

Cultural and Creative Hubs Vietnam

A project co-funded by the European Union and the British Council,
and implemented by the British Council in partnership with
Vietnam National Institute of Culture and Arts Studies

The Role of Cultural and Creative Hubs in the Creative Economy of Vietnam

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**CULTURAL
AND
CREATIVE
HUBS
VIETNAM**

CONTENT

- 04 Opening Words by Ambassador Bruno Angelet
Delegation of the European Union to Vietnam
- 05 Opening Words by Donna McGowan
Director Vietnam, British Council
- 06 Mapping Creative Hubs in Vietnam
07 by Truong Uyen Ly - Report Summary
- 08 Mapping the Creative Industries of Vietnam
11 by University of Leicester in partnership with Hanoi Grapevine
- Key Findings and Recommendations
- 12 The Role of Creative Hubs in the Creative Industries
13 by Tran Vu Nguyen - Key Findings and Conclusions
- 14 HUB INSIDERS
23



Opening words by

Bruno Angelet

Ambassador of the European Union to Vietnam



The European Union and its member states organise the annual “Europe Days in Vietnam” with unique activities that showcase the diversity of European cultures, from music and art to food and lifestyle. 2018 is also the year of cultural heritage for all member states of the European Union, where we celebrate everything we have in common, and what makes us different. It is also an opportunity to see how our past meets our future, and where our diverse cultural values help to overcome challenges and contribute to the growth and prosperity of our societies.

Turning an eye to Vietnam, we also very much embrace the richness of Vietnamese arts and culture in both traditional and contemporary forms. This country has witnessed significant economic and social changes over the last decade. Yet, Vietnam and its young and dynamic population are moving from strength to strength, placing cultural development as one of the key pillars alongside economic and social development on its path to sustainable growth. In 2016, the Government of Vietnam showed strong support to its emerging cultural industries through the ratification of the *National Strategy for the Development of Cultural Industries to 2020, vision 2030*. Vietnamese artists and creative practitioners, who have been nurtured within the country's rich cultural heritage, certainly have much to offer and help these industries to flourish.

Vietnam's growing network of cultural and creative hubs lends the necessary support to artists and creative practitioners, helping them build a healthy living environment where people can access and enjoy cultural life. It has been an exciting journey to witness the emergence of an ecosystem of hubs and their contribution to the diversity of cultural expressions in this country.

I very much look forward to seeing how the diversity of artistic voices and creative expressions make a difference to the continuing growth and uniqueness of Vietnam. I anticipate seeing Vietnam use the past as a foundation for the future, and I believe that the network of cultural and creative hubs across the country has an important role to play in that future.

A handwritten signature in blue ink, appearing to read 'Bruno Angelet'.

Bruno Angelet

Ambassador of the European Union to Vietnam
Hanoi, 31 October 2018

Opening words by

Donna McGowan

Director Vietnam, British Council



Culture has been central to the mission of the British Council since our creation in 1934, creating opportunities for artists and creative practitioners to collaborate and build long-lasting partnerships. We support a network of cultural and creative hubs to encourage freedom of artistic expression and promote the right to create, enjoy and access cultural life.

In partnership with the Vietnam National Institute for Culture and Arts Studies (VICAS), we are delighted to lead the implementation of Cultural and Creative Hubs Vietnam, a three-year project co-funded by the European Union and the British Council. Having worked closely with the network of cultural and creative hubs in Vietnam since 2014 and to support implementation of the National Strategy for the Development of Cultural Industries to 2020, vision 2030, the British Council and VICAS now work to deliver a series of activities in support of organisations and practitioners in the fields of arts, culture and creativity.

Through supporting the network of cultural and creative hubs across the country, this project aims to further the development of arts and culture in Vietnam. Culture is an enabler and driver of sustainable development, a way of engaging communities in shaping our shared future and supporting open, inclusive and stable societies. Artistic and cultural approaches empower diverse groups to participate in cross-cultural dialogue, creative and collective problem-solving as well as capacity building. Culture also provides tools and spaces for creative expression and gives voice to individuals to raise awareness, build solidarity and encourage change.

