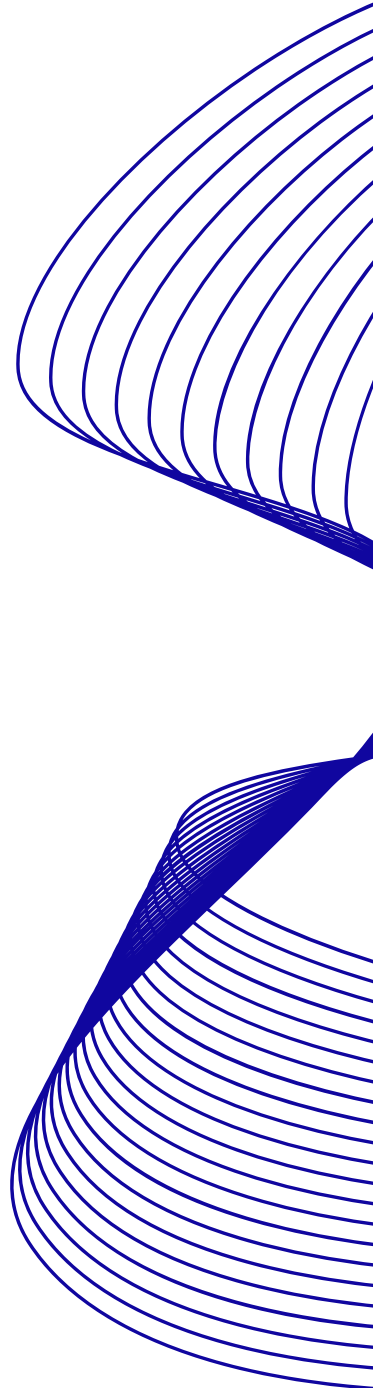


**Practitioners' Network**  
for European Development Cooperation

# **MEASURING CULTURE'S IMPACT IN DEVELOPMENT COOPERATION**

## **A PRACTICAL GUIDE**

Developed under the co-leadership of:  
AECID; AICS, and the British Council



# Measuring Culture's Impact in Development Cooperation

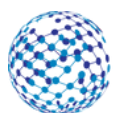
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**Practitioners' Network**  
for European Development Cooperation

In collaboration with:

**KOΛEKTIVA** for social  
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# 1. INTRODUCTION

This guide is the result of a commissioned body of work **for the development of a common framework for the measurement, monitoring, and evaluation of the impact of culture and development cooperation programmes and projects across the Members of the Thematic Working Group on Culture and Development within the Practitioners' Network for European Development Cooperation.**

The Practitioners' Network for European Development (PN) is a Network of European Development Cooperation experts, comprising 25 Members from 19 countries across the continent. The PN Members primarily consist of European development cooperation organisations, including public international development agencies from European countries, with the European Commission also serving as an observer. All Members and associates are either pillar-assessed or in the process of being pillar-assessed.

As part of the Practitioners' Network, the Culture and Development workstream of the Thematic Working Group is co-led by AECID, AICS and the British Council. This project was commissioned by the workstream over a two-year period to fulfil its mission to advance thinking and practice on culture for sustainable development. **Kollektiva for Social Innovation and Culture** was commissioned for this piece of work, engaging **Avril Joffe, Lina Kirjazovaite and Dr. Matina Magkou** as experts. The project focused on elaborating a guideline/framework but also feeding into the ongoing debate on the impact of culture in sustainable development, bringing together the Members of the workstream and gaining more shared knowledge and insight.

The approach to the assignment was primarily qualitative and structured around **five main components:**

- **A mapping and critical review of the state of the art when it comes to the debate on the impact of culture in sustainable development.**
- **A revision of the criteria** for an update of the PN's scope of work. For this the researchers had assessed different culture and development programmes and frameworks implemented by the individual PN Members.
- **Looking into M&E and indicator frameworks** around culture and development developed recently by relevant organisations (e.g., UNESCO, OECD, UCLG, Centre for Cultural Value etc.).
- **A mapping of a select number of existing evaluation practices among PN Members.** PN Members that shared information were AECID, AICS, the British Council, GIZ and the Goethe-Institut.
- **A set of indicators** on Advocacy and Learning were drafted based on the findings from the first phase of the study and shared with the PN Members for consultation and feedback. A questionnaire format was used to capture the importance of the indicators proposed, additional indicators to be considered and fine-tuning what is understood by each indicator.

- Additionally, **two physical workshops** took place in Brussels in June 2023 and June 2024 that gave the opportunity to exchange on the current state-of-art for M&E practice within the Network and deepen understanding of their work and practices. The second workshop in July 2024 was also organised in a participatory manner to allow feedback to the proposed framework.
- Finally, **a reference group of experts[1]** from the field of culture and monitoring and evaluation was engaged for feedback and consultation on the indicators and final report.

This guide explains the **choices** made and a set of **advocacy and learning indicators** that can guide the work of the PN Members when discussing the value of culture in development.

It is important to make a few **clarifications** at this point:

- We wish to underline the importance of **considering a gender dimension** and applying an **intersectional lens** in all programme components while measuring the impact of programmes, and also when considering the involvement of local communities and experts in the monitoring and evaluation of programmes.
- We understand that often the setting in which programmes of culture and development programmes are implemented might not be in line with European values such as freedom, democracy, equality and the rule of law and often interventions take place in settings in which peace and stability are not guaranteed. While we consider that culture and development programmes should contribute to national policy frameworks and priorities, we are aware of the **sensitivity of finding the balance when operating in authoritarian regimes.**
- **Cultural sensitivity and local values of the community should also be considered by those that design and implement programmes.**
- **Culturally appropriate methodologies with a consideration of the values of the prevailing regime in the country need to be taken cognisance of by those that design and implement programmes.**
- The framework proposed is **quite extensive but is not intended to overwhelm** those that are responsible for designing and implementing programmes or those responsible for evaluating them. The indicators proposed are not valid for all programmes and PN Members' staff are encouraged **to base their work on the ones that are most relevant and feasible to them.**
- Especially when it comes to baseline studies and access to existing data, we are aware that often information is scarce, and this poses a great challenge to those designing and evaluating programmes but is suggested to ensure that change or progress can be identified from a baseline.
- In addition, a **variety of methods – both quantitative and qualitative** are suggested allowing PN Members to initially choose those they are more familiar with and to gradually expand their repertoire of methods to illuminate the achievement of developmental outcomes. We also propose a glossary of terms to ensure all PN Members have a common understanding of what is meant by each indicator.

*[1] The experts reference group was composed of Jordi Baltà Portolés, Kai Brennert and Pedro Affonso Ivo Franco*

## 2. CHOOSING THE FRAMEWORK

The team were keen not to reinvent the wheel and create a new indicator suite for the Practitioners' Network but, rather, to build on available options to assess viability for the purpose. In the first phase we reflected on a range of these including the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions Monitoring Framework; the UNESCO Culture for Development Indicator Suite (CDIS); UNESCO Culture|2030 Indicators; UCLG' Cultural Indicators and Agenda 21 for Culture; EUNIC's Cultural Dimension of Sustainable Development: Opportunities for National Cultural Institute report; the Centre for Cultural Value Evaluation Principles (UK); the Canadian Commission for UNESCO Culture for SDGs Toolkit and the OECD-DAC Network on Development Evaluation Criteria.

Indicator Suite	What it covers	How useful to the PN	Limitations for the PN
<b>UNESCO's 2005 monitoring framework</b>	It determines for four goals the key expected results, areas of monitoring, core indicators and means of verification	It provides examples of core indicators and means of verification to guide the collection of relevant data and information (both quantitative and qualitative). It also covers some areas that are central to the PN, e.g. culture and sustainable development, gender equality, partnerships with civil society, etc.	It is an evolving framework specific to the goals of the 2005 Convention.
<b>UNESCO's Culture and Development Indicator Suite</b>	It covers 7 dimensions of culture's interactions with development, including economy, education, governance, social participation, gender, equality, and heritage.	Its integrative perspective is useful as the 20 indicators cover many priorities of the PN such as social cohesion and inclusion. It also provides answers as to how culture helps address the challenges of societies and add value to development interventions.	It is now less in use as UN bodies have chosen to focus on the 2030 goals more directly.

