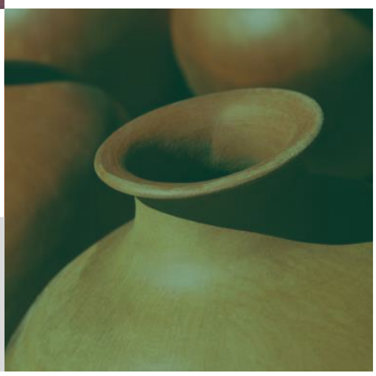
ERS
Research & Consultancy

BRITISH COUNCIL

Department for Culture Media & Sport

Cultural Protection Fund Evaluation Toolkit

2023



This Toolkit has been produced by ERS Ltd, with support from the British Council's Cultural Protection Fund Team and 2022-23 grantees.

What to expect within this toolkit

This toolkit has been produced for 2022-23 grantees of the Cultural Protection Fund (CPF) to help you to plan you how you to evaluate your CPF projects.

This Evaluation Toolkit offers a detailed look into how to approach the different stages of evaluation whilst carrying out your Cultural Protection Fund project. It will provide you with theoretical and practical guidance to complete a successful evaluation. The toolkit provides a manual for evaluating your projects, with guidance on research tool design provided in section 4.2 and example templates offered within the appendices.

1 About the Cultural Protection Fund

Volunteers on site at the Old (British) Governor's Headquarters Complex © Daw'an Mud Brick Architecture Foundation

British Council's **Cultural Protection Fund (CPF)**, in partnership with the UK's Department for Culture Media and Sport (DCMS), supports efforts to keep cultural heritage sites and objects safe, as well as the recording, conservation and restoration of heritage. The CPF is a fund that supports efforts to protect cultural heritage at risk. It aims to help create sustainable opportunities for economic and social development through building capacity to foster, safeguard and promote cultural heritage.

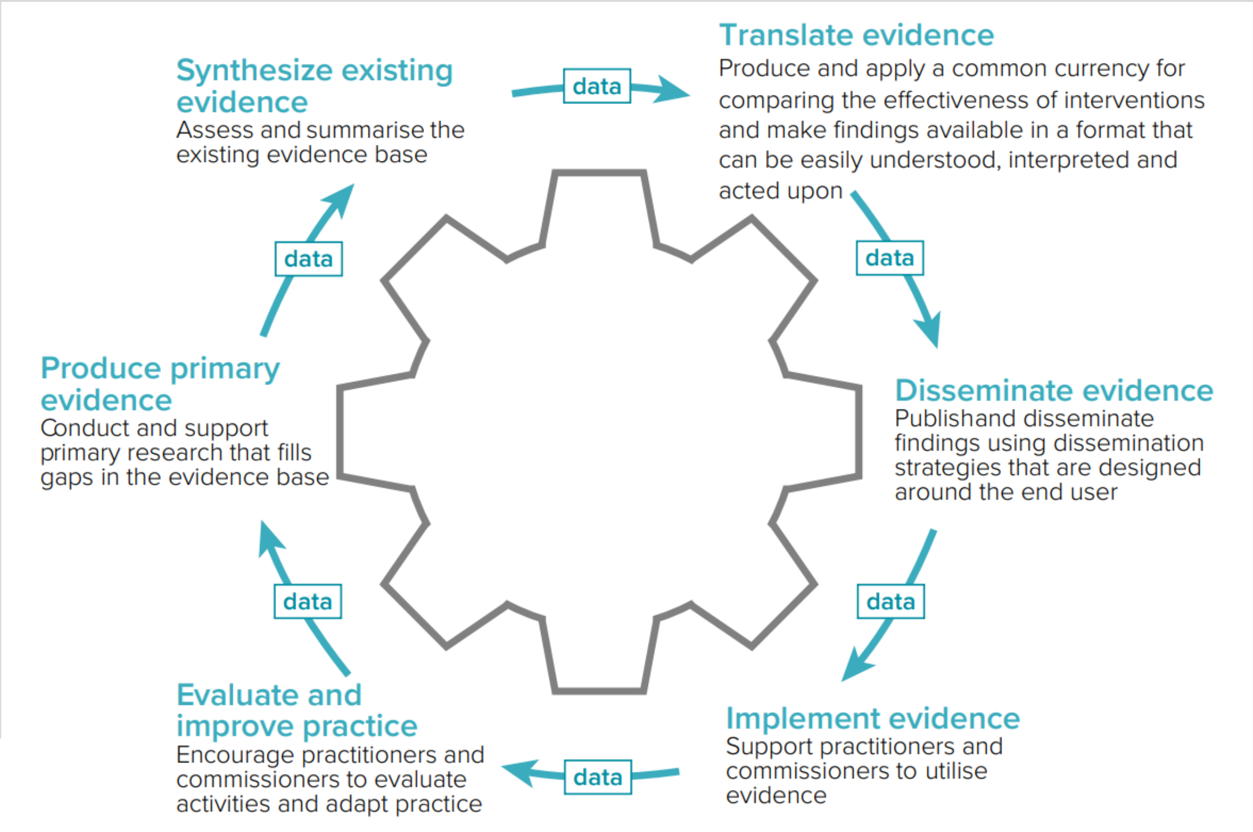
The outcomes of the CPF are:

- **Outcome 1: Heritage** – **1)** Cultural heritage at risk is safeguarded for future generations **2)** Cultural heritage at risk is better managed and prepared for potential threats. **3)** Local organisations and communities have increased capacity and/or resilience to care for and protect cultural heritage.
- **Outcome 2: Society** – **4)** Local people have developed skills, potentially leading to increased professional or other opportunities. **5)** The profile of people engaging with cultural heritage is more diverse with respect to gender imbalances, age, ability, sexuality, ethnicity and social/religious background where appropriate. **6)** Local communities have a better understanding of their cultural heritage and value it more. **7)** Local communities have played a more active role in protecting their cultural heritage or sharing it with others, potentially leading to increased social cohesion and a greater sense of well-being. **8)** The local area is enhanced for the benefit of communities and visitors.
- **Outcome 3: Economy** – **9)** The local economy has been diversified.

1.1 What Works Approach

Evaluating CPF activity and funded projects is an important part of the British Council's What Works International Cultural Heritage Protection Approach. It aims to support better outcomes for cultural heritage protection and local communities by bringing the best available evidence and learning to practitioners and other decision makers across the international sector. The United Nations Sustainable Development Goals[1] (SDGs) align with heritage protection and are a key focus within the What Works Approach. For more information on how the SDGs might link to CPF granted projects, see **Appendix A.1**.

Figure 1.1: Based on the UK Cabinet Office: What Works Centres' areas of activity



By sharing and translating informed research, decision-making approaches, best practices, and lessons learnt, a What Works Approach aims to promote further collaboration, contributing to more coordinated impact across the cultural heritage protection and development sectors. A diagram of the approach, showing how to use evidence, is shown in Figure 1.1 above.

The What Works Approach to International Cultural Heritage Protection has four overarching evidence themes:

- International Cultural Heritage Protection contribution to **Sustainable Development**
- International Cultural Heritage Protection responding to **Climate Change**
- International Cultural Heritage Protection through **Cultural Relations Approach**
- Developing approaches to evaluating and researching international heritage protection **(explore and test evaluation research methods)**

The What Works Approach is centred around: improved access to high quality usable evidence & learning in cultural heritage protection; increased motivation to use evidence; improved capability to use evidence well; and increased opportunities to use evidence in decision-making.

[1] UN Sustainable Development Goals: sdgs.un.org/goals

2 Introduction to evaluation for CPF Grantees

2.1 What is evaluation?

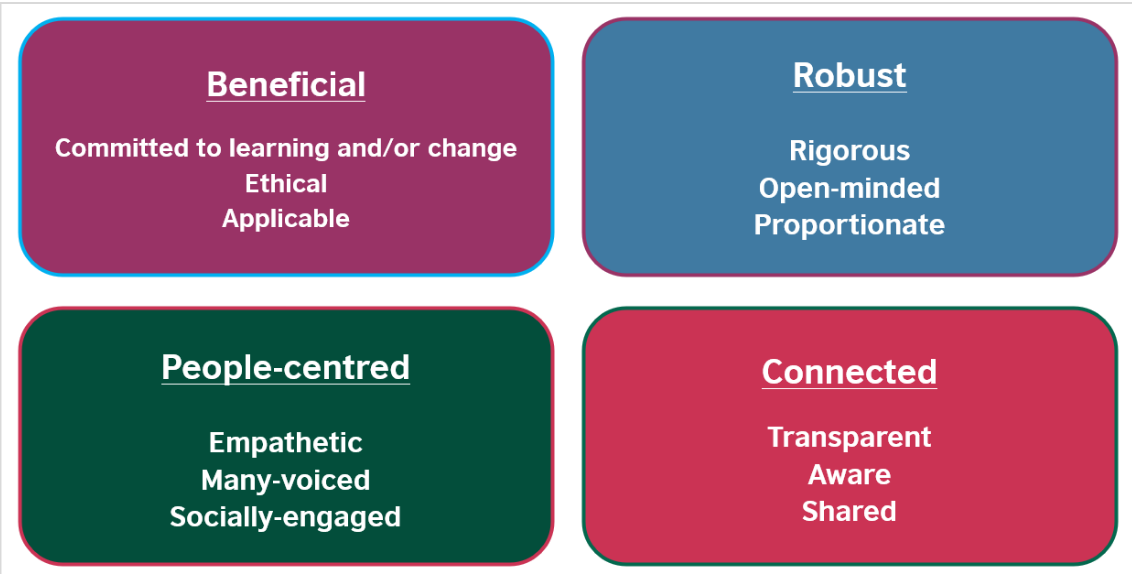
Evaluation is a process of learning about your project and evidencing what it has done or achieved. It is a useful way to find out information and answer questions such as:

- Have the aims of a project been met?
- What and who has the project changed? What is the impact?
- What caused this change to happen? What made the most or least difference?
- Has the project spent the money in the right way?
- What has been learnt?
- What went well? What are the areas of best practice?
- What were the challenges? How were these overcome?

