

## The Cultural Value Project Cultural Relations in 'Societies in Transition'



### The Cultural Relations Diamond Methodological Framework

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## Contents

1. Introduction .....	3
2. Research Timeline .....	5
3. Cultural Actors Mapping.....	5
3.1 Cultural actors mapping process .....	6
3.2 Definition of cultural actors and geographical scope of the mapping.....	6
3.3 Steps in creating the Cultural Actors Maps.....	7
3.4 Reading and interpreting the Cultural Actors Maps.....	10
4. Cultural Relations Maps.....	11
4.1 The mapping process .....	12
4.2 Dimensions of cultural relations programmes .....	12
4.2.1. Field dimension.....	13
4.2.2. Area/target dimension .....	14
4.2.3. Funding/reach dimension.....	15
4.2.4. Cultural relations partnerships .....	15
4.4 Map layout: representation of the four dimensions in the map.....	16
4.5 Reading and interpreting the Cultural Relations Maps.....	16
5. Introduction to the Cultural Relations Diamond.....	17
5.1 Guidelines for indicators in the CRD .....	18
5.2 Advantages of the Cultural Relations Diamond.....	18
5.3 Dimensions and sub-dimensions .....	19
Dimension 1: Vibrancy of cultural relations.....	19
Dimension 2: Level of organisation .....	20
Dimension 3: Values .....	20
Dimension 4: Perception of Impact .....	21

Dimension 5: Enabling/disabling Environment for Cultural Relations .....	21
5.4 Data Collection: Primary Data .....	22
5.4.1 Organisational Survey .....	22
5.4.2 Expert workshops.....	24
5.5 Secondary data .....	24
6. Cutting the diamond: Building the CRD .....	24
6.1 Preparation: Manual cleaning of the organisational survey data .....	25
6.2 Additional hand-coded columns.....	25
6.3 General aggregation method .....	25
6.4 Aggregation codebook .....	26
7. References .....	37
Appendix 1. Cultural Actors Map: Egypt.....	38
Appendix 2. Cultural Actors Map: Ukraine .....	39
Appendix 3. Cultural Relations Map Egypt .....	40
Appendix 4. Cultural Relations Map Ukraine.....	41
Appendix 5. Organisational Questionnaire (Egypt, English) .....	42

# 1. Introduction

The overarching goal of the Cultural Value Project (CVP), a joint project undertaken by the Hertie School of Governance (Germany) and the Open University (United Kingdom), is to answer the two research questions which were laid out in the project's planning stage by the British Council (BC) and the Goethe Institute (GI), which jointly commissioned the research:

1. What is the value of cultural relations? What forms of value are found and given priority by which stakeholders, how can we theorise how forms of value function and accrue, and how can we evaluate the presence and impact of value?
2. How can cultural relations help prevent or ameliorate conflict and its damaging social and economic effects? How can cultural relations contribute to the strengthening of future leaders and civil society organisations that can reduce conflict and increase stability?

In practice, these questions are answered by combining the insights of the two complementary perspectives given by the Cultural Value Model (CVM), implemented by the team at Open University, and the Hertie School of Governance's Cultural Relations Diamond (CRD) approach, as described in the methodology section of 'The Cultural Value Project: Cultural Relations in 'Societies in Transition' – Joint Academic Report' (available at <https://www.hertie-school.org/en/research/research-directory/research-project-pages/cultural-value-project/>).

This paper focuses on the Hertie School of Governance's research in more detail, explaining what steps were carried out and how it contributes to answering the research questions of the CVP. The research revolves around the creation of the CRD, an assessment tool designed to give an accessible overview of the state of cultural relations in the countries under study. For more insight into how the CVM and the CRD interrelate, please consult the methodology chapter in the Joint Academic Report mentioned above.

The CRD seeks to contribute a bird's eye view of cultural relations in Egypt and Ukraine, analysing the 'big picture' in the two countries under study. This is done using our own research instruments and third-party data.

The five research instruments are the following:

## **1) Cultural Actors Maps**

The Cultural Actors Maps are cognitive maps of the most interesting and influential cultural actors in Egypt and Ukraine from three perspectives. They give an overview of the cultural scene from the perspective of the Goethe-Institut (GI), the British Council (BC) and an independent consultant. It serves to set the context for a deeper look into cultural relations. It also helps us in understanding how the BC and GI perceive the cultural scene. Moreover, the cultural actors map identifies a large number of cultural actors that we later contact for the organisational survey (mentioned below).