Indicator Suite	What it covers	How useful to the PN	Limitations for the PN
<p><b>UNESCOs' Culture 2030 indicators</b></p>	<p>The framework of thematic indicators both measures and monitors the progress of how culture contributes to national and local implementation of the 2030 SDG goals both as culture and transversely across other goals.</p>	<p>It provides evidence to “build a coherent and strong narrative on culture and development”, which is a core focus on the PN. Thematic indicators of environment and resilience, prosperity and livelihoods, knowledge and skills and inclusion and participation are key priorities of the PN. There is already substantial interest and support from EU agencies in the first phase of implementation.</p>	<p>The Culture 2030 indicators do not propose the collection of data but rather the sourcing of data from ministries, observatories, agencies, barometers, civil society organisations or surveys. This limitation could be overcome by the PN programmes and projects becoming one of the data sources for the Culture 2030 indicators.</p>
<p><b>UCLG's Culture 21 Cultural Indicators</b></p>	<p>The Culture 21 Actions is a detailed guide offering a concrete set of commitments and actions to be undertaken by local government. It aims to be an international guide that facilitates the exchange of good practices. It is a self-assessment guide to be completed by the local government themselves.</p>	<p>Having a self-assessment guide for beneficiaries could be useful for the PN. The indicators are all relevant to the work of culture and development and include cultural rights; heritage, diversity and creativity; culture and education; culture and the environment; culture and economy; culture, equality and social inclusion; culture, urban planning and public space; culture, information and knowledge; and governance of culture.</p>	<p>Some beneficiaries might find a self-assessment too challenging, despite a guide. The indicators are framed for local government and would need to be amended to be useful to the projects/ programmes of the PN.</p>

Indicator Suite	What it covers	How useful to the PN	Limitations for the PN
<b>EUNIC's Culture and the SDGs</b>	The knowledge sharing report details how culture contributes to the SDGs. It identifies 11 areas and notes which SDGs these correspond to.	These 11 broad categories are relevant to the PN and helpful in identifying which SDGs they relate to.	The report does not detail which indicators and measurement tools should be employed to assess each of these categories.
<b>The UK's Cultural Value Model</b>	It is a self-reflective evaluation for organisations offering evaluation principles that include beneficial, robust, people-centered and connected.	These evaluation principles are in strong alignment with the values and principles of the PN. They could form the foundation of a common evaluation framework.	The CVP does not focus directly on culture and development and offers no indicators for an evaluation.
<b>Canadian Framework on 'Culture for SDGs toolkit'</b>	This toolkit was developed as a practical guide for cultural and heritage organisations in Canada and provides practical examples, ideas and tips so that organisations can align their work with the SDGs; to assist organisations to assess their own knowledge of the SDGs and find creative and innovative ways to integrate them and finally to share best practice.	The toolkit could prove very useful to the PN with its focus on culture in sustainable development and culture as a human right. The Toolkit takes SDGs and reformulates them into culture focused goals showing how culture is relevant, what the culture sector can do, and which SDG targets have implications for the cultural sector.	No limitations were identified. The framework does not present any indicators.



Indicator Suite	What it covers	How useful to the PN	Limitations for the PN
<b>OECD-DAC Network on Development Evaluation - criteria</b>	The six evaluation criteria (relevance, coherence, effectiveness, efficiency, impact and sustainability) are identified for a normative framework and serve as a basis on which evaluative judgements are made.	These evaluation criteria are the foundations of all evaluations and remain useful to the PN.	The evaluation criteria are not specific to culture in development and do not provide such indicators for assessing the work of the PN.
<b>UNCTAD Advancing the measurement of the creative economy: A revised framework for creative industries and trade</b>	The framework aims at assisting countries—particularly, developing and least developed—in mapping their creative industries. The report refines the classification of cultural products emanating from cultural and creative industries to be included in the updated international standards on compiling goods and services trade statistics. Its rationale is based on the principle that international statistical classification systems allow for the production and analysis of comparable data.	As the framework is mainly aimed at developing and least developed countries, it is useful for the PN to look into how the international community is guiding these countries to measure and design support mechanisms for the cultural and creative industries.	The angle adopted is very much focused on economics and trade.

*Table 1: Comparative analysis of the usefulness and limitations of indicator suites for the Practitioners' Network- working strand culture and development*

We chose the **UNESCO Thematic Indicators for Culture in the 2030 Agenda** (UNESCO Culture|2030 Indicators)[2] as a guide for the Practitioners' Network as it speaks directly to developmental outcomes within a global context, which is most in line with the needs of the PN.

The benefit of the UNESCO Culture|2030 Indicators is that it is a **framework** whose purpose is to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the Goals and Targets of the 2030 Agenda both as a sector of activity, and transversely across other sectors- which are all development outcomes. We recognise that its purpose or original intention was for national data collection, the macro level, rather than for regional programmes (meso level) or even small projects and programmes in very defined geographic spaces (the micro level). The Culture|2030 Indicators have also been developed in alignment with other programmes such as the UNESCO Institute of Statistics (UIS) in Montreal and have reviewed existing methodologies including the Framework for Cultural Statistics (FCS) of UIS, the Culture for Development Indicators Suite (CDIS), the Culture Conventions periodic reporting mechanisms and other monitoring mechanisms and methodologies in the specific context of the 2030 Agenda. The Culture|2030 Indicators combine a variety of data, including quantitative and qualitative indicators, and will rely as much as possible on existing data sources. The purpose is to contribute to the formation of a global overview of the state of progress of the contribution of culture to the 2030 Agenda. It is recognized that the implementation of the Culture|2030 Indicators will help make the **transversal role of culture in development more visible**, lay clear emphasis on **building capacities of the relevant agencies and cultural institutions**, and **support evidenced-based policies and actions at the national and local levels**.

Some might argue that progress or change at the micro or meso level has little impact on macro-level problems. However, we believe that **showcasing the value of local and regional interventions in driving progressive change**, and effectively communicating the outcomes of these programs in which Practitioners' Network Members are involved, is crucial. Often change driven by communities themselves may prove more impactful than top-down interventions. Also, cooperation programmes that leverage local strengths and cultures and have a capacity building element when and where needed, can lead to more sustainable, long-term outcomes and overall impact. Culture, in particular, draws its strength from the values and practices of society and individuals. This approach can significantly enhance our understanding of how an integrated cultural strategy, combined with cultural methodologies and artistic practices, can lead to meaningful developmental outcomes. The problem is not too big to be addressed, and the Practitioners' Network wants to offer solutions at the same scale as the challenges being addressed. Mapping the conditions that enable **systemic change**, and the roles played by people and organisations who enable these changes will provide a language for the Practitioners' Network to **communicate impact with more narrative specificity supported by quantitative data**.

[2] *Thematic Indicators for Culture in the 2030 Agenda (UNESCO Culture|2030 Indicators)*  
<https://whc.unesco.org/en/culture2030indicators/>

# 3. ADVOCACY VS. LEARNING INDICATORS

PN Members were consulted about the importance of various indicators that were grouped as “**advocacy**” indicators (the ones showing the impact of culture and development in various fields), and “**learning/management process**” indicators (the ones monitoring the way PN Members do culture and development work).

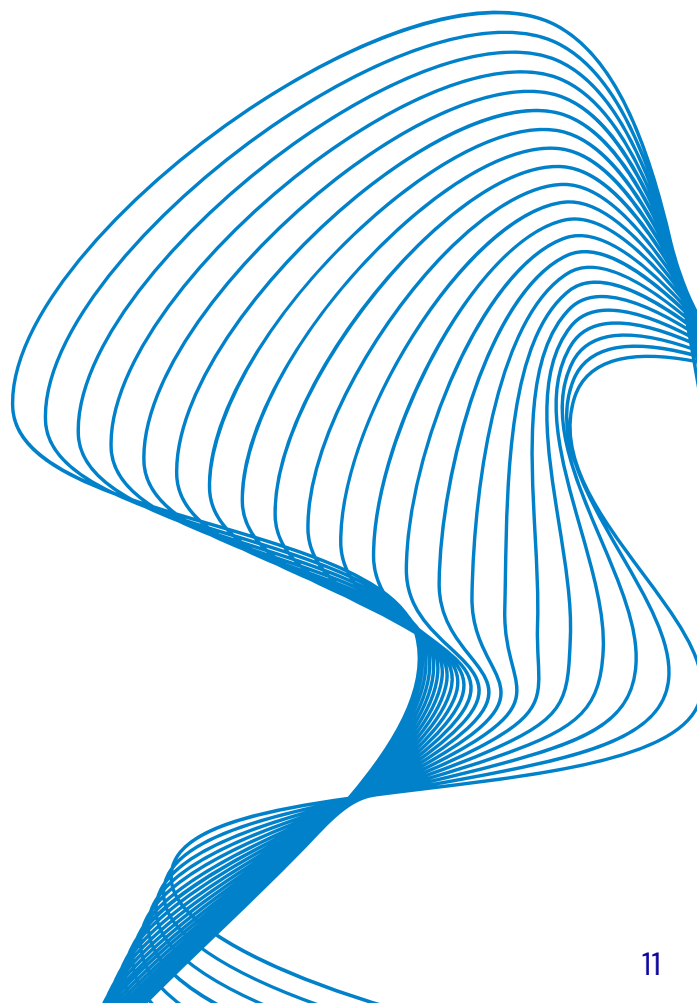
The **first set** of indicators asks:

**1. Are we doing the right things?** It will help us better address the measurement of effectiveness of PN Members work and indicators that can be used for advocacy.