Evaluation often involves a systematic and intentional process of gathering and analysing data in order to provide evidence-based findings. As evaluations are evidence-based, they can inform practical decision making for policies, interventions, and programmes. Delivery partners, stakeholders, and participants can be consulted and collaborated with during the process to ensure the evaluation covers significant topics of discussion.

In 2021, the Centre for Cultural Value set out 12 Evaluation principles[2]. These are based on the values that cultural evaluators, organisations, practitioners and funders agree should inform evaluation within the heritage, arts and culture sectors. The values are categorised into four groups, as shown in Figure 2.1 below.

Figure 2.1: Adapted from the Centre for Cultural Value; the 12 Evaluation principles



Additional information on the Evaluation principles is included in **Appendix A.2.**

[2] Centre for Cultural Value Evaluation principles: culturalvalue.org.uk

2.2 Why evaluate?

The process of evaluation is important because it can:

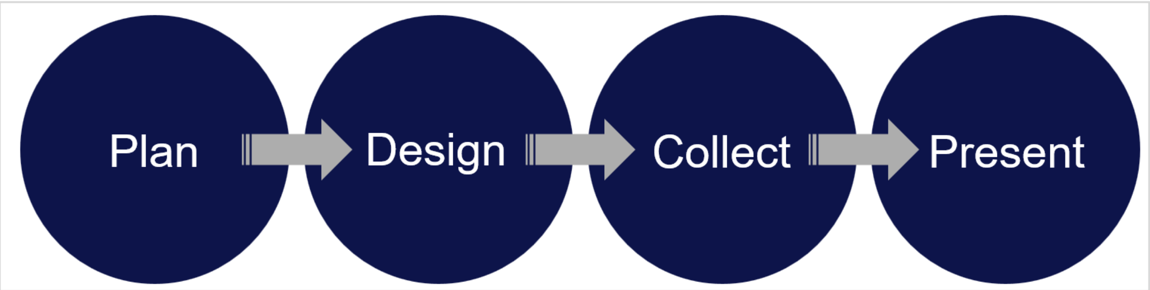
- Tells us how important the project is to audiences – internal and external
- Can highlight learning, and help to develop recommendations for improvement
- Can highlight best practice, what is working well
- Shows what difference the project has made – to who, what and how
- Can demonstrate to funders how their money has been spent and what difference the money has made
- Help to secure further funding and continue the project
- Help to improve legacy of the project and maximise its impacts

2.3 When do you evaluate?

Evaluating is an ongoing process. Ideally, planning for an evaluation should begin as early as possible and around the beginning of a project. The approach to an evaluation can be replanned and adapted throughout a project's delivery, depending on what works. Lessons learnt via the evaluation process can also be continually applied to delivery. It is important to not leave evaluation to the end of a project as it can be highly beneficial.

Figure 2.2 below shows the different stages of the evaluation process. The first stage, planning, comprises of developing a clear methodology. This is followed by design, which involves creating the research questions and tools to be used for the evaluation. The third stage involves collecting data from various sources using the research tools selected, and the final stage is presenting the data through reporting and presentations to the applicable audiences.

Figure 2.2: The different stages of evaluation



To accompany this toolkit, an **Evaluation Checklist** has been provided in **Appendix B**. Fill this out during your project's lifetime to ensure each stage of an evaluation is completed.

2.4 Who should evaluate your project?

Depending on a number of factors, you may decide to allocate an external and independent evaluator, or you may determine that leading your own evaluation is a better option.

The budget allocated for your evaluation is likely to differ compared to other CPF-granted projects. The resource allocated towards evaluation should be realistic, to ensure adequate planning and prioritisation. Commissioning an independent evaluator can be expensive, although conducting evaluation internally can be time consuming for project and delivery staff.

Bias is important to remember if you decide to conduct an evaluation internally. Whilst delivering a project, members of the project delivery team may find it difficult to evaluate and view the project from a different perspective. Deciding to commission an external evaluation may decrease the chance of bias, and may reduce the likelihood that only positive elements of the projects are focused upon.

2.4.1 How might you involve beneficiaries and communities in co-creating your evaluation?

You, (or an external evaluator if you decide to appoint one) may decide to involve beneficiaries, community members or stakeholders in your evaluation. The process of involving participants in the design of the evaluation is often called co-creation or co-production. Co-creating in evaluation means to share responsibility, authority and agency with others involved in the project, treating them as equal partners in their contributions. It assumes a ‘person-centred approach’ to evaluation.

Involving external participants in an evaluation can provide a number of benefits, including:

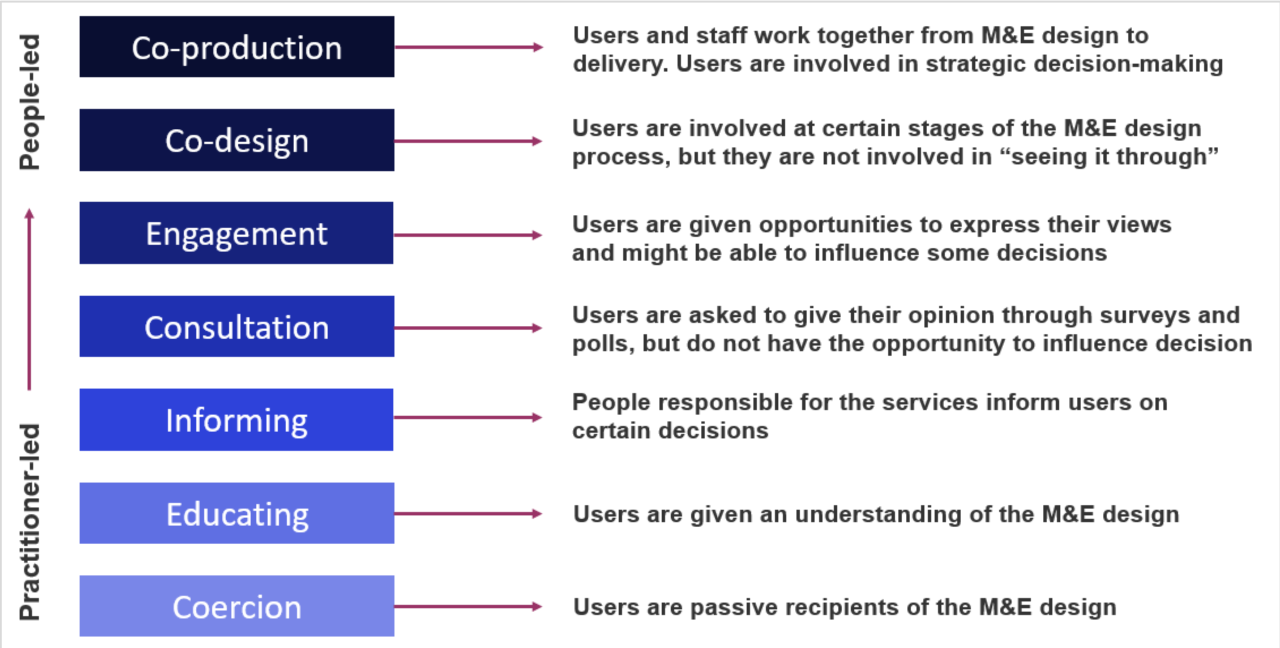
- Ensuring that the evaluation is **fair**[3] and reflects **the voices and impacts of beneficiaries** and communities, rather than professionals.
- Working with communities and beneficiaries to better understand what works in evidence gathering and reporting, ensuring it is led by those with lived experience. Creating findings that are more **relevant and useful** for beneficiaries and local communities.
- **Reducing the distance and separation** between funders, policy makers / decision makers, project leaders / staff, and communities with lived experience.
- **Building trust and deepening understanding of each other** – between community members, between communities, and between communities and funders.
- **Gaining interest and investment in projects** amongst beneficiaries and communities.
- Providing better understanding **of local realities** through the evaluation findings.
- Involving beneficiaries in **decision-making.**
- **Upskilling and building confidence** amongst participants.
- Learning for projects on how to **provide true benefits** for communities, **meet genuine need,** and create better approaches to project design/evaluation in the future.
- **Improving accountability or ownership** for beneficiaries involved in the evaluation.