## **2) Cultural Relations Maps**

The cultural relations maps give us an impression of large and interesting cultural relations interventions in Egypt and Ukraine. They allow us to gain a glimpse into the landscape of cultural relations in both countries and identify systemic differences between the two.

## **3) Organisational survey**

The organisational survey is the main effort in primary data collection within the Hertie School's contribution to the CVP. It is a survey of cultural organisations and social development organisations. It targets both organisations that cooperate with cultural relations organisations and those that do not. The survey is conducted online and is the primary input into the CRD, which summarises the state of cultural relations in both countries at a glance.

## **4) Expert workshops**

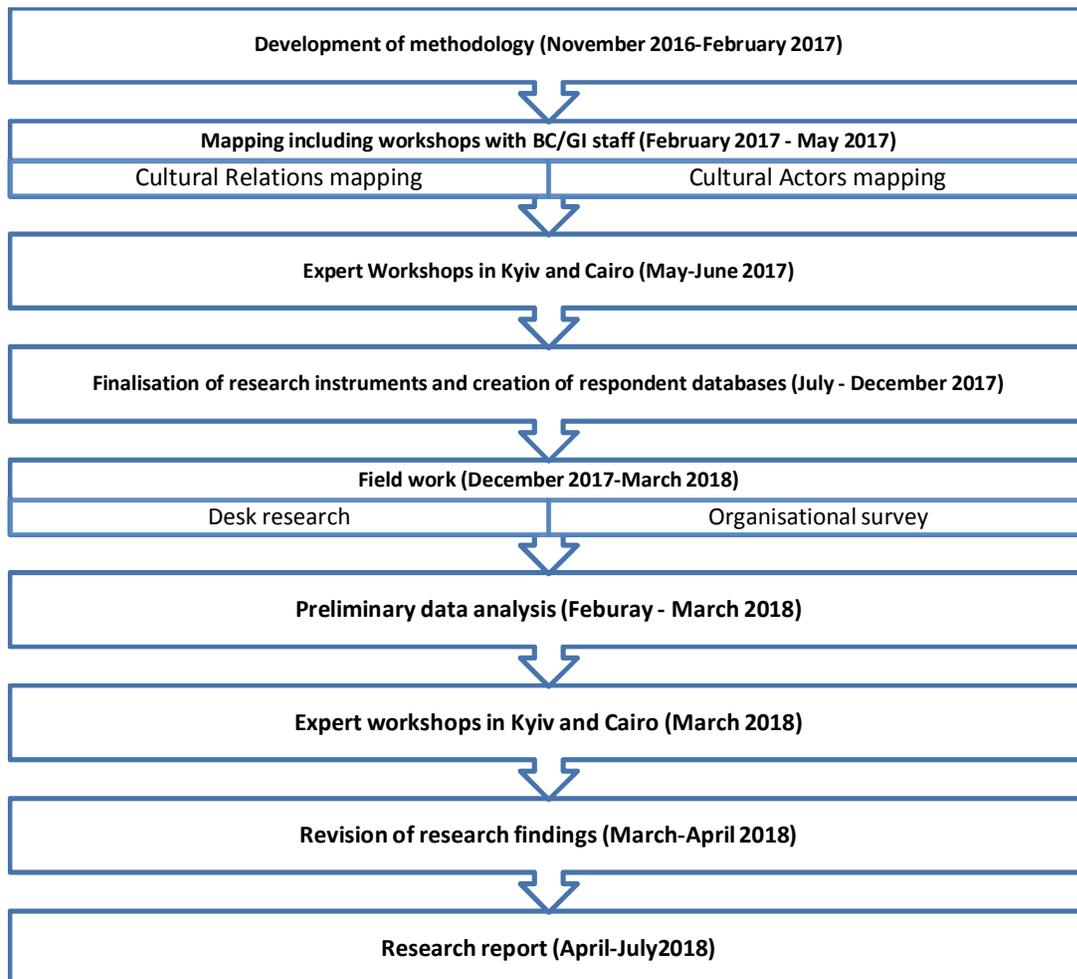
Two workshops served as quasi focus groups to check our methods and our results. In order to ensure that the design of the organisational survey accounts for local peculiarities and asks questions which relate to specific issues encountered by cultural organisations in Egypt and Ukraine, one round of workshops in the two countries was held. After the preliminary results of the organisational survey were in and the first iteration of the CRD was complete, another round of workshops was held in order to calibrate the findings and get feedback to contextualise them.

