

Terms of reference

Date 16 11 2020

Projects

Creative Bridge and University Alliance – Gender Consultant

Background

UK – Russia Creative Bridge 2020-21 is a professional development programme that aims to connect cultural professionals and artists in Russia and the UK and create new opportunities for both individuals and cultural institutions that desire to work with the UK arts sector. UK – Russia Creative Bridge 2020-21 is a programme of activities designed to offer individual bursaries to Russian cultural professionals, to create networking opportunities for cross-cultural dialogue and exchange, to support long-term partnerships between the UK and Russian cultural organisations through collaborative projects, and to foster links between the UK and Russian creative education institutions. UK – Russia Creative Bridge 2020-21 is delivered by the British Council, operating in Russia as the Cultural and Education Section of the British Embassy in Moscow, in partnership with a number of Russian cultural institutions, with funding from the Foreign and Commonwealth Office. It builds on the legacy of the Future Culture programme that was delivered in 2017-2020.

University Alliance is a project to engage Russia's top 50 universities and connect 95 of the next generation of Russia's science leaders with the UK by expanding partnership and professional development opportunities (And providing a platform for longer term ambitions of engaging universities and researchers). This will be achieved by supporting 25-30 Early Career Researchers, allocating three partnership grants and holding five policy forums and thematic events, with one focused on Women in Science.

Scope / Requirements

The projects will run simultaneously from October 2020 to 31 March 2021 and are funded by the Foreign Commonwealth and Development Office (FCDO). The project teams will be based in Russia, with support from UK and region.

The project activities are already underway and need support to ensure that activities align to the FCDO gender priorities and ensure that the programme is gender sensitive and opportunities for a gender transformative approach are explored. Further gender analysis, gender parity initiatives and supporting a gender sensitive implementation plan for activities will be required.

Both project activities will draw on data and insight from previous programmes (Future Culture and Future Science) and project team strong knowledge and expertise in the cultural, educational and scientific sectors in Russia.

Work Plan

The workplan identifies key areas that the supplier is expected to deliver against.

Deliverable	How will it be achieved	When (start / end / milestones)	Where
1.	Gender Analysis: initial desk research to identify the different barriers and challenges faced by women and men in higher education and science as well as in arts and culture. Covid 19 and impact should also be considered.	November	Cultural and higher education sector in Russia
2.	Recommendations for immediate implementation to build in gender focused interventions such as seeking gender parity amongst programme participants	December 2020	
3.	Recommendations to highlight and share UK gender best practices	December 2020	
4.	Development of monitoring and evaluation framework around gender	December 2020	
5.	Preparing a report against Monitoring and Evaluation framework including	15 March 2021	

	not only statistics but in depth analysis from gender perspective of what was done and what longer term impact can be expected and future priority areas and recommendations		
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Activities

Key project activities are identified here

Activities	Participants	When (start / end / milestones)
1.	<p>A group of 25-30 Early Career Researchers (ECR) will be invited to participate in professional development training. ECRs have been identified with a 50/50 male/female ratio. Keen to ensure that ratio remains balanced through programme activities. The training will be delivered virtually by a UK based supplier.</p> <p>Project team can provide profile overview of all ECR and if required surveys / communications can be shared with participants</p>	Training likely to take place from mid- January 2021
2.	<p>Policy Forums and Thematic Events x 5 to be scheduled from late November to February 2021. Gender parity to be implemented for speaker recruitment. Participant engagement will need to be addressed to ensure that there is good representation and to ensure all voices are heard. To be delivered virtually from Russia with speakers from both countries. Audience will be around 100 – 120 people</p>	
3.	<p>UK-Russia Creative Bridge: Strengthening the community of cultural leaders</p> <p>1) Professional development bursaries</p> <p>20 Russian cultural leaders will be offered professional development bursaries for short online courses by UK cultural institutions. This will be done through the open call and where</p>	September 2020 – February 2021

relevant through nominations, but always according to principles of equality, diversity and inclusion. During the three years of the programme, professionals from all cultural sectors and creative industries (museums, performing arts, design and fashion, architecture, literature and publishing etc) will be offered opportunities, and this will be monitored and balanced.

2) Networking events

In order to maintain relationships with the Russian cultural leaders involved in the programme, we propose to run networking events twice a year for alumni of the programme in a format that will allow them to network freely, learn from each other, discuss collaboration within Russia. These may be alumni gatherings with guest speakers from the UK, or an arts event with a networking event attached, but the purpose will be to maintain the network. Over the three years of the programme, a total of six networking events will be held for up to 500 people (350 alumni of Future Culture and a total of 150 participants in UK-Russia Creative Bridge).

3) Conference

An annual conference on cultural leadership will bring the Russian cultural leadership network together with people from the UK sector in order to set the strategic agenda for the future. Each year the conference will bring together 100-150 members of the network, ie a total of 500 over the three years.