The **second one** asks:

**2. Are we doing things the right way?** It will help us better address the measurement of processes and indicators that can be used for better learning from our practices.

As explained before, for the first set of Advocacy indicators, we base our work on the UNESCO Culture2030 framework as we consider that they offer a comprehensive framework to understand the contribution of culture to development outcomes. The learning indicators derive from common values that the PN Members share and from a reflective exercise on their processes and the fairness of their practices.



# 4. GLOSSARY OF TERMS

Our research and consultation with PN Members revealed that even within the same field, terminology can have different meanings for different individuals and organisations. To address this, we have created a short glossary of terms used in our indicators proposal to ensure all PN Members have a common understanding.

TERM	EXPLANATION
CULTURE	The set of distinctive spiritual, material, intellectual and emotional features of a society or a social group encompassing, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO Universal Declaration on Cultural Diversity).
CAPACITY DEVELOPMENT	Capacity development is understood as the process whereby people, organisations and society as a whole unleash, strengthen, create, adapt and maintain capacity over time. The phrase capacity development is used advisedly in preference to the traditional capacity. Capacity in turn is understood as the ability of people, organisations and society as a whole to manage their affairs successfully. The definition is deliberately simple. It avoids any judgement on the objectives that people choose to pursue, or what should count as success in the management of their collective efforts (OECD-DAC, EU Parliament).
CO-CREATION	Co-creation is a process and a methodology where responsibility, authority and agency are shared, with people working with others as equal but different contributors. Principles for co-creation include being transparent, honest and fair; based on trust, respect and care. This requires that we ensure appropriate time and resources are in place; good communications; equality and reciprocity; and clarity on aims and expectations (Arts Council England).

TERM	EXPLANATION
CONTEXTUAL RELEVANCE	The consideration of local dynamics (economic, political, social, environmental, cultural, geographic scope) and project/programme specificity.
CULTURAL DIVERSITY	The multiple ways in which the different cultures of groups and societies find expression. These cultural expressions are passed on within and among groups and societies, and from generation to generation. Cultural diversity, however, is evident not only in the varied ways in which cultural heritage is expressed, augmented and transmitted, but also in the different modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies that are used (UNESCO 2005 Convention).
CULTURAL SAFETY	Cultural safety means an environment that is safe for people: where there is no assault, challenge or denial of their identity, of who they are and what they need. It is about shared respect, shared knowledge and experience, of learning, living and working together with dignity and truly listening. The term originated in New Zealand in the 1980s and was first proposed by Māori midwifery students in response to feeling unsafe within the predominantly Anglo (Pakeha) educational setting they were trained in (EUNIC, Fair Collaboration).
CULTURALLY APPROPRIATE	Culturally appropriate methodologies and approaches with a consideration of the values of the prevailing regime in the country need to be taken cognisance of by those that design and implement programmes. This means being alert and responsive to beliefs or conventions that might be determined by cultural heritage. Cultural identity or heritage can cover a range of things. For example, it might be based on ethnicity, nationality or religion. Or it might be to do with the person's sexuality or gender identity. (Care Quality Commission, Yourterm.eu).

TERM	EXPLANATION
CULTURAL SENSITIVITY	<p>Cultural sensitivity and local values of the community should also be considered by those that design and implement programmes. Examples of cultural sensitivity include asking a person how they would like to be addressed, respecting cultural health practices, and promoting multilingual signage. Culturally sensitive practice works to identify common goals with cultural agents of change. By surfacing shared values, it can help to bridge local cultures with international human rights principles (RDI Network).</p>
DIVERSE VOICES	<p>People’s differences which may relate to their race, ethnicity, gender, sexual orientation, language, culture, religion, mental and physical ability, class, and immigration status. (UNESCO,2017). Diverse voices would also need cognisance of nationally accepted categories as well as those that are subaltern with respect to contextual/local dominant cultures/groups/discourses and in relation to international categories of marginalised groups (refugees, minority ethnic/religious groups, etc). Different contexts may demand specific attention to particular ethnicities, refugees’ status, or other subaltern groups.</p>
ECOSYSTEM	<p>Depending on the project/ programme the ecosystem could relate to the number of distinct ecosystems such as the cultural and creative ecosystem, the general business ecosystem, the educational ecosystem, or the urban planning ecosystem. At the heart of this ecosystem approach is the idea that cultural and creative sectors work in an inter-twined way with different sectors adjacent to their own, or with completely different sectors, and also in a cross-sectoral way (EU Ecosystem Supporting Artists). The OMC (2018) report suggests that an ecosystem approach means “identifying the complete cycle of an undertaking operating in the creative and cultural sectors and highlighting the different needs at different stages”.</p>

TERM	EXPLANATION
FREEDOM OF EXPRESSION	<p>Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers. The Global Expression Report suggests the following indicators to measure freedom of expression: civic space: the space to participate in public debate and political action; digital: the ability to express oneself via the internet; media: the environment for outlets and publications; protection: the safety and security of those who express themselves; and transparency: the ability of people to gain information and force accountability from powerholders (Article19).</p>
GENDER EQUALITY	<p>This refers to the equal rights, responsibilities and opportunities for all genders of all ages. Gender equality means that gender rights, responsibilities and opportunities will not depend on whether people are born male or female. Gender equality implies that the interests, needs and priorities of all genders are taken into consideration, recognizing the diversity of different groups. Gender equality is not a women's issue but should concern and fully engage all people no matter how they identify. Gender equality is seen both as a human rights issue and as a precondition for, and indicator of, sustainable people-centred development (adapted from UN Women).</p>
GENDER LENS	<p>When a gender lens is adopted for any/ all methods. It involves carefully and deliberately examining all the implications of our work in terms of gender. A gender-wise program is one that considers the different needs and circumstances of people of all genders within the target beneficiary group. Such a transversal gender measurement can be included in both qualitative and quantitative methods on employment/income/training opportunities, who is participating, who leads organisations, power dynamics, etc. (SmartyGrants).</p>

TERM	EXPLANATION
INCLUSIVE	<p>The programme is designed to facilitate participation and engagement from a range of diverse voices whatever their language, age, ethnicity, cultural heritage, education level, sexual orientation or status in society – being mindful of who might be excluded by the programme choices and to be open to amend, engage and review.</p>
INCLUSIVE DEVELOPMENT	<p>Development that creates opportunity for all segments of the population and distributes the dividends of increased prosperity, both in monetary and non-monetary terms, fairly across society (...) The concept expands upon traditional economic growth models to include focus on the equity of health, human capital, environmental quality, social protection and food security (OECD). Inclusive growth means economic growth which enables as many people as possible to contribute and mutually benefit from growth. These benefits are both social (benefitting people across the labour market spectrum, including groups that face particularly high barriers to high-quality employment) and place-based (addressing inequalities in opportunities between different parts of the country and within economic geographies). It ensures that no one is left behind ( Ensuring that no one is left behind: Envisioning an inclusive world in 2030 (UN).</p>
LOCALLY LED	<p>Cultural programmes should primarily benefit local communities and countries in which the programme is located. It is vital to first understand the local context, identify the needs of the given community or country and determine the role that cultural programmes can play in addressing these needs. This approach is in line with the requirements of the Organisation for Economic Co-operation and Development (OECD).</p>



TERM	EXPLANATION
MEASURING CHANGE AT THE MICRO LEVEL	It is useful – even if the problem (the system) is framed in such a general way, our solutions can either come across as too small to fix it or too big to be doable – to start mapping local conditions that enable systemic change, and the roles people and organisations play to enable these, to create a language for communicating impact with more narrative specificity, similar to what this explores.
NATURE	The phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, as opposed to humans or human creations (Oxford Dictionary).
OVER TIME	Usually this refers to the period of the project/ programme, but it could include a period into the future should the agency work in one region repeatedly and periodically.
POLICY DEVELOPMENT	Promoting change at the level of government to ensure long-term inclusive development through investments, funding, capacity building, regulations or legislation.