To help demonstrate how participants can be involved in evaluation, the co-production ladder, shown overleaf in Figure 2.3, displays different levels of evaluation, from practitioner-led to people-led approaches. At the opposite end of the scale to co-production is coercion, which should be avoided at all costs when evaluating. It is important to remember that co-creation uses time and resource and should be given careful

[3] EUNIC: [Fair Collaboration in Cultural Relations]

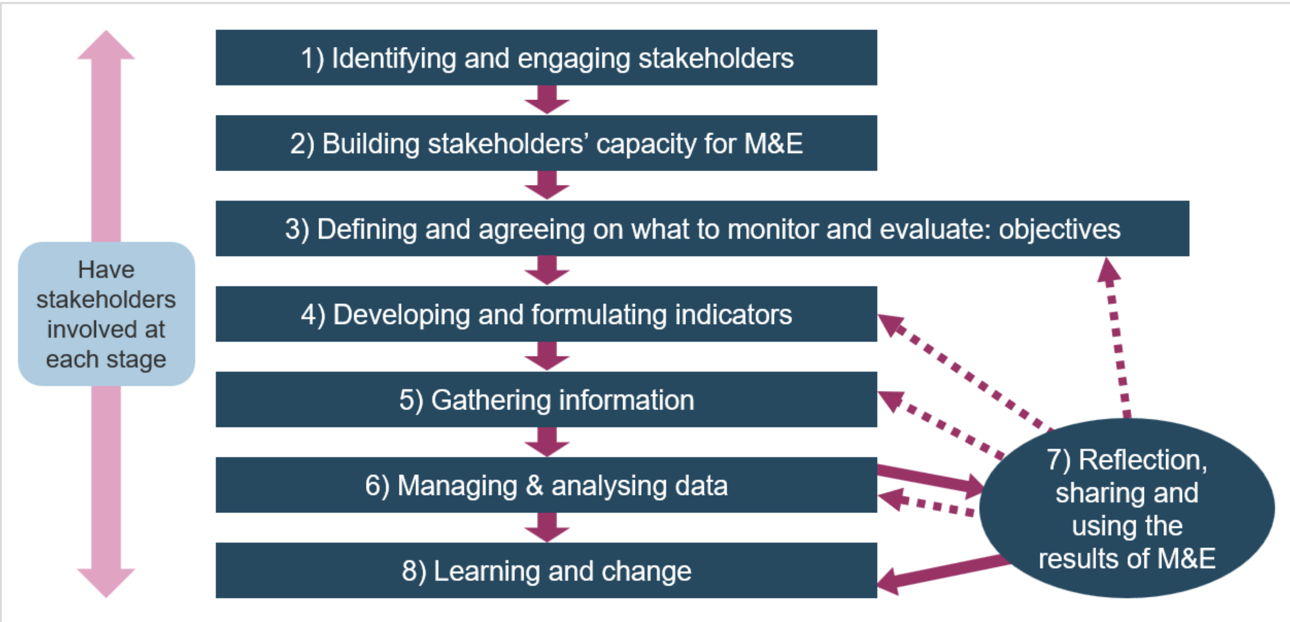
consideration when planning your approach. Depending on the level of resource you have, you may decide to involve participants in 'co-designing the evaluation, or 'engagement'. In any case, striving for co-production ensures quality and robustness alongside the long list of benefits detailed above.

Figure 1.3: Co-production ladder[4]



A model for involving participants in co-creation is presented below in Figure 2.4. This people centred process follows eight key steps. Each stage has been adapted and discussed in this section.

Figure 2.4: Stages in a people centred evaluation process[5]



[4] TSIC adapted from: https://www.thinklocalactpersonal.org.uk/assets/COPRODUCTION/Ladder-of-coproduction.pdf
[5] TSIC adapted from: The Community Based Participatory Monitoring and Evaluation (CB-PME) tool

Stage 1 – Identifying and engaging stakeholders

To maximise the opportunities for beneficiaries to be involved in creating and leading on the evaluation, a **suitable group of diverse participants should be appointed** to meet before the evaluation begins. This may be easier if you already have relationships with a set of participants or potential beneficiaries, or you may want to start developing new relationships. Identifying a diverse range of participants is important to provide added value and varying perspectives. Participants who have a deep understanding or have had the most involvement in your project are likely to be the most suitable to involve in co-creation.

Stage 2 – Building stakeholders' capacity for M&E

Whatever their role in evaluation, it is important that participants have the **tools, support, resources and knowledge** required to fulfil their role. Particularly, if you plan to involve them in multiple stages of evaluation, you will likely need to **set clear expectations** from the beginning, including the level of commitment required and what is expected of them. It will be necessary to ensure that all participants attend some level of training and/or upskilling, and are provided with any necessary tools, guidance, and ongoing support. At the end of this stage, **participants should feel confident in fulfilling their role.**

Stage 3 and 4 – Defining and agreeing upon what to monitor and evaluate, and developing and formulating indicators

This stage links to evaluation planning; you may decide to involve participants in the process of deciding what to evaluate. Holding peer review meetings and workshops with participants can be a great way to involve them in deciding what to monitor and evaluate, when, how, and why.

Stage 5 – Gathering information

Data collection methods are covered in section 4 of this toolkit, and you could potentially **involve participants in evidence gathering** no matter which methods you decide to use. As a guide, some of the research tools mentioned in section 4 are tried and tested 'participatory' methods, highlighting suggested ways participants can be successfully engaged in co-creation. In particular, co-creation can be achieved via use of: creative methods and documentation, such as photography; or, design and mapping methods such as most significant change, cultural probes, and ripple-effects mapping.

Stage 6-8 – Managing and analysing data, reflection, sharing and learning and change

Participants can also be involved in **analysis and reporting**. 'Emerging findings' workshops can be a great opportunity to meet with participants and **discuss any key themes or patterns** that have derived from the data collection phase. Conducting regular peer learning check-ins with participants are useful to co-create and shape the themes throughout the process. These meetings will allow for constructive exchanges and learning around evaluation approaches.

Sharing data with participants so that they can interpret it is also an option (see the 'most significant change' method in section 4, a tool that you might use for this part of the process). The process helps validate findings and prevent bias in evaluation. Participants may have less of a role in reporting, but you may decide to ask them for **comments or contributions** at the drafting stage.

Involving participants in **sharing of findings** can be a great way to ensure that the evaluation has more meaning, can help **drive change, and can be more emotive** for audiences to engage with. You may ask them to share the findings through their own networks, including on social media. Remember – the findings don't always need to be presented in a report. They can be summarised in short videos or leaflets that can be more easily shared.

2.4.1.1 What are the key principles to co-creation in evaluation?

There are a number of key principles and areas to consider when adopting a co-creation approach to evaluation.

- Ask participants what is important to them about the activity and what they would like to be considered, researched and measured.
- Treat responses as true from a certain viewpoint, even where you may disagree with what they are saying.
- Consider who is and isn't being made available for involvement in evaluation, and whose feedback is and isn't received.
- Proactively attempt to reach those not usually available. For example, review the scope set: is data collection inclusive of all activity strands delivered as part of your project?
- Provide alternative ways to engage with co-creation of the evaluation, data collection or analysis, so people can choose what they prefer.
- Give special consideration to responses which are outliers (rather than excluding them as 'exceptions'): consider if they are clues to perspectives otherwise being missed.
- Consider the potential impact of the evaluation process on participants' experience.

Further guidance on co-creation

For further practical guidance on the steps to take in integrating co-creation into your evaluation see 'How to co-create an evaluation'[6] by the Centre for Cultural Value. For additional information on how to include user voices to drive social change, see this report[7] by The Social Investment Consultancy (TSIC).

2.5 Taking an ethical approach to your evaluation

It is important to ensure that you take an ethical approach to your evaluation when involving participants. This includes ensuring that:

- You are not exploiting participants in anyway – for example, ensuring that you reimburse participants for their time and expenses.
- The evaluation provides benefits as defined by all major stakeholders (especially participants).
- You deliver the evaluation with integrity, and it is aligned with your own principles.
- You meet relevant ethical and professional standards throughout the evaluation process.

For more information on taking an ethical approach in evaluation, see the Social Research Association's website and ethics guidance document[8], including links to further resources on research ethics.

[6] Centre for Cultural Value; how to co-create an evaluation: culturehive.co.uk/wp-content/uploads/2021/10/How-to-co-create-evaluation.pdf
[7] TSICL Inclusion of User Voices in Social Change: Barriers and Opportunities: tsiconsultancy.com/wp-content/uploads/2019/05/TSIC-Report-Inclusion-of-user-voices-in-social-change.pdf
[8] SRA website; ethics guidance: the-sra.org.uk/SRA/SRA/Ethics/Research-Ethics-Guidance.aspx

3 Outputs, Outcomes, and Impacts

3.1 Introduction

Capturing and presenting the outcomes and impacts of a project is a crucial component of your evaluation. To put it simply, evaluation of outcomes and impacts provides evidence of **the difference that your project has made.**

When we look at outcomes and impacts in evaluation, we are not simply interested in what the project has *done*, but in looking at: **who and what** has been impacted by a project; **how and in what ways** it has made a difference; and, **what made the most (or the least) difference.**

Investigating the outcomes and impacts of your project has a number of advantages including:

- Funders and stakeholders often want to see the outcomes and impacts of the intervention, and whether their investment had made a difference as intended.
- You can understand what difference your project has made, and how this compared with what you expected.
- It can show an evidence-based need for you project. It can help you to publicise and present findings to potential funders to support the continuation of the project.
- Sharing learning from outcomes and impacts can support improvements for future activity and ultimately provide wider benefits.