## **5) The Cultural Relations Diamond**

The CRD is an indicator framework that gives insights into five dimensions of cultural relations: (1) the vibrancy of cultural relations, (2) the capacity of cultural actors to create value, (3) the perceived generation, practice and transformation of values, (4) the perceived impact cultural relations activities, and (5) the constraints faced by cultural actors and civil society, the actors mainly engaged in CR. Given the CRD's standardised framework, the results for Egypt and Ukraine can be compared, introducing another level of analysis into the CVP, which brings the possibility of extrapolating from the cases of Ukraine and Egypt towards more general findings about how value is created through cultural relations in the context of transition countries more generally.

The remainder of the paper is structured as follows: The next section gives an overview over the steps taken by the Hertie School of Governance in the CVP research and the timeline followed. The following sections will introduce the methodologies of the Cultural Actors and the Cultural Relations Maps. The section afterwards describes in detail with the steps necessary to arrive at the finished diamond and examines how they feed into one another sequentially.

## 2. Research Timeline



## 3. Cultural Actors Mapping

The Cultural Actors Map should give an impression of the cultural scene on the macro-level. The Cultural Actors Mapping process serves multiple purposes.

1. It aims to identify key institutions and individuals from a variety of backgrounds which can be included in the organisational survey as part of the creation of the Cultural Relations Diamond (CRD).
2. It serves to provide an overview of the influential institutions in the cultural sector.
3. The mapping of cultural actors allows for the identification of sectors/types of actors that have close relationships with the Goethe-Institut / British Council and those that do not, finding blind spots in the engagement of the cultural relations actors.

4. In the scope of the CVP final report, we use the Cultural Actors Mapping to set the scene for the subsequent analysis.

### 3.1 Cultural actors mapping process

In order to provide a broad and nuanced view of the social forces and cultural actors, three different entities are asked to produce a Cultural Actors map from their perspectives. These are

- ½ British Council local officers
- ½ Goethe-Institut local officers
- ½ The external consultant's perspective, synthesised with the findings of the previous two perspectives

In the case of the British Council and Goethe-Institut, the data that was obtained in workshops with the institutes' local staff in Egypt and Ukraine was converted into a visualisation by the Hertie School team.

After the two initial maps had been created, the consultant created a synthesis of the two Cultural Actors maps and his/her own findings, resulting in one final map unifying the different perspectives. In the process of synthesising the single maps from the three original maps, the consultant produced a written report, which served two purposes: (1) detailing the process of map synthesis focusing on how the three different input maps were combined to create one unified map. The goal is to make the process of combining the creation of the final maps as transparent as possible by clearly explaining all important design decisions. (2) To highlight important differences in how the different mappers perceived the relationships between the mapped institutions, their influence and, most importantly, which actors are left out by which organisations, while considered from other perspectives. The point of this is to find blind spots in the GI's and BC's perception of the cultural field.

### 3.2 Definition of cultural actors and geographical scope of the mapping

For the purpose of the present cultural mapping exercise, we define 'cultural actors' broadly as

*'Societal entities whose principal purpose is the production or reproduction, promotion, and/or distribution of goods, services and activities of a creative, artistic or heritage-related nature.'*

This definition is meant to include actors who are related to high culture (e.g. museums, art exhibitions, theatre, music production and performance, or opera), community art (projects where professional artists engage with communities in a dialogical approach to have these communities express concerns or issues through the artistic process) or cultural heritage (folklore, preservation of heritage sites, traditional dance, institutionalised community gatherings, and folk festivals) alike. Moreover, it should not be understood as to exclude non-commercial activities. As the overarching research project is interested in how Cultural Relations can generate value in a multitude of ways, the mappers are encouraged to include non-economic actors, such as community organisations run by volunteers or cultural events run by religious organisations.

The idea is to have a broad view of what constitutes cultural actors so that no important actor may avoid detection, while also respecting the high degree of diversity in cultural expression.

The mapping exercise should ideally cover the entire national territory of the two states under scrutiny, although this is difficult given that most mappers were based in the capitals. This is

necessary because the underlying research project aims to evaluate the impact of cultural relations in the national context.

### 3.3 Steps in creating the Cultural Actors Maps

As stated in the introduction, the Cultural Actors Mapping aimed to establish a more detailed subjective picture of the cultural actors within the society under study, with the intention of revealing which institutions appear on the 'radar' of the Goethe-Institute / British Council and which do not. The mapping process is guided through five different questions, which have to be answered sequentially in order to arrive at the data which shall be represented in the Cultural Actors map.