TERM	EXPLANATION
RESILIENCE (IN GENERAL)	<p>Resilience is not directly observable per se but must be placed in relation to a given outcome. The ability, agility and flexibility to respond to many pressures faced by artists and cultural professionals such as freedom of expression, migration, movement to other cities, precarity in employment, lack of decent work.</p> <p>We can consider resilience from both the personal, organisational and community perspectives.</p> <ul style="list-style-type: none"> <li>• <b>Personal resilience</b> is the ability to cope mentally and emotionally with a crisis, to withstand difficulties or to return to pre-crisis status quickly and recover from these difficulties; it is the process and outcome of successfully adapting to difficult or challenging life experiences, especially through mental, emotional, and behavioural flexibility and adjustment to external and internal demands. What actions/ initiatives can the individual take to improve resilience (changing of attitudes, skills development for instance).</li> <li>• <b>Organisational resilience</b> is the ability of an organisation to anticipate, prepare for, respond and adapt to incremental change and sudden disruptions to survive and prosper. In uncertain times, it includes the ability to develop scripted routines, simple rules, and the ability to improvise (HBR, 2020). What actions/ initiatives can the organisation take to improve resilience (improved transparency of systems, enhanced communication, shared leadership for instance).</li> <li>• <b>Resilience for communities</b> to develop the social ties, social bonds and cohesion necessary to withstand shocks and recover collectively. What actions/ initiatives can the organisation take to improve resilience (community participation in cultural life, in co-creation of and participation in events, festivals, workshops, for instance).</li> </ul>

TERM	EXPLANATION
RESILIENCE TO CLIMATE CHANGE	<p>The adaptive capacity of individuals, organisations and communities including measurement of environmental outcomes of engagement in cultural activities and of awareness of environmental considerations and stewardship (individual or collective actions to combat climate change). This could include other correlations such as tourism impact, the creative footprint and many others.</p> <p>The UNCC’s ‘Resilience – Climate Action Pathway’ identifies the conditions of a thriving, climate-resilient world such as “managing all climate risks, and reducing their impacts. We have built resilience and sustainability into the very fabric of our social, economic and environmental systems”; the presence of early warning systems and climate risk management actions which protect the most vulnerable people and places; the creation of green jobs, access to risk finance, sustainable consumption, to create secure and prosperous communities; the management of climate risks by businesses and investors; protecting the world’s threatened landscapes and biodiversity and finally, having a people focused approach. This approach supports empowered communities to become change agents to transform our world. Women, youth, and indigenous people were at the heart of this transformation to achieve a just transition with more inclusive and equitable societies (UNCC).</p>
SAFE SPACES	<p>The term safe space generally means “a place or environment in which a person or category of people can feel confident that they will not be exposed to discrimination, criticism, harassment or any other emotional or physical harm.” (Oxford Dictionary). We should also consider space both politically/developmentally (taking a stand for the rights and dignity of all and developing a code of conduct for all involved) and as a physical space that allows for the physical safety of Members.</p>
SOCIAL INCLUSION	<p>An inclusive society is a society for all, in which every individual has an active role to play. Such a society is based on fundamental values of equity, equality, social justice, and human rights and freedoms, as well as on the principles of tolerance and embracing diversity (UNESCO).</p>

TERM	EXPLANATION
SUSTAINABLE	A bottom-up rather than top-down ethos aims to benefit people more directly, by strengthening relationships within communities to foster local ownership, social accountability and shared responsibility, as well as investment in the local economy for more inclusive and sustainable growth (British Council).
SUSTAINABLE DEVELOPMENT	The UN defines sustainable development as development which meets the needs of the present without compromising the ability of future generations to meet their own needs. Official development assistance (ODA) is an essential public policy for the achievement of the UN Sustainable Development Goals (SDGs) on a global scale. The SDGs have 17 distinct goals. The 2030 Culture Indicators is an attempt to show the relationship between the SDGs and Culture.
TRADITIONAL KNOWLEDGE BEARERS	Tradition-bearer/culture bearer is a person who is deeply rooted in the layers of their heritage, preserve cultural heritage, songs, and stories, and are confident in transmitting the eligible parts of their culture to others and to subsequent generations.
WELL-BEING	Well-being refers to the effective functioning of a person in their emotions, body, social Network, purpose, and relationship to community. Defining well-being is challenging, says UN STATS because it requires looking at many aspects of people's lives, as well as understanding their relative importance. Although there is no single definition of well-being, most experts and ordinary people around the world would agree that it requires meeting various human needs, some of which are essential (e.g. being in good health), as well as the ability to pursue one's goals, to thrive and feel satisfied with their life. Since well-being is a complex phenomenon and many of its determinants are strongly correlated with each other, assessing well-being requires a comprehensive framework that includes a large number of components and that, ideally, allows gauging how their interrelations shape people's lives (UNSTATS).

Table 2: Glossary of terms used in indicators framework

# 5. ADVOCACY INDICATORS

## ARE WE DOING THE RIGHT THINGS?

### MEASUREMENT OF EFFECTIVENESS / ADVOCACY- INDICATORS

This set of indicators helps us to better address the **measurement of effectiveness** of PN Members work and indicators that can be used for **advocacy**. As explained before, they are inspired by the Culture|2030 UNESCO indicators.

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p><b>A. ENVIRONMENT &amp; RESILIENCE</b></p> <p>This dimension assesses the level of commitment of PN Members to the safeguarding of cultural and natural heritage and aims to provide evidence of sustainable management of heritage and the inclusion of traditional knowledge in culturally sensitive planning. This dimension also assesses the physical/spatial aspects of the quality of the urban environment including public space and cultural infrastructure.</p>	
<p>Do the programmes enable and drive resilience?</p>	<p><b>Ind 1:</b> There is a focus on climate change causes and effects.</p> <p><b>Ind 2:</b> Programmes have an impact on the design and implementation of environment friendly policies and/ or practices.</p> <p><b>Ind 3:</b> Programmes improve both individuals and communities' adaptive capacity using culture, such as community ties, social inclusion, cultural participation, self-esteem, project management, teamwork (e.g. sustainable management of cultural and natural heritage, training on urban planning).</p> <p><b>Ind 4:</b> Programmes contribute to raising awareness about the impact of climate change and stimulate individual or collective action that can be taken to combat climate change.</p> <p><b>Ind 5:</b> Programmes ensure that all cultural infrastructure is built or maintained with eco-friendly principles.</p>

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p>Do the programmes raise awareness about the importance of inclusion of traditional knowledge /cultural sensitivity in development?</p>	<p><b>Ind 1:</b> Campaigns (media and events) are put in place to raise awareness.</p> <p><b>Ind 2:</b> Traditional knowledge bearers and a diverse range of voices, especially previously or currently marginalised, are empowered and included in programme design and implementation.</p> <p><b>Ind 3:</b> Cultural sensitivity is evident in planning documents and outcomes.</p> <p><b>Ind 4:</b> Programmes address safeguarding of cultural and natural heritage with an eco-friendly approach.</p> <p><b>Ind 5:</b> Programmes are aligned to national policy development (provided they are in line with principles of democracy, freedom and human dignity and human rights).</p>
<p>Do the programmes contribute to the quality of the urban environment (public space and cultural infrastructure)?</p>	<p><b>Ind 1:</b> Public and/or cultural space is safe and accessible for all groups/individuals of the given society/ community.</p> <p><b>Ind 2:</b> Public space and the urban environment is used by programmes to ensure equal access for all, including access to culture.</p> <p><b>Ind 3:</b> Cultural infrastructure is available, maintained, accessible and safe.</p> <p><b>Ind 4:</b> Programmes contribute to the safeguarding and sustainable management of cultural heritage in urban areas with an environmental approach.</p> <p><b>Ind 5:</b> Mitigation measures against risks of gentrification are considered.</p> <p><b>Ind 6:</b> Programmes address equity in the distribution of cultural infrastructure (between urban and non-urban areas).</p>