Quite often there is confusion between **outputs, outcomes, and impacts.**

Outputs are generally number based (quantitative) evidence and are **a direct measure of project activity**. Outcomes and impacts may be qualitative or quantitative, and represent the achievements against project objectives; for example, this could be benefits to participants, or the preservation of a cultural asset.

Outcomes are **shorter-term**, while impacts are generally **broader and long-term**. Outcomes achieved can lead to impacts that may take a while to take effect. Below are three examples of the outputs, outcomes and impacts of different projects.

Delivering training sessions for local people

- The **outputs** could be the number of training sessions run, and the number of people trained.
- An **outcome** could be that local people have learnt x, y, and z about protecting local heritage.
- An **impact** could be that local people have used what they have learnt to set up an action group to influence others and campaign for change in heritage policy. Or, they may have progressed into higher education relating to cultural heritage to further their learning.

Involving local people to record artefacts

- The **outputs** could be the number of local people employed, the number of volunteers recruited, the number of records created.
- **Outcomes** could be that artefacts have been preserved or protected, and local people have learnt skills in using databases.
- **Impacts** could be that employment of local people has boosted the economy in the local area and raised the awareness of cultural heritage locally and nationally.

Restoring a historical museum

- The **outputs** could be the number of actions taken to restore or safeguard historical items, the number of people employed, the number of events or exhibitions held.
- An **outcome** could be that the exhibitions have led to people learning more about local heritage, leading to them valuing and caring for their local heritage.
- **Impacts** could be that tourism has boosted the economy in the local area, and people have furthered their education in cultural heritage.

3.2 Measuring heritage outcomes and value

Measuring heritage outcomes can be difficult, but there are a number of techniques and models that can be used to help. Consider which of these feels most helpful or relevant for your project.

3.2.1 Defining heritage

Before looking at how to measure and capture heritage, it's important to think about the definition of the word; what is 'heritage'? Many may not know the term 'heritage', and heritage may hold different meanings to different people. When evaluating, it may help to ask participants what heritage means to them before defining it. A definition of heritage to offer to participants could be:

> **"Heritage"** can mean lots of different things to different people. It can be anything from the past (from stories, values, traditions, buildings, to objects or landscapes) that is valued, and that people want to pass on to others living now or protect for future generations.

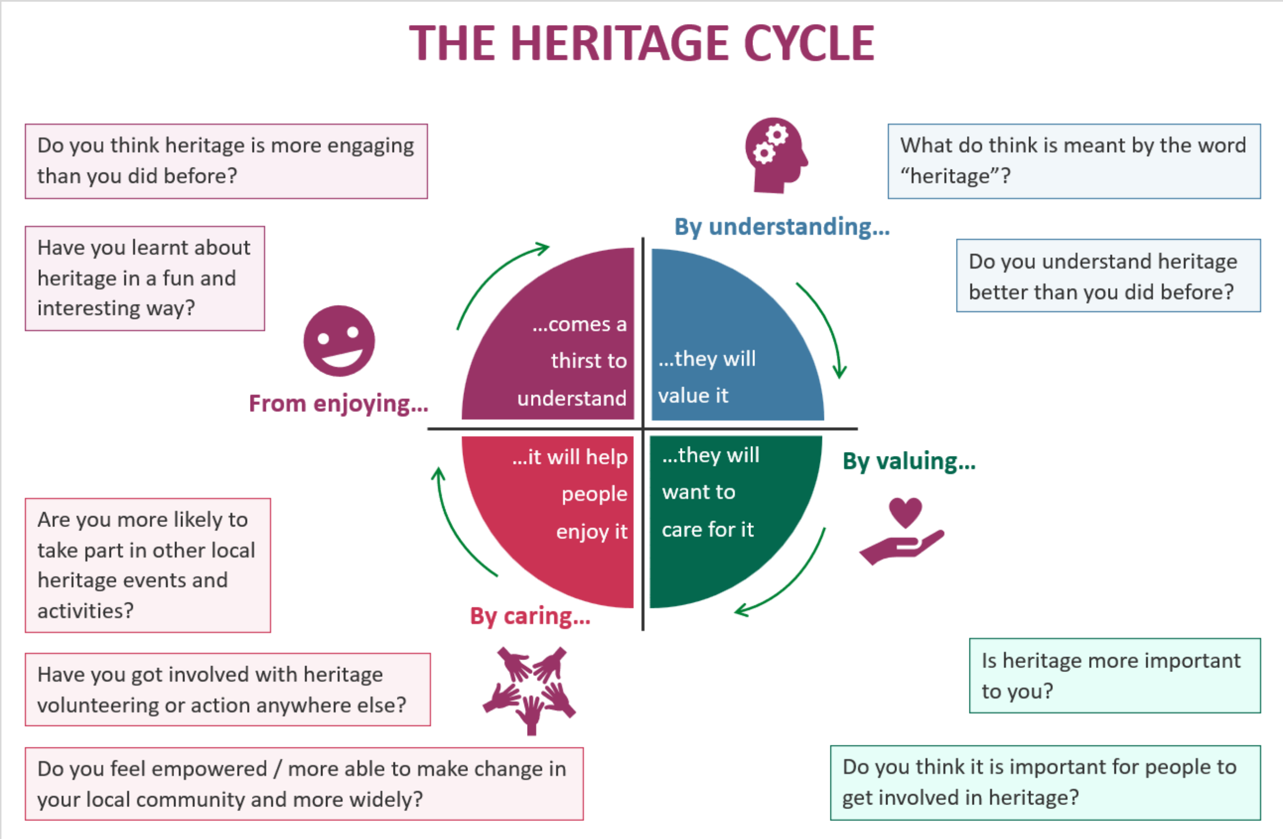
3.2.2 The heritage cycle

Created by Simon Thurley, the heritage cycle[9] is one useful approach that can help us understand heritage outcomes, according to how people interact with it. There are four phases in a heritage cycle, with outcomes able to be captured relating to any (or all) phases. The idea is that someone can enter the cycle at any stage. In evaluation, the model offers a supporting theory, suggesting that if someone has been shown to have learned something about heritage, they may also be more likely to understand it, value it, care for it, and enjoy it. This cycle can also be used as a basis for developing data collection tools and questions.

As an example, if someone enjoys cultural heritage, they are likely to want to understand more about it. If they understand more, they are more likely to value it, in turn, they are more likely to care for it. The cycle repeats, as if they care for it, they are more likely to enjoy it. Figure 3.1 overleaf shows a heritage cycle and includes some of the questions that you might ask participants.

[9] English Heritage – The First 21 Years: Into the Future, Our Strategy for 2005-2010, Simon Thurley (p.26 for heritage cycle): https://historicengland.org.uk/images-books/publications/conservation-bulletin-49/cb-49/

Figure 3.1: Based on Thurley's model: The Heritage Cycle



3.2.3 Measuring social and societal impacts

Heritage-focused projects have the ability to contribute significantly to society, communities, and individuals. Therefore, the social value of your projects can also be measured. This might include, for example, equality, diversity and inclusion (EDI) in heritage projects, improvements in confidence and well-being, and skills learnt by beneficiaries.

See section 4 on data collection for tools which can be used to measure social value, such as most significant change (4.3.1), and ripple effect mapping (4.3.3). Note that an example questionnaire to capture EDI data is included in **Appendix C.2**, and more standard research methods (4.2.1) are usually used to capture evidence relating to skills.