- Identify key cultural actors within society: Who are the most meaningful/most visible actors in the cultural field in your country?
- How can we describe the organisation in as few words as possible?
- How can we group them under the fields in which they work?
- Scale of their activities: Local, regional, national or international?
- Influence of actors: How strongly can actors influence the cultural field? In negative or positive ways: do they support a healthy cultural field or do they detract from it?

Plus one additional 'organisational' step

- Arrange cultural actors: How similar are the actors to one another? Do they work in similar fields and are they interconnected?

In the mapping workshops facilitated by the Hertie School researchers, data on the most important cultural actors was obtained by guiding participants through these questions. The consultants, who created the synthesised maps without personal supervision of the Hertie School, were asked to follow the same steps to gain an understanding of the cultural field that would feed into the final maps.

#### **Question 1: Who are the most meaningful/most visible actors in the cultural field in your country?**

The participants started the mapping of cultural actors by drawing up a list of the most meaningful actors in the cultural field. The actors included in the Cultural Actors Mapping were chosen based on their level of influence within the cultural sphere as perceived by the participants who were asked to reflect about which cultural actors should be included in the mapping and to disaggregate them as much as possible (e.g. name specific television channels instead of putting 'television channels' on the map). Because detecting different perspectives was a central goal of the mapping exercise, the maps' subjectivity was deemed acceptable. However, the consultants were asked to base their input to the mapping exercise on desk research to be conducted before the mapping, thus having a more 'objective', well-researched perspective feed into the synthesised map to facilitate the identification of blind spots in the GI's/BC's perception of the cultural sphere in Egypt and Ukraine.

#### **Question 2: How can we define them?**

Participants were asked to describe the work done by the actor under scrutiny in a few words that capture their work (e.g. arts NGO, civil society organisation, artist cooperative, music festival).

### **Question 3: How can we group them under the fields in which they work?**

The idea behind this question was to get a better idea of what role the actor under scrutiny plays within the cultural field. It is a functional definition that considers the actor's activities as a whole. Participants had to fit the actors in any of the eight categories below. If no matching category existed, there was also an 'other' category which could be used in exceptional cases. When it came to arranging the actors on the Cultural Actors map, these groupings, combined with the geographic scope of their activities (Q 4), served to create functional clusters of actors which were grouped together.

- **Cultural vibrancy:** any organisations or individuals that represent the professional art field, engaging in activities such as art production, representation; art venues etc. (i.e. museums, theatres, galleries, festivals; musicians, etc.)
- **Cultural development:** any organisations or individuals that work in strengthening professionalism of the art community. For example: networking organisations for artists, or professional art associations, art conferences; art leadership organisations, etc.
- **Bridge builders:** any organisations or individuals that work in a broader cultural field for example, cultural centres that do art exhibitions which attempt to bring people together across social cleavages. They tend to have a strong educational component. These include organisations that work with minorities, displaced people, disabled people, etc.
- **Knowledge hubs:** anything that has something to do with education, science, research and knowledge preservation. For example universities, libraries, or art research centres.
- **Freedom of expression:** anything that has something to do with communication of art/culture. For example: media, blogosphere, digital platforms; activism/artivism – (art) communities that address political issues.
- **Important foreign actors:** for example embassies, foreign cultural institutions, foreign aid agencies; diaspora abroad/in exile etc.
- **Creative economy:** any kind of organisations or individuals that build or facilitate creative entrepreneurship; creative hubs. For example crowdfunding institutions (working in between art and for-profit business)
- **State:** cultural policy-makers, or any other state agencies (i.e. ministries, departments, presidential council, etc.) that play a role in the cultural field
- **Other:** Anything that does not match the above.

**Question 4: How can we group them under the geographic scale of the work they do?**

This question was meant to assess the geographic scale at which the actor's activities take place. The decisive factor here is the geographic scope at which they reach their audiences, or for participatory actors, the geographic scale of their participants.

- Local focus
- Regional focus
- National focus
- International focus
- Other

**Question 5: How strongly can actors influence the cultural field; is this influence positive or negative (who are the supporters and detractors)?**

Based on the participants' personal judgement of the actor, is its influence on the cultural field as a whole positive or negative? Does it support the further growth and development of the cultural field or does it stifle it? The participants based this on their own perception of the actors and gave an educated guess about the level of influence. A guiding question that was given to participants was: 'If the actor was to disappear tomorrow, would you notice?' If participants could not decide whether the impact was positive or negative, they were asked to only give the perceived level of influence.