The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities. Our work spans education, society, English teaching, examinations, arts and culture. We have been active in Vietnam for 25 years and are committed to long-term support of our Vietnamese partners across all fields we work in. This project reflects the strong partnership between the British Council, European Union, Ministry of Culture, Sports and Tourism and VICAS, and will promote artistic expression and creativity in Vietnam through developing a robust and dynamic network of cultural and creative hubs.

I would like to thank you for your support and active engagement with the Cultural and Creative Hubs Vietnam project and all our work in the arts and culture so far. I look forward to seeing more wonderful work that contributes to the development of the arts and creativity in Vietnam.

A handwritten signature in blue ink, appearing to read 'Donna McGowan'.

Donna McGowan

Director Vietnam, British Council
Hanoi, 31 October 2018

Mapping Creative Hubs in Vietnam

Taken from 'Mapping Creative Hubs in Vietnam 2018', a report by Truong Uyen Ly, an independent journalist and media consultant. A full copy of this report can be downloaded from: <https://bit.ly/2R3aEF9>

I. AN OPEN DEFINITION OF CREATIVE HUBS IN THE VIETNAMESE CONTEXT

The term “creative hub” was brought to Vietnam by the British Council's global Creative Economy programme, introduced to the country in 2014:

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



In the Vietnamese context, this definition can be expanded upon by acknowledging that creativity, and therefore creative spaces or “hubs”, are forever undergoing change and evolution. It is challenging to narrowly define “creative hub”, since each is different. Some creative hubs in Vietnam are not physical or virtual places and some don't have a space. Some might be groups or collectives or even festivals, who have no definite ‘home’, but rent or borrow venues. Some hubs might travel from place to place (The Onion Cellar, Bao Tang Thau Cam, Quest Festival, Ginger-work). Outwardly, hubs could appear to be a cafe, gallery, music venue, co-working space, library, studio, website, school, building complex or private residence. Inside, they tend to carry out the following activities and share the following characteristics:

- Deliver/sell creative products/services
- Organise events to promote creativity and talent
- Undertake community development projects
- Share knowledge and skills via talks, workshops or classes
- Fundraise
- Provide universal open access.

II. THE BIG PICTURE

In Vietnam, most creative hubs are based in Hanoi and Ho Chi Minh City (HCMC), while Danang has the third most. Smaller places such as Buon Ma Thuot, Gia Lai, Hai Phong, Hue, Hoa Binh, Gia Lai and Buon Ma Thuot have fewer hubs.

While hubs in urban areas of Hanoi, HCMC, Haiphong, Hue, Danang) focus on contemporary artforms and on-trend services like co-working, incubating, IT and technology, those in Buon Ma Thuot, Gia Lai and Hoa Binh Thuot, amongst others, tend to pay more attention to preserving the local ethnic culture within the community as well as promoting it as a tourism attraction.

The number of hubs has been increasing rapidly. The 2014 report mapping creative hubs (British Council and Truong Uyen Ly) referenced nationally 40 hubs. In this 2018 report, more than 140 are listed. This number may, in fact, be greater and it is still growing. Most hubs are private businesses. Because the concept of hubs is new, it is not seen legally as a distinctive business model. Hubs operate under the law as enterprises (micro small and medium-sized enterprises – the majority), non-governmental organisations (NGOs) (very few) or household businesses. This system creates a number of challenges for hubs, chiefly tax obligations. Many hubs are geared towards community development and are not profit driven. Therefore, the values and products hubs create are sometimes intangible and not easy to measure. Some hubs exclusively rely on outside funding, yet they still pay tax.