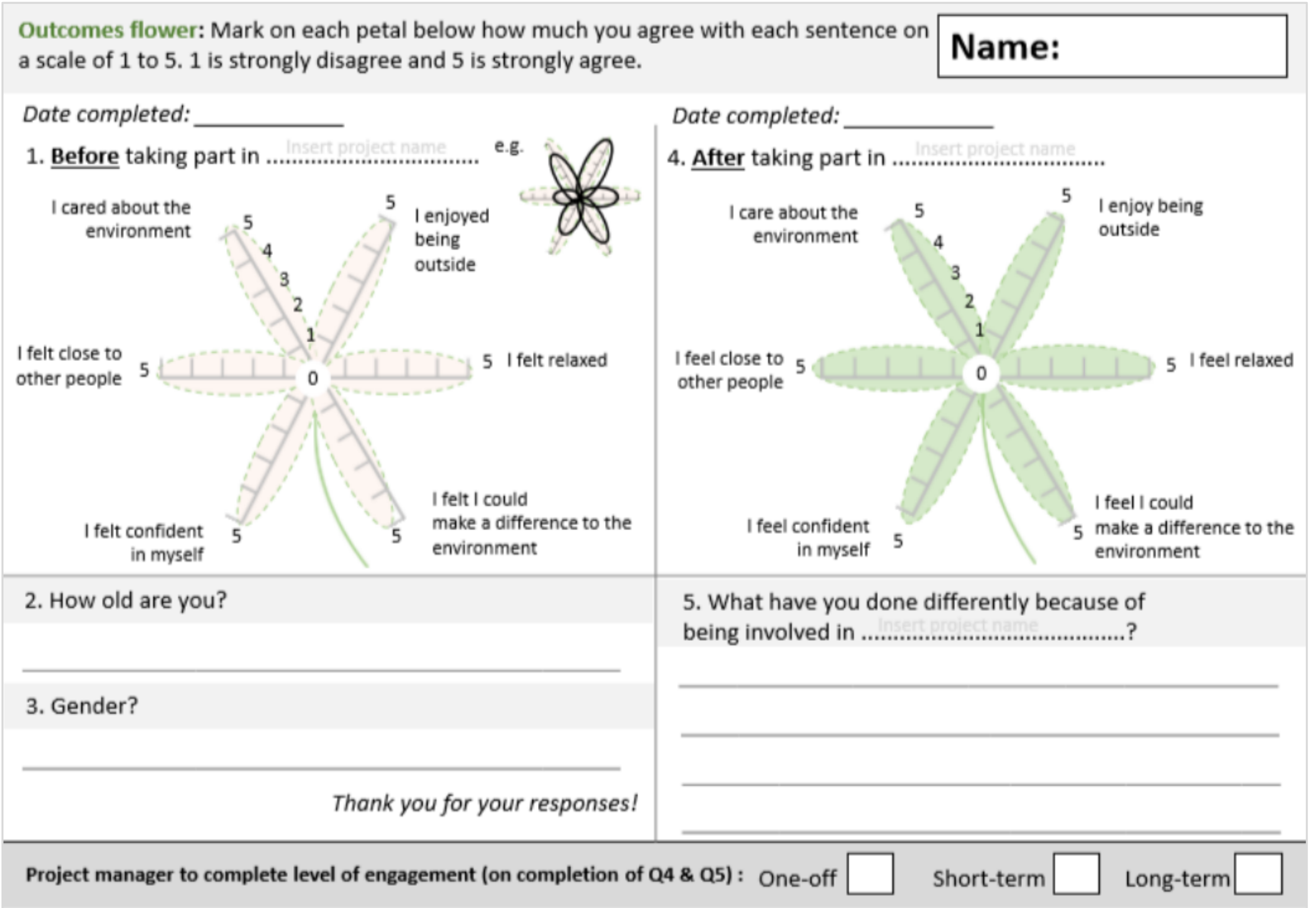
3.2.4 Wellbeing measures

Wellbeing change in participants can be measured in a number of areas, including enjoyment, confidence, physical health, quality of life, feeling closer to others, feeling relaxed, and feeling like they can make a difference.

There are a number of tools that you can use to record wellbeing. The Warwick-Edinburgh Mental Wellbeing Scale[10] is commonly used in research, as is The Happiness Pulse Tool[11]. You may decide to design simple, bespoke tools to suit the aims of your project, or the key research questions you have. An example of this is the outcomes flower in Figure 3.2 overleaf, a simple tool developed by ERS to capture baseline data and outcomes from young people.

[10] Warwick-Edinburgh Mental Wellbeing Scales tool: warwick.ac.uk/fac/sci/med/research/platform/wemwbs/
[11] The Happiness Tool: happinesspulse.org/

Figure 3.2: Outcomes flower


Outcomes flower: Mark on each petal below how much you agree with each sentence on a scale of 1 to 5. 1 is strongly disagree and 5 is strongly agree.

Name:

Date completed: ____________

1. **Before** taking part in ....Insert project name.................. e.g.

2. How old are you?

____

3. Gender?

____

Thank you for your responses!

Date completed: ____________

4. **After** taking part in ....Insert project name..................

5. What have you done differently because of being involved in ....Insert project name..................?

____

____

____

____

Project manager to complete level of engagement (on completion of Q4 & Q5) : One-off ☐ Short-term ☐ Long-term ☐

3.3 Economic impact

Evidencing economic impact is also important, as it can quantify the financial and market benefits generated as a result of your project. It can help your project team, funders and stakeholders to see that the project is money well spent in economic terms.

To calculate the economic impact of an intervention, ideally, a number of key measures should be captured depending on the type of project. These can include:

- The income generated by the intervention – including tourist spend and further funding.
- Willingness to pay: where appropriate to do so, this is carried out by asking people about their willingness to pay for a free cultural attraction. There is now an array of sources valuing willingness to pay. These are catalogued in one database by the Department for Culture, Media and Sport [12].
- Wider land value and house price increases.

Additionality is the 'value added' by the intervention and sums up its 'real' economic impact. Adjustments must be made to the measures listed above to allow for additionality and to provide a more genuine calculation. These include considering the outputs that would accrue to third parties outside of the target

[12] Culture and Heritage Capital Evidence Bank – Economic Value Databases, DCMS, 2020: [Culture and Heritage Capital Evidence Bank. ods (live.com)]

area, and the number of visitors who would have visited the local area and generated economic impact regardless of the intervention. Official guidance has been published on how to fully assess additionality[13].

Multipliers can be used to multiply original spending and can help to calculate economic impact. This assesses the wider spending of tourists on things such as accommodation and restaurants. A multiplier could be standardised or tailored depending on the type of project and the geographical and economic scope of the project and the local area.

Conducting an accurate economic impact assessment is not necessarily an easy task for a person who is not trained to do so to carry out, and so should be treated with caution. It can also be difficult to assess what would have happened if the intervention had not taken place. However, certain calculations can give a clearer reflection of net economic impact and can help to show the true value of an intervention.

[13] Additionality Guide, English Partnerships, 2008: Additionality Guide (publishing.service.gov.uk)

4 Data Collection

4.1.1 Introduction

When collecting data for your evaluation, it is important to consider which research methods are best to use for your project. This section provides guidance on a number of different methods, including standard and creative approaches. It concludes by reflecting on several factors that need to be considered when choosing and tailoring research methods for your project evaluation.

4.1.2 Mixed-method approach

Using mixed methods in evaluating is an effective approach to take in evaluating your projects, as it produces **quantitative** and **qualitative** data.

This comprehensive approach ensures that any weaknesses that come from using one type of method are offset and **increases the validity and credibility of findings**. Not only can the quantitative data provide statistics and figures useful for reporting, but the qualitative data can provide further richness and understanding. For example, you can find out *the meaning* of impacts the project has had on participants, *how* their behaviour has changed, and *why* they have continued to be associated with the project.

Qualitative research methods can be categorised into the following categories:

- **Conversation-based tools** (e.g., interviews, focus groups).
- **Mapping tools** (e.g., ripple effect maps, network maps, walking tours).
- **Participative tools** (e.g., storytelling, most significant change).
- **Visual tools** (e.g., photography).
- **Experimental tools** (e.g., cultural probes, card visualisations).

These methods produce mainly non-numerical information that is descriptive with the aim to understand opinions, concepts, and characteristics.

Quantitative research methods produce numerical data that is quantifiable i.e., data that can be counted or measured. Most quantitative methods can be categorised into: **surveys; polling; rating scales; and cost-benefit analysis.**

4.1.3 Cross-cutting themes

Cross-cutting themes are additional areas that intersect across projects. For your project, these may relate to **gender; age; disability; sexuality; ethnicity; and/or social/religious background.**

Generally, it is good practice to collect data to check you are reaching the desired range of people and communities. Collection of these categories can be integrated into the research methods you choose for your project via a questionnaire or monitoring data. A snapshot can be taken to ensure a representative sample of people take part in the evaluation. This will show how diverse the project has been, how representative it is of certain groups, and can help to reflect on what your project can do to improve its inclusivity. It is worth noting that for certain projects, **collecting this kind of data may be highly sensitive, and should be carefully considered during your evaluation.**

4.2 Research methods

The following pages cover a 'deep dive' description of four **'standard'** and three **'creative'** research methods. Each page will take a closer look at what the method can be used for, how it may be designed, along with its pros and cons. In **Appendices C-G**, you will find templates with example questions and further guidance, which can be adapted for your individual projects.

The **standard** research methods are those conducted by evaluators on a regular basis. They can be applied to almost any type of project to acquire data needed for an evaluation. Alternatively, the **creative** methods allow for visual tools to be used and are more likely to be appeal to a wider range of learning styles. They can make the evaluation process more enjoyable, engaging, and accessible to those who might struggle to complete a survey or express their thoughts through verbal methods. A glossary of **additional** methods is also provided to provide guidance on research techniques.