1. high influence, positive in effect (supporters)
2. low influence, positive in effect (supporters)
3. high influence, negative in effect (detractors)
4. low influence, negative in effect (detractors)
5. high influence, undecided
6. low influence, undecided
7. classification is impossible

**Question 6: How united/fragmented is the cultural field? Group cultural actors and arrange them on the map space.**

This is the part where the cultural actors map took shape. The participants were asked to aggregate the actors into bubbles according to their 'definitions' in Question 2 and then group them by the fields in which they work (question 3). The result was to have clusters which represent fields filled with bubbles that represent actors with similar 'definitions', whereby each bubble represents a type of actor, e.g. NGOs, foreign cultural institutions, bloggers, diaspora abroad, etc. within a particular field of culture (cultural vibrancy, knowledge hubs, etc.). This step gives an overview of which kinds of actors engage in which kinds of activities. The Hertie School let the size of the bubbles representing the actors vary according to the accumulated level of influence (high or low) of the actors included within the bubble, as well as the number of individual actors represented by a bubble.

The next step was to arrange the aggregated cultural actors visually in the two-dimensional space, representing by proximity the similarities between them as established by the five classification questions. Likewise, actors who were more dissimilar were supposed to be placed further apart. It is important to note that the map is not a Cartesian plane, thus the two dimensions

of the map do not correlate with concrete values, and the placement of the circles within the map is purely driven by the degree of similarity between cultural actors.

### **Creating a digital copy of the Cultural Actors Maps**

Based on the data obtained during the Cultural Actors mapping workshops, the Hertie School team created digital versions of the maps from the GI and BC perspectives, which were then taken by the consultant and brought together with her/his findings in a synthesised map.

## **3.4 Reading and interpreting the Cultural Actors Maps**

The synthesised Cultural Actors Maps for Egypt and Ukraine are found in Appendix 1 and 2, respectively. The individual maps created by GI and BC teams for each country as well as the analytical reports prepared by regional consultants Bahia Shehab (Egypt) and Yaroslav Minkin (Ukraine) can be requested from Regina List ([list@hertie-school.org](mailto:list@hertie-school.org)). Here we provide a brief guide to interpreting the Cultural Actors Maps.

### ***What do the bubbles represent?***

The bubbles represent the cultural actors that were identified by the workshop participants or regional consultants. Generally, the bubbles represent single actors. Where there are multiple similar actors in the same field, they are aggregated into an umbrella term (e.g. galleries, music schools, cultural foundations) in order to reduce the complexity of the map and allow all of the actors to be included. When this happened, the 'types' on which the actors were aggregated are based on the activity descriptions for the actors from Question 2.

### ***What do the dotted circles around the bubbles represent?***

The dotted circles enclosing different actors represent the fields of work in which the actors are active (Question 3). The actors grouped within the dotted circles fulfil similar functions within the cultural field, so looking into one of the dotted bubbles allows one to get a quick glimpse into which actors engage in cultural policy making, which ones disseminate knowledge, etc. The categories are those listed above under Question 3.

### ***How is the size of the bubbles determined?***

The size of a bubble has been determined depending on whether workshop participants rated the actors contained within the bubble as 'high influence' or 'low influence'. Additionally, some actors were mentioned as being of outstanding importance by participants. These are displayed especially prominently in the maps. Moreover, where multiple mentions of actors have been aggregated into a single bubble, e.g. individuals or women's rights, the size of the bubbles is also influenced by the number of individually mentioned actors which have been aggregated under a single definition: the more actors that are considered influential are aggregated within a bubble, the bigger it is.

### ***What do the colours tell us?***

The colours of the bubbles represent different types, in terms of legal organisation. It also differentiates between social forces which 'run' the actors: state, foreign countries, civil society and business. The colour-coding is as follows:

- **Green:** State actors
- **Red:** Foreign actors
- **Blue:** NGOs or civil society organisations
- **Orange:** For-profit cultural organisations
- **Grey:** Media
- **Purple:** Individuals

Combined with the information on the dotted circles, the colours of the bubbles allow one to get a quick understanding of which cultural fields are dominated by a single type of organisation and which are 'run' by more diverse stakeholders (accepting the limits of differentiation that are imposed by our categorisation).

### ***What determines the arrangement of the actors on the map?***

The actors are arranged on the map space representing similarities between their work, their organisational set-up and assumed affiliation between them.

### ***Are you able to go from the aggregated bubbles down to the actual actors?***

In the aggregated form of the maps, this is not possible directly. However, this is indirectly possible by comparing the maps to the compiled list of actors in Excel sheets along with the maps themselves.