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Positive moves:

Towards the end of the 2010s, the researcher observed positive moves from some government agencies. In 2013, for the first time, the Ministry of Science and Technology became directly involved in establishing the Vietnam Silicon Valley project (a Public-Private Partnership – PPP) to support tech start-ups. In 2015, the Danang Business Incubator (DNES) was opened, itself also a PPP between Danang's city government and private companies. Two years later, the Vietnam National Institute of Culture and Arts Studies (VICAS) – which operates under the Ministry of Culture, Sports and Tourism – opened VICAS Art Studio (Hanoi) support contemporary artforms, which would traditionally have been considered “underground” by the government.

Mapping the Creative Industries in Vietnam

Initial findings from the research report 'Mapping of the Creative Industries in Vietnam' by the British Council in collaboration with the University of Leicester and Hanoi Grapevine. For further information, please visit: <https://www.britishcouncil.vn/en/programmes/arts>

Introduction

This report is the result of research and collaboration between the British Council, University of Leicester and Hanoi Grapevine, which aimed to map the cultural and creative industries in Hanoi and Ho Chi Minh City for the first time and explore issues faced by those working in these emerging industries. As a first attempt to map these industries in Vietnam, this report has a dual purpose of reporting the state of play and establishing a methodology to allow this research to be replicated and expanded nationwide in the near future. The research combined an initial desk-based review to explore material already available on the sector, a quantitative survey of more than 300 businesses working in the creative sector and a series of in-depth qualitative interviews with key actors from businesses and the Government of Vietnam.

Sectors of the Creative and Cultural Economy in Vietnam

In the United Kingdom, the creative and cultural industries are defined as those “industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS 2001, p. 04)

UNESCO defines cultural and creative industries as “sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature.” This approach emphasises more than just the industrially made products of human creativity, it makes relevant the entire productive chain, as well as the specific functions of each sector involved in bringing these creations to the public. Thus, the definition also encompasses related activities, such as publicity and graphic design, which are decisive factors in this process.

The Vietnam's 'National Strategy for the Development of Cultural Industries to 2020, vision 2030', which was ratified in 2016 (1755/QĐ-TTg, Sept 2016), shows the complexity of defining and managing the creative sector. The proposed policy framework to support the establishment and operation of creative hubs in Vietnam sees the role of cultural industries as “an integral part of the national economic development.” The strategy, however, seeks to achieve a balance between cultural, social and economic values of cultural products and services.

Combining the UK definitions with the specificity of the context, we identified the following creative and cultural sectors:

1. Advertising
2. Apps and software development
3. Architecture
4. Art and antiques market/ trade
5. Cinema and video
6. Crafts
7. Fashion design and jewellery
8. Galleries & Exhibitions
9. Graphic design
10. Gastronomy
11. Hubs (creative, innovation, technology and co-working spaces)
12. Interior design
13. Music
14. Traditional art
15. Performing arts
16. Contemporary and modern art
17. Publishing
18. Radio
19. Television
20. Tourism





Key Findings

- The Vietnamese creative economy is a new and emergent concept already making a growing contribution to the economy, employing at least 3.8 million people.
- This success reflects a new emergent creative drive to produce commercial content, and new investments by existing creative industries in innovation and creative processes.
- Human resource issues are a significant constraint on the sector. There is an apparent lack of training and human resources development that limits capacities and hampers the flow of knowledge and skills required to cope with the increased demands of creative people and entrepreneurs.
- More supportive public policies are needed to allow the sector to flourish, including a long-term commitment to the arts and cultural sector and a properly resourced and adaptive model of public service broadcasting.
- From the survey, 27.2% of respondents reportedly patented their innovations and creative processes/outputs. However, this is in danger of being undermined as a large number of interviewees lamented the lack of judicial protection of intellectual property (IP) rights.
- Related to this, widespread concern over piracy was apparent. For individual organisations, protecting their work is costly as there are no public offices in Vietnam tasked with countering IP infringements. Moreover, there is a general lack of understanding (among public and creative people) why copying is damaging for creative industries. Some creative practitioners are aware of the threat posed by piracy and copycats, yet there is an inability to prosecute offenders.
- IP issues also result from fake designs, with replicas often cheaper and poorly made. This not only results in market loss, but also causes reputational damage as the quality of work is lower and potentially creates negative brand association amongst consumers who might not realise their product is fake.