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p><b>B. PROSPERITY &amp; LIVELIHOODS</b></p> <p>This dimension assesses the contribution of culture relevant programmes of the PN Members that contribute to key aspects of the economy (growth, employment, cultural businesses formation, investments in culture)</p>	
<p>Do the programmes capture evidence that (inclusive) economic development has taken place?</p>	<p><b>Ind 1:</b> Evidence of improvement of livelihoods (opportunities for /actual employment or income growth) and skills development for employability.</p> <p><b>Ind 2:</b> Fostering viability of cultural businesses (new businesses formed; existing businesses improved viability).</p> <p><b>Ind 3:</b> Increased visitor attendance or tourism numbers to cultural facilities/ heritage sites (taking into consideration social and economic sustainability).</p> <p><b>Ind 4:</b> Programmes contribute to the increased proportion of women trained with enhanced skills and confidence to take up leadership roles in creative enterprises.</p>
<p>Do the programmes catalyse further public investments into culture (infrastructure, subsidies, programmes)?</p>	<p><b>Ind 1:</b> Programmes contribute to fostering public and private investment in cultural infrastructure and heritage preservation in target countries.</p> <p><b>Ind 2:</b> Programmes contribute to the revitalization of urban areas by drawing on local materials and contexts, enhancing urban spaces, and strengthening cultural identity.</p> <p><b>Ind 3:</b> Continued and new financial investments (grants, subsidies, investment) are available to support the cultural sector and programmes and contribute to catalysing further co-funding from public and private resources.</p> <p><b>Ind 4:</b> Public green spaces are open to cultural activities and act as public meeting points.</p> <p><b>Ind 5:</b> Cultural sites in rural settings attract wider tourism and investment.</p>

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p>Do the programmes make an impact on employment (especially for women, youth and/or other vulnerable groups)?</p>	<p><b>Ind 1:</b> Programmes address barriers (cultural or social) to employment, especially in regard to youth, women and vulnerable groups.</p> <p><b>Ind 2:</b> Programmes contribute to the increase of income opportunities/ employment, especially addressing women/ youth and other vulnerable groups, alongside an increase in the annual turnover of women-led creative enterprises.</p> <p><b>Ind 3:</b> Programmes support the professionalisation and training for income opportunities/ employment in the cultural field.</p> <p><b>Ind 4:</b> Training/ educational programmes contribute to an increase in skills development and income opportunities and/or employment take up and/ or business development and growth.</p>



GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p><b>C. KNOWLEDGE &amp; SKILLS</b></p> <p>This dimension assesses the contribution of culture in building knowledge and skills and fostering empowerment through education and training processes, policies and materials. It emphasises the role of cultural diversity in formal and non-formal education, as well as vocational training and focuses on in-depth development of curricula to integrate cultural knowledge. The proposed indicators will assess the level of commitment of PN Members programmes in integrating and leveraging cultural knowledge to foster respect and appreciation of cultural diversity, understanding of sustainable development and transmission of cultural values, as well as in prioritising cultural training and promoting skills and competence in the creative fields.</p>	
<p>Do the programmes have an impact on educational outcomes?</p>	<p><b>Ind 1:</b> Training and educational activities contribute to fostering creativity, traditional knowledge retention, climate sensitivity, etc (e.g. masterclasses with traditional knowledge holders such as local craft knowledge, use of local materials and design in buildings, values and principles of traditional leaders, inputs from climate specialists relevant to the training).</p> <p><b>Ind 2:</b> Programmes contribute to artistic innovation and skills development and the transfer of knowledge to everyday practice post programmes.</p> <p><b>Ind 3:</b> Programmes improve confidence, wellbeing and self-esteem (particularly in deprived communities).</p> <p><b>Ind 4:</b> Programmes promote the inclusion of cultural diversity and cultural literacy at different educational levels (from vocational and higher education to primary and secondary education).</p>
<p>Do the programmes support the integration / leveraging of local cultural knowledge to foster respect and appreciation of cultural diversity?</p>	<p><b>Ind 1:</b> Bearers of local cultural knowledge are involved in programmes (numbers and extent).</p> <p><b>Ind 2:</b> Measures are taken to include diverse voices in programmes conception and management.</p> <p><b>Ind 3:</b> Programmes consider the various languages spoken in the territory to encourage participation from diverse groups whenever possible.</p> <p><b>Ind 4:</b> Programmes contribute to the learning and appreciation of local languages.</p>

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p>Do the programmes contribute to education for sustainable development?</p>	<p><b>Ind 1:</b> Programmes with an educational component are explicitly aimed at meeting various SDGs.</p> <p><b>Ind 2:</b> Programmes with an educational component contribute to new education formats.</p> <p><b>Ind 3:</b> New education formats are integrated into national educational policy frameworks.</p>
<p><b>D. INCLUSION &amp; PARTICIPATION</b></p> <p>This dimension assesses the contribution of culture in building social cohesion, as well as in fostering inclusion and participation. It focuses on the abilities of people to access culture, the right of all people to participate in cultural life, and their freedom in cultural expression, including artistic and creative freedom.</p>	
<p>Do the programmes improve social inclusion?</p>	<p><b>Ind 1:</b> The programmes support the social inclusion of women, youth and other vulnerable groups (e.g. minorities, indigenous people, marginalised groups).</p> <p><b>Ind 2:</b> The programmes support the social inclusion of minorities/ migrants.</p> <p><b>Ind 3:</b> The programmes support the social inclusion of people living with disability.</p> <p><b>Ind 4:</b> The programmes support improvements in emotional well-being and mutual understanding at the individual and community levels.</p> <p><b>Ind 5:</b> The programmes contribute to the elimination of territorial inequalities [3].</p> <p><b>Ind 6:</b> The programmes support the improvement of social relations (interculturality, multiculturalism, cultural diversity, cultural dialogue).</p> <p><b>Ind 7:</b> The programmes support the cultural expression of the different groups of the community.</p>

[3] A relevant example for understanding this indicator is cultural heritage programs. It's crucial for these programs to prioritise local heritage, which is often undervalued compared to more widely recognized assets like those on UNESCO's World Heritage List. Supporting projects focused on rural heritage can play a significant role in developing rural communities by creating alternative employment opportunities, thereby helping to prevent unwanted migration to larger cities and territorial inequalities.

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p>Do the programmes promote freedom of artistic expression and value of cultural diversity?</p>	<p><b>Ind 1:</b> Artistic and creative freedom is supported, paying particular attention to the safety of artists/ creatives.</p> <p><b>Ind 2:</b> Programs emphasise the appreciation of cultural values and diversity while supporting the protection, conservation, and enhancement of the cultural heritage of various community groups.</p> <p><b>Ind 3:</b> Programmes promote intercultural dialogue in the community to improve mutual understanding and living together.</p> <p><b>Ind 4:</b> Programmes encourage the inclusion of different languages to ensure participation of people from various backgrounds.</p> <p><b>Ind 5:</b> Programmes support awareness and knowledge of cultural rights as an essential part of human rights and reinforce the universal nature of these.</p>
<p>Do programmes improve cultural participation?</p>	<p><b>Ind 1:</b> Programmes encourage active participation of local populations in cultural management, civil society and cultural programmes.</p> <p><b>Ind 2:</b> Programmes facilitate access to culture for diverse population groups.</p> <p><b>Ind 3:</b> Individuals and communities contribute directly to the creation and production of culture.</p> <p><b>Ind 4:</b> Skills and competencies are offered to promote cultural participation (access to performances, exhibitions, sites, historic centres, trainings).</p>

Table 3: Advocacy indicators based on Culture|2030 Indicators suite

# 6. LEARNING INDICATORS

This set of indicators can be used for **better learning** from our practices and helps us to better address the measurement of our processes. Their purpose is to provide a framework for monitoring the way PN Members **develop and implement culture and development work**.