4) Grants each year for members of the network to support new UK-Russia collaborations

An annual grants scheme will invite applications for UK-Russia collaborations inspired through the bursaries and study tours, and each year the best five will be awarded grants.

<p>4.</p>	<p>UK-Russia Creative Bridge: Developing the community of cultural professionals and institutions across Russia</p> <p>1) Grants to Russian regional cultural institutions to showcase UK arts</p> <p>The programme will build long-term partnerships with key regional arts institutions in up to 10 regions to support the showcasing of UK arts and engage and inspire local audiences. Selection of partners will be on the basis of our existing knowledge and expertise in year 1 and will be informed by additional research thereafter. Again partners will need to demonstrate the need from the sector, the ability to deliver and the audience to be engaged. We will support bids to partner cultural institutions from across the whole of the UK as appropriate, in particular with a view to reinforcing existing or potential twinning relationships with cities in Russia. Initial priority cities include St Petersburg, Ekaterinburg, Nizhnii Novgorod, Kazan and Krasnoyarsk in year 1; subject to additional research and discussion with FCO, potential priorities for years 2 / 3 include Rostov-on-Don, Voronezh, Samara, Novosibirsk and Tomsk.</p> <p>2) New British Film Festival 2020</p> <p>New British Film Festival co-curated and co-organised by the British Council and CoolConnections creative agency is an annual highly respected and must-see festival in the cultural landscape in Russia. It is the main platform to present the new UK film releases of the year and introduce the best of the UK film to the wider Russian audiences.</p> <p>In 2020 it will have its 21st edition and the festival will run the in online format.</p>	<p>September 2020 – February 2021</p>
<p>5.</p>	<p>UK-Russia Creative Bridge: Investing in the community of future cultural leaders through creative education institutions</p> <p>Guest lectures by UK creatives</p>	<p>September 2020 – February 2021</p>

<p>We will partner up to 10 key Russian creative education institutions (major universities offering cultural studies and specialist institutions such as theatre academies and film schools, both state and private) in Moscow and key regional cities, and, as with activities in outcome 2, we may look for opportunities to reinforce UK-Russia city-to-city relationships. In partnership with these institutions we will design a programme of online guest lectures/workshops by UK academics and researchers, as well as arts and cultural practitioners who have experience of teaching and working with students. The topics will be shaped together with Russian partners to ensure they meet the educational needs of the audience but the overall theme will be how the cultural sector responds to the issues of today. New methodologies and toolkits will be introduced to Russian students and their tutors, so that universities can build creative enterprise, cultural leadership training etc into their curricula. Guest lecturers will be invited to give an open online public talk to speak on broader topics to the general audience.</p>	
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Roles and Responsibilities

The supplier could be based in UK or Russia and must be able to demonstrate significant gender expertise and knowledge. There would be a distinct advantage if the supplier were Russian speaking.

The British Council project team will assign a lead from each project to support accordingly. There will be no additional expenses other than the supplier's fees. Travel, equipment or other consumables are not foreseen for this activity.

Methodology

We expect the consultant to describe suggested methodology

Monitoring and Evaluation

The project team prepare a monthly update to the client and the supplier will be required to contribute to this report in a timely manner. The recommendations made by the supplier must

be achievable and measurable so that impact can be demonstrated and recorded. The challenge is that no major changes to the programme plans is expected (for example, we do not plan to implement some extra events focused on gender)

Timeline

17 November	request for proposals open
24 November	requests for proposals closes
26 November	contract awarded
16 March	project closes and final report submitted

Payment schedule and budget

Preliminary payment schedule: 30% down payment in 15 days after the contract is signed and 70% will be paid after the final report is accepted. Request for quotations should be submitted for under £4,800 and suppliers should refer to the request for quotations for further guidance on budget.

Further background

Empowering women and girls and achieving gender equality are critical for creating inclusive, open and prosperous societies. Gender inequalities, however, persist in many countries so it is important to find new ways of addressing this issue, and the British Council develops initiatives and activities which empower women and girls to lead, influence and benefit from positive social change and supports networks to progress gender equality. We do this both through programmes primarily aimed at empowering women and girls and through integrating gender equality into programmes where this is not the main objective.

UK-Russia Creative Bridge is an example of the latter, and we will integrate gender into its design, implementation, monitoring and evaluation by –

- drawing on data and insight from Future Culture to inform our understanding of gender in the Russian cultural sector
- conducting a gender analysis to identify the different barriers and challenges faced by women and men in the cultural sector
- bringing the voices of women and men working in the sector into the consultation process
- building in gender focussed interventions such as seeking gender parity among programme participants and including gender sensitive programme content which can provide space for conversations about gender issues
- developing a gender sensitive implementation plan, ensuring that images used to promote the project are gender sensitive, setting appropriate targets for the participation of women and men, thinking about when and where activities are held and capturing gender considerations in monitoring and evaluation

using the programme to highlight and share gender best practice both in Russia and in UK such as the relatively high number of women in leadership positions in the Russian cultural sector, and stories which showcase themes linked to gender equality.