• Vietnam is a growing country with a transformational economy. As a result, the economy is characterised by many contradictions due to the transition from a closed to open market system with remnants of old structures clashing with new market conditions. Hence, whilst in places openings to markets and neo-liberal approaches were found by this research, in others barriers to creativity due to restrictions over creative freedom were apparent, predominantly through the licensing system or (self)censorship.

• Vietnam is a rapid adopter of new online technologies and is one of 20 countries with the fastest level of growth in internet users. This presents an enormous opportunity for Vietnamese creative business models. However, creativity is blunted by policies that have not kept up with the standards and pace of technology industries.

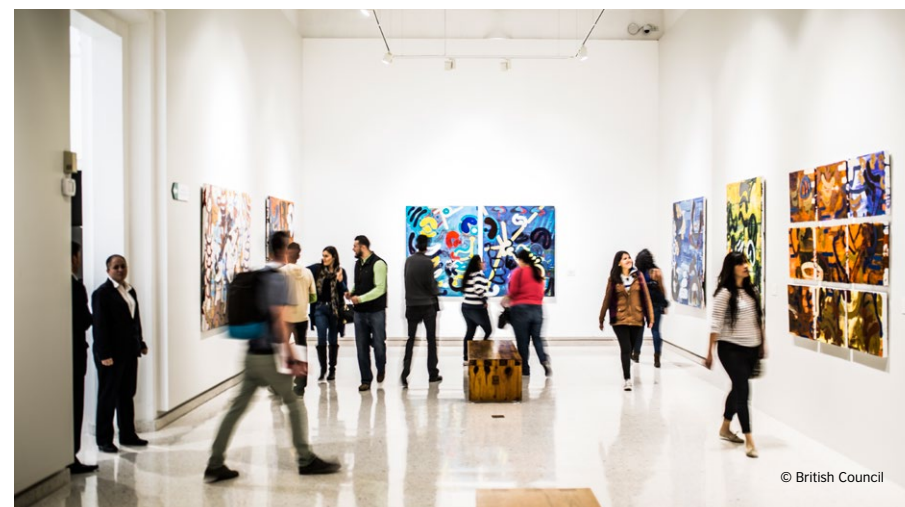
• A lack of policy support through a meaningful regulatory framework hinders the development of innovative, creative and design-led activities. This framework needs to be developed via an inclusive policy dialogue with creatives to design policies to support innovation and creative activities.

• There is a need to start to develop Vietnamese Research & Development (R&D) centres focused on local design and creativity.

• The way in which the creative economy is taxed and financed is currently one of the obstacles for development of creative organisations.

• More subsidies are needed for the arts and cultural sector. There is a need to work with artists on development and implementation of digital technologies that not only archive, but also create content for larger public consumption.

• Education is not only required to nurture skills for this industry, but also create an appetite for its products. Vietnam is missing the widespread presence of consumers who appreciate arts and cultural products and support them.



- School curriculums should be more orientated towards the development of the creative economy, by including creative training from the early stages of scholarly activity, in vocational programmes, apprenticeships, all the way through to higher education.

- Respondents reported a range of skills shortages, encompassing leadership, project management, digital, knowledge management, portfolio management, design management and curatorial skills as well as a lack in training mechanisms to capture knowledge and transfer learned experiences to the next project.

- There is a need for an integrated approach to reform digital markets. At the moment, there are few new technological platforms and information technologies. The associated digitisation of creative content is changing the way products are created, delivered and marketed.

- There is also a need for more business support schemes to provide small creative firms with business planning advice and mentoring. There are few public agencies and limited bank support for small and medium-sized enterprises and little training on how to access funding.

- Many creative enterprises struggle to have innovation processes in place, resulting in a need to provide training on managing innovation and creative processes to support growth. This includes creating management courses, technical skills, developing links with universities and creating a community of practices as sources of learning.