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p><b>E. FOCUS ON BENEFICIARIES</b></p> <p>This dimension stimulates the reflection around the extent to which programmes provide tangible benefits to the beneficiaries, taking into account local context, promoting cultural diversity, and enhancing communities, as well as their participation and active involvement in M&amp;E practices at all stages of the programme implementation.</p>	
<p>Are tangible benefits provided to beneficiaries, taking into account their needs and through their active engagement?</p>	<p><b>Ind 1:</b> A needs analysis and/or a baseline study are undertaken to fine-tune the relevance of the intervention.</p> <p><b>Ind 2:</b> Beneficiaries are empowered to define the desired tangible benefits for themselves and their communities by providing feedback and contributing to the co-creation of programme components and their monitoring.</p>

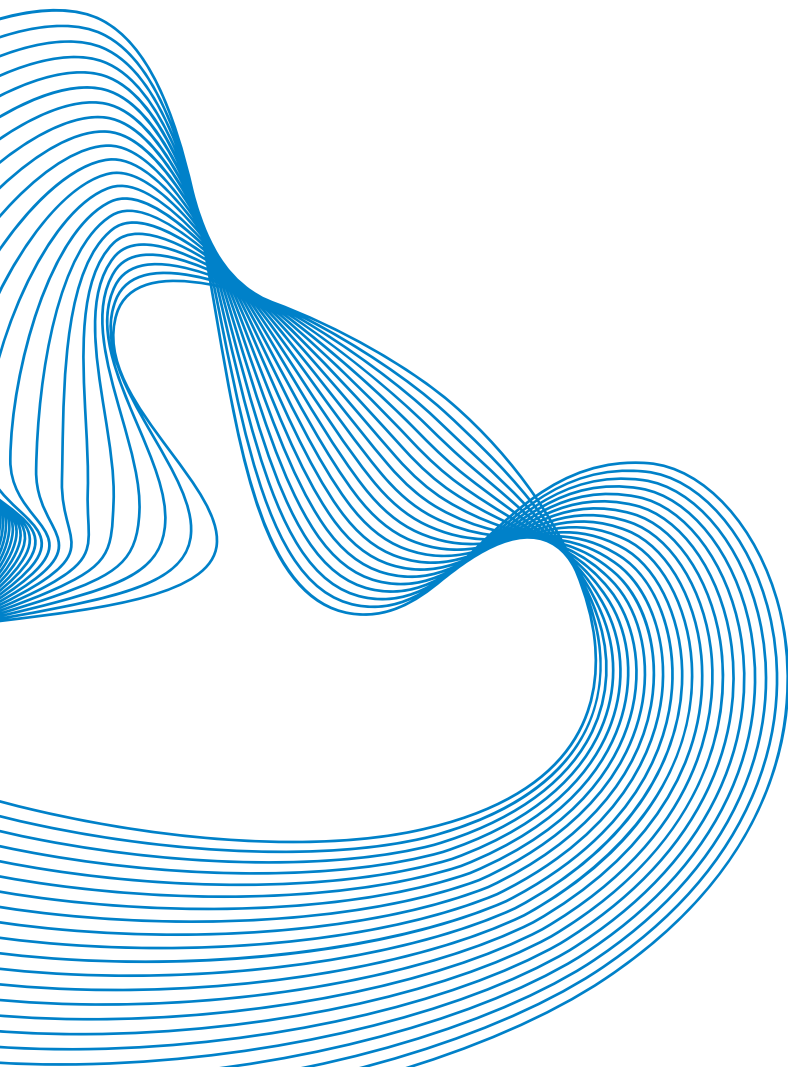
GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p>Are the local context and cultural diversity taken into account in programme design &amp; implementation?</p>	<p><b>Ind 1:</b> Local staff/consultants knowledgeable of the context are engaged in the programme design and implementation.</p> <p><b>Ind 2:</b> Material is available in local language and people are given the appropriate space to express themselves in their own language.</p> <p><b>Ind 3:</b> Spiritual or other culture-specific elements are taken into consideration in the design and implementation of the programme.</p> <p><b>Ind 4:</b> The language used in programme material and implementation respects all local cultures.</p>
<p>Is the active involvement of local communities, cultural practitioners, and relevant stakeholders ensured throughout the project cycle?</p>	<p><b>Ind 1:</b> Local communities and relevant stakeholders are consulted before the design of the programme (through surveys/ questionnaires, focus groups etc).</p> <p><b>Ind 2:</b> Local communities and relevant stakeholders are consulted throughout the implementation of the programme.</p> <p><b>Ind 3:</b> Local communities and relevant stakeholders are encouraged to give feedback throughout the implementation the programme.</p> <p><b>Ind 4:</b> Local communities and relevant stakeholders are given the appropriate means to express their views in their own language.</p> <p><b>Ind 5:</b> Safe spaces for consultations with beneficiaries are foreseen.</p> <p><b>Ind 6:</b> A needs analysis and/or baseline study undertaken prior to the programme implementation is contrasted with findings post-programme.</p>

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p><b>F. FAIR AND ETHICAL MONITORING &amp; EVALUATION PRACTICES</b></p> <p>This dimension looks into how monitoring and evaluation practices of cultural programmes within development cooperation practices align with fairness, ethical considerations, and sustainability principles.</p>	
<p>Are M&amp;E frameworks and evidence collection methodologies culturally sensitive?</p>	<p><b>Ind 1:</b> Consultants knowledgeable of the local context (and preferably locals) participate actively in the M&amp;E design and implementation.</p> <p><b>Ind 2:</b> M&amp;E methodologies are adapted to the language of the beneficiaries and stakeholders consulted.</p> <p><b>Ind 3:</b> The analysis of evaluation findings of the programme takes place with the involvement of relevant communities and local stakeholders.</p> <p><b>Ind 4:</b> Women, youth and other vulnerable groups are empowered to contribute to M&amp;E frameworks.</p>
<p>Are M&amp;E practices empowering local communities and mindful of power relations?</p>	<p><b>Ind 1:</b> Beneficiaries contribute to the co-creation of evaluation frameworks and methodologies.</p> <p><b>Ind 2:</b> Local evaluators and local experts are fairly remunerated for sharing their professional and expert knowledge.</p> <p><b>Ind 3:</b> Evaluation results are shared with local communities and contrasted with them.</p> <p><b>Ind 4:</b> The long-term impact of programmes and legacy is planned with the involvement of relevant communities and local stakeholders.</p>
<p>Is M&amp;E related information transparent and accessible to all stakeholders?</p>	<p><b>Ind 1:</b> Evaluation results are shared in the local language.</p> <p><b>Ind 2:</b> Evaluation results are communicated to beneficiaries.</p> <p><b>Ind 3:</b> Evaluation results are publicly available.</p> <p><b>Ind 4:</b> Evaluation methodologies used are in line with international and local data protection regulations.</p> <p><b>Ind 5:</b> Evaluation methodologies are triangulated (various methodologies are used).</p>

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
<p><b>G. COMMUNICATION, LEARNING AND LONG-TERM IMPACT</b></p> <p>This dimension explores the effective communication channels to foster transparency, collaboration, and learning among stakeholders in culture and development programmes and interventions. It also looks into the adaptability and flexibility required when designing interventions in culture and development contexts and encourages the consideration of long-term impacts of cultural initiatives, fostering sustainability and resilience within communities.</p>	
<p>Are communication channels effective in fostering collaboration and learning?</p>	<p><b>Ind 1:</b> Locally relevant communication methods are identified and used.</p> <p><b>Ind 2:</b> Communication channels are mutually fed by programme team and beneficiaries where possible.</p> <p><b>Ind 3:</b> Communication language is adapted to local context.</p> <p><b>Ind 4:</b> Programme progress is shared with programme team and beneficiaries when relevant.</p> <p><b>Ind 5:</b> Final reports are shared with all stakeholders involved and feedback is sought before final version.</p>
<p>Are interventions flexible to respond to unforeseen situations/ influences from local context developments?</p>	<p><b>Ind 1:</b> Staff is trained and prepared to adapt to unforeseen situations.</p> <p><b>Ind 2:</b> Emphasis is put on process and not only on outcomes to avoid disappointments.</p> <p><b>Ind 3:</b> Failure is recognised and embraced as a learning opportunity.</p>
<p>Is the learning ensured in project design and implementation?</p>	<p><b>Ind 1:</b> Reports of previous interventions are available for review before designing new programmes.</p> <p><b>Ind 2:</b> Presentations for sharing programme results and learning are foreseen and contribute to organisational learning.</p> <p><b>Ind 3:</b> Constructive feedback is collected from colleagues on how to improve programmes.</p> <p><b>Ind 4:</b> Final reports are adequately stored and easily accessed by colleagues who might need them.</p>

GUIDING QUESTIONS	INDICATORS (TO WHAT EXTENT DO RESPECTIVE PROGRAMMES CONTRIBUTE TO THESE)
Is the long-term impact captured?	<p><b>Ind 1:</b> Evaluation is commissioned in a considerably long-term moment to capture long-term impacts (at least 3 years post-programme, if possible).</p> <p><b>Ind 2:</b> Mechanism for ongoing communication and relationships with the various beneficiaries and stakeholders are established and maintained throughout time.</p> <p><b>Ind 3:</b> Participation of beneficiaries and partners in long-term impact evaluation is foreseen, built into agreements and/or remunerated when possible.</p>

