and to reconsider elements such as localised differences and conflicts: not 'them' and 'us' but just 'us'.

This provided the context for other themes and issues related to climate and sustainability. The fragility of the planet becomes clear, with the fact that it is the only known environment in the Solar System that can sustain human life. The activity programme drew on this, with a range of recycling and upcycling workshops and a key focus on sustainability.

For The Nerve Centre and Think Playgrounds, it represented an unprecedented opportunity to work together on an international project, with each contributing and drawing from the knowledge and expertise of the other.

*“This was a very ambitious project, creating a new partnership on opposite sides of the globe to bring a heavily modified version of a pre-existing project to Hanoi on a fraction of the original project budget with a compressed timeline.” [Project Partner]*

As a result, the two organisations have plans to continue working together and look for further funding and opportunities for further iterations of the project as well as other potential ideas.

### Points of note

- The ambition of the project, to create a 10km trail in the middle of Hanoi, was a challenging one, requiring a great deal of planning, liaison with local authorities and flexibility of design. This was achieved through excellent co-operation between the partners, enabling the project not only to achieve these aims but also to extend its reach and value. It included obtaining some crowd funding to provide extra support.

*“The can-do culture of Think Playgrounds mirrored our own approach and the refusal to be deterred by set-backs and financial constraints was unprecedented in our previous international experience.” [Project Lead]*

- Aside from the opportunity that arose from the Season, The Nerve Centre had already been exploring the possibility of extending the project to Viet Nam, with the potential for partnership with the Space Centre.

*“We spoke with our astronomer to look at countries that have significant observatories, places that are really at the forefront of stargazing and sky watching. And so the Viet Nam National Space Centre has an observatory in Nha Trang, some distance from Hanoi, with an incredibly powerful telescope, amongst the most powerful on the planet.” [Project Partner]*

- The project was focused on children and young people, using new and engaging learning ideas. By emphasising the combination of ‘STEAM’ subjects (Science, Technology, English, Arts and Maths) Our Place in Space demonstrated the value of the arts in helping the science to come alive and using Technology to make it engaging.
- The delegations from Think Playgrounds to the UK in August 2022 (arranged by the British Council for Unboxed) and then of The Nerve Centre to Viet Nam in November 2022 were vital to the successful implementation of a complex initiative, not only for its project management needs but also more broadly in terms of building understanding and trust between the partners.

- Our Place In Space attracted some of the highest audience numbers in the UK/Viet Nam Season with over 200,000 visiting over a two week period. It was the first time that Think Playgrounds had engaged with so many people, providing its own challenges but also longer term benefits for their practice.

*“This was very good as it was the first time that such large numbers of people can be interactive with different aspects of the space. The feedback for the trail and the educational components were very good and they wanted us to continue and have more events like this.” [Project Partner]*

- A special tour was delivered to young people with disabilities and learning difficulties, filled through targeted recruitment from Special Schools in Hanoi.

*“So we welcomed around 70 children, and they were very, very excited with the first time they could join in a big event like this.” [Project Partner]*

- The trail was produced locally by Think Playgrounds (rather than transporting the sculptures across the world). This was good for sustainability and cost saving and also enabled Think Playgrounds to engage with local people and embed their work in the local community.
- Although Shared Heritage was not the principal theme of this project it did work as co-operative partnership which drew on the cultural contexts of each country.

*“We very much hope that it will be a catalyst for future collaboration and heritage between the UK and Viet Nam.” [Project Partner]*

- The theme provided the project with a new context in that Hanoi is a city of significant population density and ongoing economic growth around manufacturing. The Accessible and engaging pathways into environmental awareness resonated strongly in Hanoi.

## Legacy

This was the first time that the partners had worked together. There are ambitions to continue with other potential initiatives, though these will depend on future funding.

*“It is too soon to say with any real confidence that future projects will be implemented as a result of this collaboration, but we would very much intend to pursue further opportunities to work in Hanoi and with Think Playgrounds. We continue to work very positively with the British Council in other territories and contexts.” [Project Lead]*

The National Space Centre continues to use the educational elements devised in the project for their own work. Think Playgrounds will continue to use and develop its educational resources in its future work. The contacts and learning that has come through the project has also provided a rich basis for the development of future innovative initiatives and collaborations such as this one.

This project has served as a proof of concept for future international iterations of Our Place in Space, proving that the initial project can be replicated in new places and contexts. The Nerve Centre hopes to continue expanding this project and is scoping new opportunities.

### Project partner quotations

*“The collaboration with Think Playgrounds has been significant for the Nerve Centre. In terms of scaling our work and developing our approach for different international contexts; validating the quality of the work through the international interest in it; developing the skills base of our team to work across different contexts; and increasing our profile, with an added role as international exporters of and ambassadors for, N. Irish/UK culture, the project has been a critical success for us.”*

*“The networking that the British Council drove between the Season projects was also very useful and may yet lead to future collaborations with other partners in the UK and Viet Nam. The season was led by a very committed and organised team and we have also taken learning from them on the management and delivery of ambitious international projects. We really value the opportunity that we had to be part of such a successful and enriching project.”*

*“It's around engaging and inspiring young people often in areas that are underserved. And using fun enjoyment as the kind of root way in to doing that and improving quality of life. So we've got a huge, shared interest, even though they're totally different contexts. And we've learned an awful lot in the first year of the partnership, and it's been a really enjoyable project.”*

### Further information

<https://ourplaceinspace.earth/>

<https://nervecentre.org/news/to-hanoi-and-beyond>

<https://www.facebook.com/thinkplaygrounds>

## Appendices

### Appendix I: Focus Group Attendees

#### Shared Heritage Focus Group Participants

Participant Identifier	Project Area	Participant Location
SH-partner-1	Arts	UK
SH-partner-2	Arts	UK
SH-partner-3	Arts	Viet Nam
SH-partner-4	Arts	UK
SH-partner-5	Arts	Viet Nam

#### Climate Change and the Environment Focus Group Participants

Participant Identifier	Project Area	Participant Location
CE-partner-1	English	Viet Nam
CE-partner-2	English	Viet Nam
CE-partner-3	Arts	UK
CE-partner-4	Arts	Viet Nam
CE-partner-5	Arts	Viet Nam
CE-partner-6	Education	Viet Nam
CE-partner-7	Education	UK
CE-partner-8	English	UK
CE-partner-9	English	UK

The following appendices are included as separate documents attached to this report:

Appendix II: List of all Season grant projects

Appendix III: Theory of Change and Intended Outcomes, Outputs and Indicators

Appendix IV: End of Project Survey

Appendix V: Baseline Survey

Appendix VI: Project Publications and Outputs

Appendix VII: Financial Figures for Season Collaboration Grants

## Evaluator Contact

This evaluation was undertaken by The Audience Agency a ‘not for profit’ organisation which is based in the UK and works internationally.

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