- A widespread absence of knowledge transfer schemes and lack of collaboration between universities and creative businesses was identified by the research. Building such links is crucial for the development of the creative economy.

- There is a lack of systematic innovation in organisational forms or business models. Subsequently, there are no appropriate business models for Vietnamese creative enterprises.

- In the short term, the Government could engage in a programme of creative advertisements to explain the importance of the sector to relevant government ministries and well as the private sector.

- There is an absence of forms of co-production. These forms of development with significant input from the client can be highly effective at encouraging knowledge transfers between sectors within the economy.

Recommendations

1- The Government adopts this report's proposed new definitions of "creative industries" and the wider "creative economy" and provides support through forming ad-hoc councils (e.g. design council, film commission).

2- The Government includes humanistic subjects as well as management, art management, design management and innovation management in the education curriculum.

3- Policy-makers create a 'creative innovation system' framework, within which strategic priorities can be addressed in a coherent and effective manner and across the different departments of the Ministry of Culture, Sports and Tourism.



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4- The Government makes tax relief more accessible to creative businesses, opens up opportunities for smaller digital firms and establishes cross-disciplinary research knowledge exchange initiatives and further investment. More international collaborations with leading research centres should be encouraged.

5- To overcome financial issues faced by organisations in this sector, we recommend developing a strategy aimed at incentivising donations and tax incentives for creative organisations or companies that choose to support the creative and cultural sector.

6- Local policy-makers should be updated and trained on the creative economy, as there is a gap between interpretation of the law and application of censorship between central government and other parties.

7- The Government reviews and better coordinates investment in infrastructure with development of the creative economy, urban planning and heritage preservation.

8- Copyright rules should be strengthened and implemented. If authors and creators are to continue producing cultural products and services and promoting cultural diversity, they must be compensated fairly for use of their work. The inability to equitably reward creative practitioners limits creative and cultural industry revenues and holds back their growth and ability to generate jobs.

9- The Government makes an education digital pledge and supports artistic disciplines to ensure the school curriculum brings together art, design, technology and computer science and that young people are able to enjoy greater opportunities to work creatively and with technologies.

10- Harmonise creative businesses' needs from graduates and what universities are teaching them.

11- Measures to improve the quality of data collected by the State on creative industries should be introduced. Current data sources significantly underestimate the size and scale of the private sector's involvement in cultural and creative industries.

The Role of Cultural and Creative Hubs in the Creative Industries in Vietnam

Key findings and conclusions from the research report 'The role of Cultural and Creative Hubs in the creative industries in Vietnam: potential contributions to the implementation of the National Strategy for the Development of Cultural Industries to 2020, vision 2030', by Tran Vu Nguyen – independent researcher and former CEO of Danang Business Incubation (DNES). For further information, please visit:

<https://www.britishcouncil.vn/en/programmes/arts>

Key findings: the maturity of an ecosystem of cultural and creative hubs in Vietnam

The key finding of this report is the development of cultural and creative hubs in Vietnam in 2018 has matured considerably compared to 2014. This trend is visible in terms of quantity and quality. Quantity-wise, this period has witnessed the emergence of new hubs and participation from stakeholders, including State organisations, international development agencies, private enterprises and individuals from a wide range of fields. Quality-wise, there has been a change from old cultural and creative hub models to newer ones, which corresponds more accurately to society's needs as well as the quality of linkages between these hubs, creating a transference from only "listing" these hubs in 2014 to "searching for the connections in the ecosystem of cultural and creative hubs in Vietnam". (Ly, T.U, Mapping Creative Hubs in Vietnam, 2018)

The contributions of these hubs have also been recognised quite sufficiently, both in the short and long-terms. In the short-term, they have the potential to alter the appearance of a city (like Da Nang), a physical community (like Hanoi Creative City), or an online community (like Hanoi Grapevine). In the long-term, they can improve the reading culture of society as a whole (streets dedicated to books and publications) and develop a new generation of professional and semi-professional artists (the film centre TDP or creative training space Ty Toay in Ha Noi).