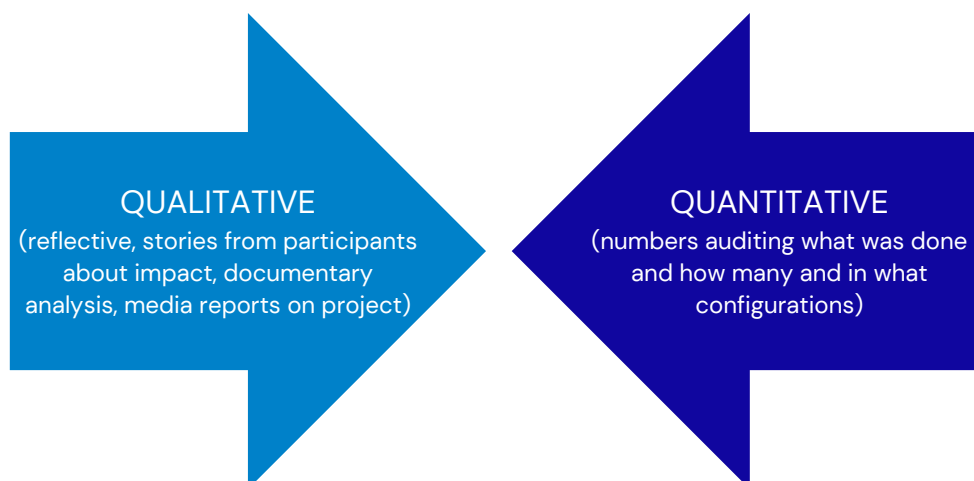
Table 4: Learning indicators





# 7. QUANTITATIVE & QUALITATIVE METHODS

It is important to have a mixed methods approach to data collection with a balance between quantitative and qualitative methods. In this section we present in a table format different approaches, methods and tools for those responsible for monitoring and evaluating programmes in development and culture. Since very often the indicators are difficult to answer on a Yes / No basis, the PN could use a gradation or scale of three levels (such as Emerging/ Developing/ Advanced), which would need to be filled in through self-assessment.



While quantitative methods require more precision and ought to be selected for those indicators asking for numbers or statistics, many of the qualitative methods can be used for monitoring of quality and impact of selected programmes and projects, the choice lies with the PN Members and their implementing partners. PN Members will only use those which are contextually relevant to the task/ activity under consideration or the nature of the project or programme.

## QUANTITATIVE

Quantitative methods measure the amount or value of inputs or resources available. Quantitative indicators have numerical value, are measures of quantity such as programme budget/number of staff (input), number and type of activities implemented(process), number/percentage of people involved, trained (output) compared to the baseline research before the programme. (Adapted from DEVEX).

<b>GENERAL METHODS</b>	<b>POTENTIAL CULTURE SPECIFIC MEASURES</b>
<ul style="list-style-type: none"> <li>-Baseline research, post programme evidence.</li> <li>-Statistics of different groupings included in different activities of programmes.</li> <li>-Official numbers from national statistics, service providers, registrations of businesses.</li> <li>-Amount of financial investment (grants, subsidies, investment) available.</li> <li>-Quantitative consultations (surveys).</li> <li>-Social media analytics, etc.</li> </ul>	<ul style="list-style-type: none"> <li>-Number of policies to facilitate access for diverse population groups.</li> <li>- Number of programmes focused on appreciation of cultural values and cultural diversity.</li> <li>-Number of programmes on artistic/ creative freedom/targeting SDGs</li> <li>-Number of visitors, tourists from official records and percentage increase in number of visitors, tourists from official records.</li> <li>-Number of new employment opportunities created, new businesses formed, and percentage increase in income growth.</li> <li>-Number of opportunities post training (incubation, coaching, mentoring, work, internships) before and after programmes, etc.</li> </ul>

*Table 5: Quantitative indicators*

## QUALITATIVE

Qualitative indicator reflects people's judgement, opinions, perceptions and attitudes of a given situation or subjects. They measure performance relative to given standards and norms. They are intended to measure the "quality" of the input, process and output of the program. The term "quality" can mean different things depending on the context. The term refers to a perceived improvement in the implementation of the program. (Adapted from DEVEX).

### GENERAL METHODS

- Storytelling (written, or in audio format or film format.
- Reflections.
- Collection of podcasts (basically audio interviews, statements from participants, beneficiaries, community).
- Photography/ videography
- Quotations (from interviews, observations).
- Qualitative consultations (diaries, interviews, focus groups...).
- Perception surveys.
- Audience interviews.
- Lists of people involved in programme with specialised knowledges (with their bios).
- Documentary evidence.
- Media reports (about the project/ programme).
- Official reports, etc.

### POTENTIAL CULTURE SPECIFIC MEASURES

- Description of demographics of groupings involved in programme.
- Description (backed up by photography) of geographic spaces.
- Description of ways of inclusion of diverse groupings.
- Description of measures to ensure greater diversity (including impact of measures).
- Descriptions of educational programmes that meet various SDGs (climate, poverty, employment opportunities, peace building etc).
- Information about how training was used in their work through surveys/ interviews of focus groups.
- Lists of each target group and description of how they were involved.
- Surveys with participants assessing emotional well-being before and after the programmes.
- Identification/ description of civil society groups involved in programmes.
- Description of mechanisms to enable effective participation in decision making of programmes.
- List of individuals and communities involved in the production of culture through the programme.
- Review of previous experiences in the intervention context, etc.
- Audience interviews.

*Table 6: Qualitative indicators*

PN Members should look for synergies for data already collected/requested by funders and also to find new, innovative and inclusive methods.

To support the choice of which method to use, the glossary below provides a further non-exhaustive list of (mostly) **qualitative methods**.

TERM	EXPLANATION
<p><b>BASELINE STUDY</b></p>	<p>Typically, a baseline study is done prior to an intervention. A baseline study could take a number of different forms such as a needs analysis conducted with the intended beneficiaries noting the existing conditions where change is needed; a mapping study of the status quo at the beginning of the programme; an in-depth scoping of the local context reflecting on the needs of people, beneficiaries in the affected community. Baseline studies are useful to capture attitudinal change or to provide, at the end of the programme, a correlation (even if not directly or solely as a result of) between a programme intervention and the change observed.</p>
<p><b>AUDIENCE INTERVIEWS</b></p>	<p>Interviews written or oral with audience Members immediately after a performance, exhibition or visit.</p>
<p><b>COMMUNITY MAPS</b></p>	<p>Community mapping is a process of identifying and cataloguing who is doing what in a given geographical area. It allows us to identify key stakeholders, learn about currently available services, pinpoint gaps in services, and facilitate collaboration (Better Care Network). See <a href="#">Comprehensive Guide for Community Mapping</a>. It can be used as well to assess gentrification risks from upgrading urban (historic) centres.</p>

TERM	EXPLANATION
CULTURAL PARTICIPATION SURVEY	<p>The requirement for a cultural participation survey is primarily driven by a broad-based social policy perspective, and it concentrates on measuring the extent of people’s engagement (audience, performer, artist) in a wide range of cultural activities. The UNESCO Handbook on Cultural Participation (2012) provides observations and suggestions about when and how to use cultural participation surveys. The handbook offers some useful recommendations for the use of cultural participation surveys. These include:</p> <ul style="list-style-type: none"> <li>• It is essential to acknowledge the complex and multifaceted nature of cultural participation, with reference to a number of fields, not just limited to ‘culture’ and related policies.</li> <li>• It is recommended that any definition of cultural activities included in a survey is openly discussed with specialists from different fields, including statisticians, experts in qualitative research and sociologists.</li> </ul> <p>So far as resources and constraints allow, it is recommended that information about cultural participation is collected regularly. Cultural participation surveys should not be one-off exercises but part of a body of regularly updated information about the general population, upon which consistent (not just cultural) policies can be built.</p>
DESCRIPTION	<p>A description of a space, infrastructure, type of training, creative practice or dialogue would include an accurate representation of the object described and could include photographs, maps, lists of people, video of the process or narrative account of the process or event, international exchange programme/visits, etc. It is typically an objective account.</p>
DIALOGUE	<p>A written or spoken exchange of views between two or more people for the purpose of exploring a subject, deciding an issue or creating better mutual understanding and overcoming misconceptions (EUNIC, Not a Toolkit: fair collaboration).</p>

TERM	EXPLANATION
DOCUMENTARY EVIDENCE	This includes any reports (reviewing annual reports, briefing documents, project documents, minutes of meetings, workshop notes) as well as official documents such as policies, legislation, regulations
FOCUS GROUPS	A focus group interview is an interview with a small group of people on a specific topic. "The power of focus groups resides in their being focused" (Patton 2002:388). These are sometimes framed as "discussions" rather than interviews, with a discussion "moderator." Alternatively, the focus group is "a form of data collection whereby the researcher convenes a small group of people having similar attributes, experiences, or 'focus' and leads the group in a nondirective manner. The objective is to surface the perspectives of the people in the group with as minimal influence by the researcher as possible" (Yin 2016:336).
GENDER DIMENSION	When measuring jobs/occupations, data disaggregation is preferable to collecting data only on women/vulnerable groups (to avoid gender-stereotyping).
KIRKPATRICK MODEL	This refers to four levels of training evaluation consisting of Reaction, Learning, Behaviour and Results. It includes relevance of skills for professional careers, application of skills, recommendation / satisfaction.
LONG-TERM IMPACT ASSESSMENT	Long term impact assessments (occurring up to 3-5 years post the programme) require a commitment to working with, and if necessary, providing capacity (and resources) to local experts and/or evaluators. <u>Mathematica</u> argues that international development programmes are designed to make lasting and positive improvement. To understand whether a program creates sustained impacts, impact evaluations must have a longer time horizon. With a growing number of available impact evaluations and new data technologies that make credible ex post evaluations possible, the opportunities to measure development outcomes over a longer horizon are expanding.