4.2.1 Deep dive: standard research methods

	Surveys
What is it? Who could you engage with?	Surveys are a way of gathering information from any group of individuals by asking them a set of questions. Event attendees, training participants, community members, volunteers, employees, visitors/tourists, and local people can be asked to fill out a survey.
How to design?	A survey is usually made up of a mixture of quick-to-answer rating scales and open-ended text boxes. Stakeholders may be consulted to understand the best questions to ask. A comprehensive survey may be structured by including questions on: ▪ participants involvement in the project ▪ satisfaction and quality of experience ▪ delivery of the project, and what has worked well ▪ outcomes and impacts ▪ challenges and suggestions for improvements
How to use? How can you capture high quality data and boost responses?	Surveys can be distributed on paper or in e-survey formats via links. The former is an efficient way of collecting data on-site or in person or for those without access to IT, whereas the latter can give people with access to IT the opportunity to complete the survey at a different time. Prompting participants to complete can help increase the response rate.
Advantages	▪ Both quantitative and qualitative data can be yielded from surveys. ▪ Easy to put together and administer for researchers. ▪ Surveys can be distributed to a vast number of participants, and breadth of data can be captured. ▪ It is a fairly inexpensive research method. ▪ Respondents can remain anonymous to the project team. ▪ Different types of questions can be included. For example – ranking, Likert scales, rating scales, single choice, multiple choice, close-ended, open-ended, image choice, slider (effective on e-surveys), dropdown (effective on e-surveys), files upload (effective on e-surveys). ▪ E-surveys can be conducted remotely so geography does not have to be a limiting factor. ▪ E-surveys can be made mobile friendly so individuals can access them from almost anywhere if they have a network connection. ▪ Questions are standardised so the analysis will be easier than data from a range of different questions.
Disadvantages	▪ If using e-surveys, a paid subscription to a website may be needed. ▪ Data is likely to lack rich and detailed qualitative answers may not allow for a lot of explanation from participants. ▪ The researcher will not be present so there won't be a chance for questions to be clarified or explained.
	An example survey template can be found in Appendix C

One-to-one interviewing

What is it? Who could you engage with?	One-to-one interviews are a way to gather information from an individual by asking a set of questions. Project and delivery staff, event attendees, training participants, community members, volunteers, employees, and local people can be asked for an interview.
How to design?	An example template for a semi-structured interview is provided in Appendix C but will need adapting based on the participants involvement in the project. The structure of questions will be similar to those in a survey (see above), but will contain less rating scales, and include more prompts to encourage more depth in answers.
How to use? How can you capture high quality data and boost responses?	One-to-one interviews can be conducted face-to-face, over the phone, or using online video calling software. It helps if the researcher has some knowledge of the participants background and involvement in the project before the interview. The researcher should build some rapport with the participant, gain trust, and support them to feel comfortable. The researcher should use written questions as a guide, but maintain flexibility of the wording for a semi-structured interview approach, prompting for more detail to collect more comprehensive answers.
Advantages	▪ Answers will generally be more detailed, comprehensive and tailored to the participants individual story, journey and situation. ▪ Where individuals have access to IT, the option of interviewing over the phone or via online video calling allows a greater geographical reach and may allow for more participants to be interviewed. ▪ If the reasons for gathering data are made clear, along with how it will be used, the interviewee may be more likely to share their honest opinions and thoughts on the project.
Disadvantages	▪ Lack of anonymity could affect the honestly in answers of some interviewees, particularly if being interviewed by an internal staff member. ▪ Due to time and travel, face-to-face interviews can be an expensive mode of research. ▪ The sample size will be limited as it depends on how many people are available to conduct interviews. ▪ Data entry will be recorded manually by the researcher, impacting time and cost. ▪ The quality of the data yielded will depend on the ability of the researcher. Researcher bias might also affect the interview.
An example interview template can be found in Appendix D	

Focus groups

What is it? Who could you engage with?	Focus groups are a way of gathering information from a group of individuals by asking them a set of questions. Training participants, community members, volunteers, employees, and locals can be asked to join a focus group.
How to design?	The key to a successful focus group is keeping a shortlist of broad questions written and expanding on each question with prompts during the focus group. The broad questions may loosely align with those covered in a 121 interview, but it is suggested that for an hour focus group, roughly five questions are enough. The questions should be written in order of importance, to allow for the possibility that the discussion takes longer than expected.
How to use? How can you capture high quality data and boost responses?	One-to-one interviews can be conducted face-to-face or using online video calling software. The researcher can prompt for more detail and understand the attendees' backgrounds and similarities/differences in opinion during the session. It is worth encouraging discussion between focus group attendees; ideally, there should be between three to six attendees so that there are enough people present for dialogue between attendees, but not too many that some do get the chance to speak as much as others.
Advantages	▪ Answers will generally be more comprehensive and tailored to the attendees' situations. ▪ The option of organising the session via online video calling allows a greater geographical reach. ▪ There is the option to take place virtually or in-person. ▪ If the reasons for gathering data are made clear, along with how it will be used, attendees may be more likely to share their honest opinions and thoughts on the project.
Disadvantages	▪ Lack of anonymity could affect the answers of some attendees. ▪ Due to time and travel, face-to-face focus groups can be an expensive mode of research. ▪ Data entry will be recorded manually by the researcher, impacting time and cost. ▪ The quality of the data yielded will depend on the ability of the researcher in conducting successful focus groups. Researcher bias might also affect the interview. ▪ Attendees who think differently might be less likely to voice their opinion or disagree in a group of people, compared to talking with a researcher one-to-one.

An example focus group template can be found in Appendix E

Case studies	
What is it?	Case studies are a way to showcase and place focus on someone or something in association with your project e.g., an individual, small group, or site. They are a useful tool for exploring the effect and influence of an intervention. For a case study on an individual, data recorded from an interview can be used, whereas for studies on sites, data from observations or several interviews can be used to show the reader impact.
How to design?	Structure a case study by beginning with an introduction to the focus of the case study. Continue by explaining what effect the project has had on the focus, and end by mentioning any learning that has been recognised by individuals involved. Ideally, the length of a case study should be no longer than a page. The layout should be considered, with visuals and subheadings being utilised.
How to use?	Case studies can be included within the evaluation report, and also distributed and used to promote the project and its outcomes. They can help with trying to secure further funding and be great ways to show outcomes and impacts on individuals and sites in a succinct way.
Advantages	▪ More than one research method can be used to create a case study e.g., interviews, focus groups, observations, etc. ▪ It is a visually appealing and accessible form of displaying information. ▪ The costs of reviewing data can be minimal, making this an inexpensive method.
Disadvantages	▪ Case studies cannot generally be applied to the wider population as they are about a certain individual, group, or site. They highlight the uniqueness of the project's effect. ▪ Although they can be written to be anonymous, depending on the level of detail, it may be easy to work out the individual or group the case study is referring to, effecting confidentiality. ▪ Researcher bias might affect the way the case study is written and the skew of the narrative.
An example case study template can be found in Appendix F	

Whispers of Change

The Whispers of Change[14] tool has been developed by the Cultural Protection Fund team as a way to measure change and evidence progress by answering a set list of questions. These include where the 'whisper of change' came from, what organisation the person adding the change works for, what activity brought about the change, and which CPF outcome the change is related to.

The Europeana Narrative Builder Canvas

The Narrative Builder Canvas[15] from the Europeana Foundation is a useful method to summarise the key points from a workshop / training session. The attendees, location, main findings, pros and cons, conclusions and next steps can all be noted.

[14] Template produced by British Council available here: https://www.dropbox.com/scl/fi/dzplchew0pfdl1abpcgn7/TOOL-K-DICE-Capturing-Whispers-of-change-V2.0-03-12-2018.docx?dl=0&rlkey=zvrbxhd36a6gl3qm0kjpc6h8r

[15] Example and template produced by the Europeana Foundation available here: https://pro.europeana.eu/files/Europeana_Professional/Impact/Impact%20playbook/Europeana%20Impact%20Playbook%20narrative%20builder%20canvas.pdf

4.2.2 Deep dive: creative research methods and documentation

Photography	
What is it? Who could you engage with?	Photography methods involves asking participants to take photos of things that they relate to the project. Participants could be provided with a list of questions or categories to take photos of, or they may decide to take photos of things that hold meaning to them, or to tell their individual story / journey through the project. After the photos are taken, participants will have the chance to explain each photo and tell their story in a group, individually, or in writing. This method can easily be used by training participants, volunteers, employees, as well as project staff or stakeholders.
How to design?	Create a briefing or guidance document for participants. Either write categories which participants are to take photographs of or set up a working group with participants to establish categories. Design a facilitation plan for the follow up group discussion.
How to use? How can you capture high quality data and boost responses?	Once suitable participants are recruited to take part, they will be briefed on what is involved in taking part, either in a group or individually. A tailored approach must be adopted in the level of support offered to participants, as some may need more guidance than others. Categories can be set either in co-creation with external participants or by the evaluating team. Categories might link closely to the objectives set for your project. Participants could be asked to take photos of things that relate to the project such as things they enjoyed most, found challenging or difficult, made a difference to the local area/community, made a difference to them, and worked well overall. Participants will be given equipment needed to take photos and given a timescale to complete the task. They will then be invited to bring their photographs (ideally) to a group of other participants to talk about their journey. During the follow up discussion, the photographs could be grouped together in themes led by participants themselves with the support of a facilitator. If the themes relate to intended objectives, the participants could use this as a basis to conduct analysis of the data.
Advantages	▪ Easy to co create with beneficiaries/communities. Could be used in conjunction with most significant change method (see below). ▪ Participants voices can be heard fully, and they are 'in charge' of setting outcomes – they can share stories of meaning. ▪ Participants can use the photos to describe their journey and feelings rather than words – collects rich and meaningful data. ▪ It is accessible for all levels of abilities (with participants being able to use phones) and can overcome language or cultural barriers.
Disadvantages	▪ Training and ongoing support needed, which depending on the participants can be time and resource intensive. ▪ Good quality facilitation would be required in order for relevant key themes to be drawn and useable maps.
An example of photography facilitation can be found in Appendix G	