This maturity in quality and quantity has proved that the efforts and impacts of the "National Strategy for the Development of the Cultural Industry to 2020 with vision to 2030" as well as the efforts of stakeholders, including British Council in Vietnam and Vietnam National Institute of Culture and Arts Studies (VICAS). However, in reality, this document was heavily influenced by culture seen as public performing arts and does not truly highlight the economic features of the cultural and creative industries. Overall, this strategy represents an initial effort to recognise and establish a foundation for a legal system to support creative industries and should be viewed as a general strategy, which does not fully reflect the operational systems and solutions for each creative industry.

For more practical solutions, national-level schemes for each specific industry and occupation in cultural and creative fields are necessary where cultural and creative hubs are platforms for these activities developed with consultation from expert practitioners. The links between stakeholders within the cultural and creative ecosystem can reference the development of the creative innovation entrepreneur ecosystem, which is currently witnessing incredible growth in Vietnam.

Conclusion: the search for sustainable development of cultural and creative hubs

One of the key findings of this report is the growing of cultural and creative hubs in Vietnam. This is the best foundation for the long-term development of creative industries, in which cultural and creative hubs have already demonstrated their roles and contributions to the development of cultural industries and the general economy of the nation.

Firstly, these cultural and creative hubs have become centres to attract and encourage enterprises to gather, discuss and learn from each other and more importantly to collaborate, create creative products and develop business partnerships.

Secondly, cultural and creative hubs create a lively atmosphere, which acts as a driving force for artists, creative enterprises, business people as well as the entrepreneur community.

Thirdly, cultural and creative hubs portray a clearer picture for communities, managers and other stakeholders to help them better envision the shape and potential of creative industries.

The National Strategy has defined a clear vision for the development of creative industries. The communities are ready. Now, the next steps to be taken are detailed implementation plans with well defined and measurable criteria to form sustainable development of cultural and creative hubs, contributing to sustainable development of Vietnam's cultural industry.



HUBINSIDER | Autumn Meeting, Hanoi, Danang, Ho Chi Minh City, Vietnam



Autumn Meeting is a non-profit cultural event with a mission to unify and develop Vietnamese cinema, to expand communication and stimulate discourse with global cinemas (with a focus on South East Asia and Asia-Pacific), and to discover and assist Vietnamese film talent, so Vietnamese cinema step-by-step can gain a global profile.

Autumn Meeting is also a converging spot for many of the most familiar and successful faces in Vietnamese cinema and some other countries in Asia, through professional exchange activities, Gala screenings, awards and fundraising programmes.

For further information, please visit: <https://facebook.com/autumnmeeting>

HUBINSIDER | BASE, Milan, Italy

Open since April 2016, BASE is Milan's new centre of progress and cultural and social innovation, run by a not-for-profit social enterprise. Our objective is to foster innovation and research in the cultural and creative sectors.

BASE aims to transform the relationship between culture and economy, visions of the future and the present through art, creativity and technology.

BASE feeds change in society through the production and co-production of great value cultural initiatives.

Situated in the heart of the Tortona District, the former Ansaldo industrial plant has been entirely renovated and transformed into 12,000m2 dedicated to working areas, laboratories, gatherings, exhibitions, shows, workshops and lectures.

For further information, please visit: <https://base.milano.it>



HUBINSIDER | Danang Business Incubator - DNES, Danang, Vietnam

DNES is a business incubator located in the heart of Danang, an inspiring innovation hub by the sea. We focus on helping seed-stage start-ups take off.

The incubator provides hands-on support with learning, office space, mentorship and networking opportunities. We are also home to the first co-working space in Danang named DNC (Danang Co-working Space), where early stage start-ups, freelancers and digital nomads gather.

DNES is a public-private partnership incubator, the only one of its kind in Vietnam.

For further information, please visit: <http://dnes.vn>



HUBINSIDER | Hanoi Grapevine, Hanoi, Vietnam

Hanoi Grapevine is an independent and not-for-profit online platform that aims to support the development of the Vietnamese art scene by connecting local artists, arts spaces and high-quality event organisers with their audience.