TERM	EXPLANATION
MEDIA REPORTS	Reports in the written, online or social media platforms that speak about the project/ programme
META-ANALYSIS	A technique where rather than conducting new research with participants, the researchers examine the results of several studies that have already been conducted.
OFFICIAL FIGURES/ NUMBERS/ DOCUMENTATION	This refers to numbers recorded by the government and documented. This could include employment figures, statistics on poverty or education enrolment, demographics, new business creation, investments in infrastructure and so on. Official documents include policies, legislation, regulations, urban plans, management plans, annual reports, integration of curricula in national and international frameworks, and so on.
PARTICIPATORY	A participatory approach is one in which everyone who has a stake in the intervention has a voice, either in person or by representation (EUNIC Not a Toolkit). What is needed for participants, local communities, beneficiaries and stakeholders to fully participate and what methods are employed to ensure that their participation is robust. This includes facilitating access to the programme for previously marginalised groups or disengaged communities in both urban and rural settings, with the result of opportunities for increased exchange and dialogue.
PERCEPTION SURVEYS	Surveys with participants assessing on a scale (1-5 for example) any response such as emotional well-being before or after the programme; assessing response to training effectiveness; assessing public awareness of the impact of climate change; belief that individual or collective action to combat climate change are possible; satisfaction of the programme process, to alumni and trainees and so on.

PODCASTS	Audio interviews. Statements from participants, beneficiaries or community Members. Asking these stakeholders to prepare a podcast (voice note) about an aspect of the programme. It can also be an interview with the participant. It is a method of gathering, preserving, and interpreting the voices and memories of people, communities, and participants in events.
QUALITATIVE METHODS	Interviews, focus groups, reflections, stories from participants about impact, documentary analysis, media reports on project/programmes, podcasts, videography, storytelling, perception surveys.
QUANTITATIVE METHODS	Numbers auditing what was done, who participated, in what configurations, etc.
QUOTATION	Extract of phrase, collection of sentences in the author's words from interviews, observations, focus groups, podcasts, reflections or videography/ film.
REFLECTIONS	The participant, beneficiary or any other stakeholder is asked to use self-reflection and writing to explore personal experiences and connect this reflection to wider cultural, political, and social meanings and understandings related to the programme.
STORYTELLING	An approach that focuses attention on the potential of stories to give meaning to people's lives and that treats data as stories. In practice, this often means eliciting lived experiences (what happened, how it made people feel, whether change has occurred, how people will take these learnings with them) from participants in semi-structured interview sessions. These can be in written format, in audio or videography/ film format. <b>Digital Storytelling</b> is a recognised method with more information available on the <a href="#">Folk Tales platform</a> which is a user-friendly platform for organisations to gather qualitative data through video storytelling.
VIDEOGRAPHY/ FILM	Similar to a podcast but using moving images. Could be done by the participants or in an interview setting.

Table 7: Methods that can be used for monitoring and evaluation by PN Members



# 8. CONCLUDING COMMENTS

This guide for the Practitioners Network provides a common framework for the measurement, monitoring and evaluation of the impact of culture and development cooperation programmes and projects.

## NOT A BINDING FRAMEWORK

Practitioners' Network Members currently have monitoring and evaluation frameworks of their programmes and projects. The objective was not to create a one-size-fits-all framework, but rather an attempt to **find a unifying set of guiding indicators** that could position culture in development cooperation and demonstrate the impact of culture and cultural initiatives in these programmes. The collaborative process between the Practitioners Network Members and the research team was to reflect and find common understanding and approaches to show the value of their work in culture programmes and projects in achieving wider developmental goals.

## COLLECTIVE ACTION AND PRACTICES

The research has initiated **dialogue and a reflection** within the PN's thematic working group on culture and development. It has sparked reflections internally within individual organisations as well as within the PN Network on how they approach their work on culture in the wider development framework. However, testing the proposed set of indicators on real programmes and projects, individually and as a group, would be the next step to advancing the dialogue and reflection.

## TOWARDS A COMMUNITY OF PRACTICE

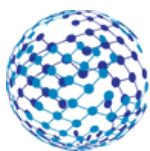
To continue developing the proposed set of indicators with other PN Network Members, a deeper understanding and reflection on work processes is needed. The goal should be to create a learning environment rather than a purely evaluative one within the Network. This process will potentially involve sharing methodologies, approaches, and internal inquiries, thereby fostering a **community of practice**.

# 9. ABOUT THE EXPERTS TEAM

**AVRIL JOFFE** is UNESCO Chair in Cultural Entrepreneurship and Policy at the University of the Witwatersrand in Johannesburg, South Africa. She is an economic sociologist with independent professional research experience in the field of cultural policy, culture and development, the cultural economy and teaching and learning of cultural policy and management. Avril works in the intersection of academia and practice in fields such as culture in urban life, culture and the cultural economy in realising a just and sustainable development, fairness in international cultural cooperation, decent work and the rights and status of artists and cultural professionals as well as teaching pedagogy for post graduate studies in the cultural economy. Avril is an active Member of UNESCO's Panel of Experts for Cultural Policy and Governance, the Global Creative Economy Council, the International Cultural Relations Research Alliance and serves on the external international advisory panel for the Horizon Europe programme IN SITU - Place-based innovation of cultural and creative industries in non-urban areas coordinated by the Centre for Social Studies at the University of Coimbra, Portugal. Recent public facing research relates to 'Informality and the cultural economy in the Global South' with GCEC Members supported by the British Council, the 'Not a Toolkit' for EUNIC's Fair Collaboration project, 'Promoting Decent Work for the African Cultural and Creative Economy' for the ILO, and 'China's Institutional Cultural Engagement in Africa' for the National Institute of Humanities and Social Sciences (South Africa) and Ifa (Germany).

**LINA KIRJAZOVAITE** is a practitioner and researcher in the field of culture and cultural relations and a co-founder of an emerging think-tank Culture Policy Room. With over 15 years of professional experience, including positions at the University of Siena, the EU National Institutes for Culture (EUNIC), and the British Council, Lina has been working with policy development in the areas of culture, cultural and creative industries, culture and development, peace and security and foreign affairs. Building upon her Network among cultural professionals, academics, and policymakers, she aims to bridge the gap between policy and practice. Lina is pursuing a PhD in Political Science on the role of Culture for Peace and Security at the Brussels School of Governance (VUB) and is a Fulbright-Schuman Fellow at the University of Southern California. Lina has published on topics related to the role of culture in international relations and is interested in the potential of the role of culture in times of war and addressing wider global challenges.

**DR. MATINA MAGKOU** is a cultural and creative industry and cultural policy researcher and consultant. She is an Associated Researcher at the SIC.Lab Méditerranée of the University Côte d'Azur in France. Matina holds a PhD in Leisure, Communication and Culture from the University of Deusto. Her thesis focused on the evaluation of international cultural cooperation projects, with a focus on the EuroArab region. Her expertise lies on creative spaces, cultural and creative industries, cultural relations and cultural policies. For the last fifteen years, she has also been working as a freelance consultant with cultural Networks and organisations evaluating projects, facilitating learning processes and project managing complex projects. As part of her consulting projects, she has worked on the development of a toolkit for fair cultural relations for EUNIC (2022), the evaluation of cultural Networks (KEYCHANGE, European Theatre Convention, and ENCATC) and cultural cooperation projects (MUSICAIRE, Culture@WorkAfrica, and STARTS-Cultural Exchange for the Goethe-Institut) among others.



**Practitioners' Network**  
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