	Film / video diaries
What is it? Who could you engage with?	Using film can be an interactive way of gathering evidence. It involves asking participants to record videos relating to the project. This could be of themselves talking about their involvement in the project (video diaries).
How to design?	Ensure participants are clear on what the objectives of the filming are. If they are clear on aims, you are more likely to receive data that can be used for the evaluation. Participants will need to know that their film will need to illustrate a clear message. Create a guidance document so participants know what they should and should not be filming.
How to use? How can you capture high quality data and boost responses?	The quality of what will be recorded depends on participants' understanding of why they are filming and what it will be used for. It is important to highlight that extended pieces of film will be difficult and time-consuming for researchers to analyse. For a video diary-type film, prompts can be set in advance for participants to record themselves answering. They can film themselves answering questions from the privacy of their homes or whilst touring a site to use their surroundings to supplement their answers. Individuals can film themselves answering questions at the beginning of the project, and then answer the same questions at the end. Researchers can then compare responses to see what has changed and why. To improve the quality of data, a tripod or mini tripod should be used to steady the camera.
Advantages	▪ Film can give participants ownership over data collection (co-creation – see below). ▪ If participants do not own mobile phones or tech / devices are unavailable, digital camcorders could be used instead. ▪ Participants who respond better to this interactive method can take part in the evaluation if they are not comfortable with other methods of data collection. ▪ It is less intrusive, and individuals are less likely to modify their behaviour in awareness to being observed (the observer effect can be avoided). ▪ Body language and non-verbal cues can be viewed and analysed by researchers retrospectively in more detail, compared to during interviews and focus groups.
Disadvantages	▪ Training and ongoing support needed, which depending on the participants can be time and resource intensive. ▪ Tech will be needed to ensure high quality film is recorded that can be used as evidence – participants who use their own devices to record film will need to find a way to transfer files to the project team. ▪ There are additional data management / storage concerns with large files.

	Audio
What is it? Who could you engage with?	Using audio can be a unique way of gathering evidence. Depending on your project, you may decide this is an appropriate method of data collection. It can entail asking participants to record a song or instrumental piece about their involvement and experience with the project. This method can easily be used by training volunteers and employees.
How to design?	Ensure participants are clear on what the objectives of the audio are. If they are clear on aims, you are more likely to receive data that can be used for the evaluation. Participants will need to know that their audio will need to illustrate a clear message. Create a guidance document so participants know what they should and should not be recording. The audio will need to demonstrate something to the listener.
How to use? How can you capture high quality data and boost responses?	The quality of what will be recorded depends on participants' understanding of why they are recording audio for the evaluation. It is important to highlight that extended pieces of audio will be difficult and time-consuming for researchers to analyse. Prompts can be set in advance for participants to consider before composing and recording their audio. The method can be completed by individuals or by groups. Performances can be organised to give people a sense of ownership over the data they are sharing with evaluators/the project team.
Advantages	▪ Audio can give participants ownership over data collection (co-creation – see below). ▪ If participants do not own mobile phones or tech / devices are unavailable, dictaphones/voice recorders could be used instead. ▪ Participants who respond better to this interactive method can take part in the evaluation if they are not comfortable with other methods of data collection.
Disadvantages	▪ Training and ongoing support needed, which depending on the participants can be time and resource intensive. ▪ Tech will be needed to ensure high quality film is recorded that can be used as evidence – participants who use their own devices to record film will need to find a way to transfer files to the project team. ▪ There are additional data management/storage concerns with large files. ▪ This form of data is difficult to analyse as it can be more subjective for researchers.

Folktales

As a CPF grantee, you will have access to Folktale, a digital storytelling platform for evaluation and communication teams to collect, analyse, and synthesise unfiltered stories from diverse voices[16].

The tool can be used to help you as an evaluator to listen to diverse perspectives, discover the experiences and sentiments of community members, synthesise large volumes of stories into key issues and themes, understand what matters most, and learn how to improve. Folktale can be used to document participant experiences by collecting their feedback and reflections, explore local context, observe change over time, and verify field activities.

[16] Contact the British Council team to register and gain free access to the Folktale platform. More information on the tool can be found at https://www.folktale.io/

4.2.3 Glossary: additional methods

Method	What is it and how to use?	The evidence it may yield?	Pros	Cons
Walking tours	A semi-structured, open-ended interview that takes place 'on the move' with physical surroundings being a prompt for participants to discuss experiences and involvement.	Photos, notes, and/or voice recorder files.	- Can give detailed responses specific to sites where applicable. - Different types of evidence can be taken during an observation (photos, quotes, impromptu interviews etc).	- Can be time-consuming for researchers to analyse the different types of data collected during the tour, retrospectively – data will have to be sorted after the tour e.g., quotes will have to be written down verbatim at a later time after listening back to recordings. - Tours will have to be organised in advanced to ensure there are enough people present and that a 'route' is planned by the researcher, with H&S taken into consideration. - Accessibility - Security concerns
Observations	Observe sessions and take notes of participations engagement and learning e.g., a training session/workshop. - Provide a guide on what to include in photos, what the photos need to tell viewers, and what they are intended to show. Emphasise that clear images should be taken..	Before and after photos, testimonials, personal stories – showing change.	- An inexpensive research method. - Different types of evidence can be taken during an observation (photos, quotes, impromptu interviews etc).	- Observer effect may affect data. - If taking photos, need to think about photo permissions, labels, and captioning (including location and date) when reporting to ensure appropriate permissions are in place.
Art (drawing / painting)	Ask participants to draw something in response to a question, e.g., themselves or a site at different points of the project.	Art could facilitate conversation around change and progression.	- Can be used where language is a barrier and/or where people are illiterate or articulate - Can yield more emotive responses compared to text.	- Time-consuming research method. - Can be difficult to analyse – subjective to researcher. - Cost of materials. - Interpretation around images and art produced.
Online platforms / social media	- Blogs – e.g., upload photos, videos, sound clips of sessions.	The ongoing thoughts and experiences of	- Easy to set up and administer. - Inexpensive.	- Requires an internet/network connection.

	- Facebook – write a comment, others can react with emojis and share their thoughts. These can then be recorded and analysed in a spreadsheet. - Instagram/Facebook – live videos of tours and talks could be shared. Reactions and comments could also be recorded and saved to analyse.	participants can be shared in an informal way.	- Can reach a wide audience. - Accessibility.	- Would need monitoring to ensure platforms are being used for their research purpose and not being abused in any way.
WhatsApp diaries / chat log	Set up a WhatsApp group with participants with a researcher as a mediator/group admin.	The ongoing thoughts and experiences of participants can be shared in an informal way.	- Easy to set up and administer. - An inexpensive research method. - Accessibility.	- Requires an internet/network connection. - Would need monitoring to ensure platforms are being used for their research purpose and not being abused in any way.
Speaking with community elders	Speaking to elders in the community who may be able to share insights other cannot. Essentially interviews with a specific group.	Qualitative data not available anywhere else.	- Gain some unique insights into the local community e.g., development over time, links to past, temporal aspects, etc.	- Depending on the location, translators may be needed to assist with interviews. - Local customs / social conventions need to be considered e.g., gender of interviewer / interviewee.

4.3 Participatory methods

The methods outlined in 4.2.1, 4.2.2 and 4.2.3 can be classed as participatory methods. They facilitate co-creation within your evaluation and encourage sustainable approach to learning where project staff, stakeholder and the community can benefit from taking part. The following three sections outline how participatory methods can be further categorised into the following types: most significant change; cultural probe; and ripple-effects mapping.

4.3.1 Most significant change (MSC)

The process for the MSC method involves selecting personal stories or ‘personal accounts of change’ and involving participants in selecting which of these stories are the most significant. After this stage, the values held by individuals in the stories are discussed by participants and stakeholders. It is focused on the process of learning what diverse individuals and groups value, and what they believe to be significant change.

Those with different involvement in the project can be engaged in the process including beneficiaries, communities, and stakeholders. It collects qualitative information about impacts but can also clarify what the values held by different individuals and groups are. This can provide participant led findings in evaluation.

4.3.2 Cultural probes

Self-documentation is at the centre of a cultural probes method. Beneficiaries or community group members are provided with resources and tools which could include things such as a diary, coloured pens, site maps, postcards, and/or a camera. Participants will then use the tools to document their story over a set period. It is necessary for project staff to set non-leading guiding questions, support participants through the process, follow up with participants to probe on the evidence collected, and later analyse the data.

The cultural probe method requires a certain level of instruction by the project team to ensure that the evidence collected is useful to the evaluation. When successful, the method can provide intimate details about diverse participants experiences with minimal input from professionals during the evidence gathering process.

4.3.3 Ripple-effects mapping (REM)

The main aim of a ripple effect mapping method is to identify outcomes of a project (both intended and unintended). This is achieved through a group interview, where participants take part in group mind mapping, and produce visual maps on a timeline. Beneficiaries and community groups can be involved in this method.

To complete REM, participants will essentially map out the activities of the project, then what came out of those activities as a result, in other words, the outcomes. Further probing questions will lead to the ripples of further impact from activities and outcomes referenced. It can also work backwards. When an outcome is identified, participants can be questioned on what made the outcome happen.

REM can be useful when trying to understand complicated projects and activities, breaking them down into small pieces. It can also be helpful in allowing those with lived experience to explain their personal journey through the project to professionals and describe the different stages from their perspective.

More information on participatory methods can be found in **Appendix A.3**.

© Everyday Democracy

4.4 Considerations

Tailoring research methods

All of the above research methods will need to be adapted to your specific projects. To achieve the most from your data collection phase, **tailor methods to your context and region.** This will ensure you are using the most appropriate approaches for the participants you are working with. Some methods will be better for some groups compared to others. It is also important to be aware that however tailored, research methods will always have limitations and disadvantages. Whilst evaluating, acknowledge the limitations of your methodology and results.