Hanoi Grapevine's ongoing mission since its inception has always been to promote arts and culture in Vietnam and support independent artists and artistic movements. Through this main purpose, we introduce different art forms to audiences and encourage their creative thinking.

Hanoi Grapevine is a reputable website and reliable news source for tens of thousands of people who have a strong interest in arts and culture. We are well acquainted with the artist community and creative event organisers.

Hanoi Grapevine has a steady, loyal group of readers who are art and culture lovers and practitioners from and outside Vietnam. As of 2018, **Hanoi Grapevine** had 25,000 Facebook followers, 15,500 Twitter followers and web traffic of 7,000 users/ 43,000 page views per week.

For further information, please visit: <https://hanoigrapvine.com/>

HUBINSIDER | Heritage Space, Hanoi, Vietnam

Located inside Dolphin Plaza building - a first-class skyscraper in Hanoi, Heritage Space is an energetic and multifunction art centre managed by experienced art curators and managers under the guidance of world-famous artist Tran Trong Vu. Developed through the vision and foundation that supports creativity, intellectual exchanges and art appreciation, **Heritage Space** aims to function as a HUB - a multidisciplinary portal of many research and development fields and to participate directly in the cultural construction of the creative industry in Vietnam.

Heritage Space's most outstanding activity is the annual International Art Exchange programme, titled Month of Art Practice (MAP). Initiated by artist Tran Trong Vu, from 2015 to 2017, the programme has sustained three seasons, with participation from up to 50 acclaimed international artists from Europe, America and Asia. Numerous young local artists have benefited from working, learning and growing while taking part in MAP. Many art and culture organisations in Vietnam have directly worked and collaborated with MAP, such as the Goethe Institute, L'Espace, Korean Cultural Centre, Japanese Foundation, Nhà Sàn Collective, Sàn Art, Factory of Contemporary Arts Centre, Manzi, Hanoi DocLAB, DomDom and Dogma Prize.

For further information, please visit: <http://heritagespace.com>



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HUBINSIDER | Many Studios, Glasgow, United Kingdom

Many Studios is a creative organisation committed to championing multidisciplinary practice through quality workspaces, diverse arts programming and challenging the creative sector.

As part of the legacy of the 2014 Glasgow Commonwealth Games, the wide ranging place-making and programming skills of the organisation were employed to design, develop and operate a new creative hub in the East End of the city. Since 2016, the hub has played a major part in the development of The Barras neighbourhood as a new cultural destination through the building of a creative community alongside public events, outdoor markets, unique partnerships and international collaborations.

The hub accommodates a fully serviced suite of managed workspaces, shop front creative units, contemporary art galleries, multifunctional meeting rooms and event spaces all designed not only to support creativity, innovation and business growth, but also be flexible enough to meet the ever-changing needs of the creative industries.

The Gallow Gate, an anchor tenant which currently presents an interdisciplinary arts programme from the hub in the East End, shares these principles and produces projects which work locally and globally, modelling new civic acts of tolerance, resolution and resistance in response to today's socio-political landscape.

For further information, please visit: <https://manystudios.co.uk>

HUBINSIDER | Sàn Art, Ho Chi Minh City, Vietnam

Sàn Art is an artist initiated, non-profit contemporary art organisation committed to the exchange and excavation of cultural knowledge within an interdisciplinary community.

Established in 2007 in Ho Chi Minh City, **Sàn Art** is dedicated to promoting, facilitating and showcasing contemporary art predominantly through discourse and education, endeavouring to assist production and stage exhibition where possible with community partners.

'**Sàn Art Laboratory**', initiated in mid-2012, has focused on the critical growth of Vietnamese artists in the context of minimal support for artistic production and development, providing three artists with funds and space for six months to expand their limited training and community. The programme offers a space for artists to share creative ideas, to focus in art-making as a training ground for emerging artists to acquire skills they will need in a global market. Here experiments give rise to not only amazing artworks, but sustainable practices and in the long run, a career for committed practitioners.