Context

It can be challenging trying to collect **honest feedback** from participants at times. Sometimes this can depend on the context and culture of the country you are working in. To help capture honest information, the aims of the evaluation along with what the data will be used for, can be explained clearly to participants to aid in their understanding of why they are asked what they are.

Data protection and storage

It is necessary to consider **General Data Protection Regulation (GDPR)** and ethics when collecting data from various sources. Has the appropriate consent been received to obtain and record data? The researcher present during data collection will be aware of who has participated in the evaluation but to further protect their identity, it is good practice to anonymise data where you can. As you are collecting data, you will need a **safe and secure** place to store the evidence you have collected. Try to save data to a consolidated place which is only accessible to those who are conducting the research and part of the project team. Further information on GDPR in linked in section 5.2.1.

Connectivity

With many projects taking place in different countries across the Middle East and North Africa (MENA) region, it can be a challenge to gather data in **remote or challenging landscapes, in geographically spread communities, and where the internet/network connection is lacking**. There are methods in 4.2.1, 4.2.2, and 4.2.3 which can be used without a network connection for those who come across this issue, along with notes on alternative pieces of equipment which could be used to capture information.

Inclusivity

As mentioned in section 4.1.3, it can be useful to ask questions around gender, age, disability, sexuality, ethnicity, and/or social/religious background during the data collection phase. It is also important to think about themes like **gender, age, and disability** when collecting data. Where appropriate and suitable, it might be necessary to factor in the needs of the participants you are collecting data from (Do the participants need accessibility requirements? If you are working with young people, is your content age-appropriate?) You may also need to factor in the context of where you're working (What is socially accepted within the country your project is located?) Not only is it key to ask questions around the cross-cutting themes, it is important to actively work to produce representative samples of the area that do not exclude certain groups.

The counterfactual

When collecting data, it is worth acknowledging what might have happened in the **absence of your project** (the counterfactual). What can be attributed to your project's work? What would have happened if your project would not have gone ahead? It is worth asking these questions when using most research methods to understand the project's impact.

5 Analysis and Reporting

5.1 Introduction on analysis

Once you have gathered the data from your various research methods, it is worth thinking about how to analyse the data collected. When working with both quantitative and qualitative data, different methods of analysis will be needed. You will have collected an abundance of different types of data so choosing the most appropriate methods will make the process much easier.

5.2 How to analyse?

As mentioned before, you will have ideally collected both quantitative and qualitative data. Quantitative data can be analysed using formulae and spreadsheets. The use of graphs and charts can help visualise what the data is supposed to tell the viewer. For qualitative data, responses to the same questions can be gathered and analysed together. This thematic coding could be completed using software to help with time management. An example of free software that could be used is QDA Miner Lite. This is a free service that can be downloaded onto any computer and used to group qualitative data together so that themes can be easily identified when there are multiple sources e.g., interview transcripts, focus group notes etc.

Not all the data that you will have gathered may be useful evidence for your evaluation; if a certain research method has not gone to plan and yielded sufficient evidence, then the decision can be made to exclude this from the evaluation. However, it is important to note that data and feedback that you might not have expected to collect should not be excluded if it is negative or not aligning with project aims. To avoid further bias and to help ensure the evaluation fairly reflect the voices of participants, see section 2.4.1 on participant involvement in analysis, specifically stages 6-8 in the process.

5.2.1 How to store data?

As you collate data during your project's lifetime, you will undoubtedly accumulate a lot of evidence. As mentioned in section 4.4, this evidence will need to be stored in a suitable and secure way to ensure data is protected and only accessed by those on the project team.

Saving data in secure locations can help make sure that nothing is leaked to outside parties. If personal information must be recorded and stored, then folders and files could be encrypted, or password protected to limit access. After a certain period of time e.g., 6 months after the project has ended, personal information i.e., contact details of participants should be permanently deleted in line with General Data Protection Regulation (GDPR). For more guidance on GDPR see the Social Research Associations Guidance on the General Data Protection Regulation (GDPR) and data protection for social research.[17]

5.3 Reporting structure and ideas for content

Once you have analysed all the data collated from your various sources, the report can start coming together. It is useful to plan out a structure beforehand so there is an organised flow. A suggested structure of a typical evaluation report is presented overleaf, along with some guidance on what to include in each section.

[17] SRA GDPR guidance: the-sra.org.uk/common/Uploaded%20files/Resources/gdpr-guidance-for-social-research-mrs-sra.pdf

Executive Summary

Summarise each of the following numbered sections, from Introduction to Conclusions and lessons learnt, to produce a summary which is a few pages long which reviews the evaluation of your project, making sure to include all the key points.

1. Introduction

Introduce the project and the context its operating in, along with its aims and objectives. Mention details of the funding for the project and provide a brief overview of what the report will include. Consider using a logic model / a Theory of Change to demonstrate clear links between your project and the Cultural Protection Fund outcomes (see the 'What Good Evidence Looks Like' session recording for more information on logic models). It is best practice to also include a description of your methodology for the evaluation here.

2. Evaluation plan / methodology

Outline your completed evaluation plan within this section. Make note of any limitations to your evaluation approach and data sources.

2. Relevance of project

This section should include the rationale of the project. Why has this project taken place? What is the need for this project in the country? Are there any similar initiatives in the region or is your project unique? The importance of the project should be highlighted within this section. If applicable, you may want to include data from interviews on perspectives on the need of the project.

3. Progress

This would include any output targets and progress or performance against these targets or KPIs. Also include how the project has spent funding over its lifetime, with analysis on any over or underspend at certain points. What are the reasons for any fluctuations in performance or project spend? Have there been any difficulties with financing parts of the project?

4. Delivery

This section covers how delivery of the project has gone. The structure of the project can be outlined and if there have been any changes to the plan or to the team, then this is worth mentioning as the outcomes may be affected. You may want to include how the project was delivered, what has gone well, what hasn't, any areas of best practice, and the challenges faced including how the project has overcome these challenges.

5. Outcomes and impacts

Highlight what outcomes and impacts (see section 3) have been achieved by the project. Include direct quotes from interviews and surveys to support the outcomes you are referencing as a way to draw attention to a certain topic. Photos can also be included as evidence (as mentioned in section 4.2.2).

6. Value for money

It is crucial to consider if the project has been efficient and effective with spend. Take time to consider if appropriate procedures have been put into place to ensure money has been well spent.

8. Conclusions and lessons learnt

The final section of the report should summarise your evaluation approach and what the project has achieved. If possible, include a few sentences on the main points from each section. Highlight any recommendations and learning that you have come across during the project and its evaluation. Be sure to include the negatives as well as the positives; these should not be viewed as failure but instead to allow for learning.

5.4 Considerations

The reporting process

Communicate findings to those involved in your project including members of the project team and partners, providing the opportunity for feedback. To reduce bias, involve beneficiaries and communities in this process and presenting findings. See section 2.4.1 on participatory approaches to analysis and reporting, in particular stages 6-8 in the co-creation process.

Ensure that your report retains multiple voices from across your project (e.g., using people's own words, avoiding 'tidying up' expression, ignoring non-consensus opinions, making source data available where possible) Consider using the OECD DAC evaluation framework[18] to frame your conclusions and check for any alignment with the UN SDGs. Where appropriate also reflect on the barriers for women and disabled people participating in CPF projects and any progress in overcoming these challenges.

When writing reports

A good evaluation report should tell the story of a project's evaluation, blending the quantitative and qualitative data together to convey experiences and knowledge to the reader. At the end of each section, a **section summary** is an effective way to review and recap key points. They can reinforce important information for the reader. When writing summaries and concluding remarks, be sure not to make assumptions.

The use of **diagrams and infographics** can add further insight to the reader, whilst also breaking up text to make the report look more visually appealing.

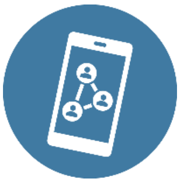
Communicating findings

Make the evaluation available to others who could benefit from the learnings including wider audiences. To share your findings, you may decide to **share the written publication via networks, running webinars, and conducting presentations at events and conferences**. Involving beneficiaries in disseminating findings can also be beneficial (see section 2.4.1, stages 6-8). Also consider the benefits of conducting joint sharing of your evaluation activity with other projects.

What Works Peer and Collaborative Learning Programme

Through the CPFs 'What Works programme', a **Peer and Collaborative Learning programme** for heritage practitioners and organisations has been developed. The programme is for those working in Cultural Heritage Protection and is led by the Audience Agency for Cultural Protection Fund funded projects.

Peer and Collaborative learning is a process which enables people who are in similar or different circumstances, to share, learn and collaborate with and from each other in a way that's best suited to their needs, and grows and develops over time. The learning programme aims to provide a **co-designed space** and **activities** for people involved in Cultural Protection to **create new connections, share best practice, exchange ideas, address challenges** which matter to them and collaborate on What Works.



[18] OECD DAC evaluation framework: oecd.org/dac/evaluation/daccriteriaforevaluatingdevelopmentassistance.htm

Authors: Safiyyah Karim, Ashley Philp, Kate Vittle and Fran Haswell-Walls