Sàn Art welcomes the opportunity to jointly pioneer new relationships with non-visual arts businesses and organisations in the interest of innovating the development of contemporary art and culture in Vietnam. In Sàn Art Productions, by teaming up with non-visual art businesses/ organisations (e.g. fashion, advertising, architecture, science), critically-thinking Vietnamese are commissioned to produce new artwork of relevant mutual interest.

For further information, please visit <http://san-art.org/>



HUBINSIDER | STPLN, Malmö, Sweden

STPLN (pronounced Stah-peln) is a unique shared space, a makerspace and an incubator for creative projects based in Malmö, Sweden. Established in 2011, the house is a space that provides resources for people to turn ideas into action within the fields of arts, crafts, design, tech and education. Embedded in the DNA of the **STPLN** approach are the tenets of sustainability, experimentalism and inclusivity.

STPLN is housed in an old slipway where dry-docked large ships were once built, repaired and pushed out into the sea. The two-storey concrete structure is the last remaining of seven original slipways in the Kockums industry area. The house is divided into 2,000m² of studios, workshop and event spaces between the main floor and basement. Since opening, **STPLN** has hosted thousands of events from small, intimate gatherings to vibrant live concerts. The house was designed to be constantly changing and modularly flexible, making it adaptable to countless kinds of settings and activities.

STPLN operates as an umbrella organisation to six in-house projects including a co-working space, a material lab, a maker space, an event space, a bicycle kitchen and an analog media lab. Each in-house project is selected based on its ability to reach different target groups, its unique approach and its relevance to each other and to the wider city of Malmö.

For further information, please visit: <https://stpln.org>

HUBINSIDER | Tay Nguyen Centre for Rural Development, Buon Me Thuot, Vietnam

Tay Nguyen Centre for Rural Development (TNCRD) is located at 65/1 Thang Long, Buon Ma Thuot City, Dak Lak Province and its director is Poetess Linh Nga Nie Kdam, a researcher of Tay Nguyen culture.

The centre has a highly qualified and educated staff in the fields of culture, education, environment, agriculture and economics, including two PhD holders, two PhD fellows, two members with Master's degrees and two with Bachelor's degrees.

Most are from ethnic minority groups such as Ede, Khmer, Mnong and Nung who are enthusiastic, passionate, have field experience and are interested in contributing to the preservation of ethnic cultural heritage as well as facilitating sustainable development capacity building for ethnic minority communities.

The centre has held many successful activities related to the preservation of the "Gong Cultural Space of Central Highlands - Intangible Cultural Heritage and Oral-Transmitted Masterpiece of the Humanity", and was honoured by UNESCO in 2005 and 2008.

For further information, please visit:

<https://facebook.com/TayNguyenCentrerforRuralDevelopment/>



HUBINSIDER | VICAS Art Studio, Hanoi, Vietnam

As a research institute under the umbrella of the Ministry of Culture, Sports and Tourism of Vietnam, the Vietnam Institute of Culture and Arts Studies (VICAS) established in 1971 has always played a significant role in the development of arts and culture, both by conducting theoretical and practical research and post-graduate training. In November 2017, **VICAS Contemporary Arts Centre** was set up within the institute to support contemporary art practices and experiments in Vietnam and strengthen the network between Vietnamese artists and international arts community through exhibitions, performances, talks and discussions, training courses and workshops.

VICAS Contemporary Art Centre, with approval from the ministry, is one of the first public-run contemporary art spaces in Vietnam. As one of the rare public-run art and creative hubs in Vietnam, the Centre has more advantages than other independent creative hubs as it has tight connections with most central and local art and culture-related administrative organisations and receives their legal and technical support. In Vietnam, where most art and creative spaces are independent and lack facilities, the Centre has capacity to organise a range of art programmes and activities and host a wider audience without infrastructural and facility limitations.

For further information, please visit: <http://vicas.org.vn>

CULTURAL AND CREATIVE HUBS VIETNAM

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