## **4. Cultural Relations Maps**

Whereas the Cultural Actors Maps look at the macro level, the Cultural Relations Map should give an impression of the meso level, which is eventually complemented by micro-level analysis of selected programmes using the Open University's Cultural Value Model.

Instead of covering all cultural actors, the Cultural Relations Mapping zooms into cultural relations and programmes conducted by foreign cultural institutes and local partners. The mapping helps identify thematic foci of the cultural relations programmes carried out in each country. Moreover, the detailed depiction of cultural relations fed into the selection of case studies for the workshops populating the Cultural Value Model (CVM). Thus, the Cultural Relations Mapping's primary objectives are:

1. Provide an overview of major cultural relations programmes on the ground and give an impression of the landscape of cultural relations.
2. Help identify thematic foci in the activity of the primary cultural relations actors.
3. Allow for the identification of cultural relations case studies/ projects to be studied using the Open University's Cultural Value Model (CVM).

## 4.1 The mapping process

The Cultural Relations Maps were created based on data gathered by the regional consultants Bahia Shehab (Egypt) and Yaroslav Minkin (Ukraine), who selected 40 to 50 cultural relations programmes to include in the mapping and then categorised them according to the Hertie School's instructions. The selection of the programmes was done by the consultants after conducting extensive desk research under the objective of giving a good representation of the cultural relations interventions that they had come across in their research. Later, the Hertie School clustered these programmes using hierarchical clustering methods and aggregated them into broader types of cultural relations programmes.

In detail, the presentation of the maps is done by categorising cultural relations along four dimensions (area/target; field; budget/reach; foreign/domestic partners) which capture core properties of different forms of cultural relations programmes. In the following section, these dimensions are described in detail. Based on these dimensions, the cultural relations programmes included in the mapping were categorised into types of programmes which share similar properties. In the final mapping, these types are represented as single bubbles and similar types are represented in clusters of bubbles, with bubbles that share more properties positioned closer to each other and bubbles that share fewer properties further from each other.

## 4.2 Dimensions of cultural relations programmes

The dimensions below were determined for any of the 40-50 cultural relations programmes that were carried out in the country of interest, or which were still ongoing (starting date between 2015 and 2017). To facilitate the process and to minimise coding errors, we provided a Google Form which assisted the consultants in the classification. The idea was to enter each cultural relations programme into the form step by step, answering the classification questions until all selected programmes were entered. The data on the Google Form was then used to determine types of programmes sharing the same properties and to identify clusters of types which share similar properties. In short, the final Cultural Relations Map represents the programmes on two distinct levels.

**Types:** Programmes sharing the same scores on the four dimensions and which are represented as single bubbles on the map. The size of the bubble represents the number of programmes that share the same scores.

**Clusters:** Types that share similar properties and which only diverge in some of their properties according to four dimensions which are represented as adjacent bubbles (clusters) on the map. In the final maps, these are also colour-coded in similar colours.

Figure 2 illustrates what the terms 'types' and 'clusters' refers to. The bubbles are types, the groupings of these bubbles are the clusters.



**Figure 1.** Illustration of Cultural Relations Map clustering

#### 4.2.1. Field dimension

The first dimension for the classification of the cultural relations programme under scrutiny identifies which field of cultural or non-cultural activity the programme belongs to. If the consultant found that the project is located at the intersection of different fields, they were asked to use their personal judgment to decide which one appears the most important according to the programme’s aims. If the programme could not be fit into any of the categories reasonably well, it was put in the ‘other’ category.

#### **Cultural (arts) programmes**

- Cultural and Natural Heritage, including:
  - Museums (also virtual)
  - Archaeological and historical places
  - Cultural landscapes
  - Natural heritage
- Performance and Celebration, including:
  - Performing Arts
  - Music
  - Festivals, Fairs and Feasts
- Visual arts and crafts / Audio-visual and interactive media, including:
  - Fine arts
  - Photography
  - Crafts
  - Film and Video
  - TV and Radio (also Internet live streaming)
  - Podcasting

- Video games (including online)
- Books and the Press / Design and creating services
  - Books
  - Newspapers and magazines
  - Other printed matter
  - Libraries (also virtual)
  - Book fairs
  - Fashion/Graphic/Interior/Landscape design
  - Architectural services
  - Advertising services

**Broader value creation (non-arts)**

- Languages
- Education/Training/Research/Scientific projects
- Community service/protection of vulnerable groups/civil society development
- Other

**4.2.2. Area/target dimension**

The second dimension built on the first by introducing a matrix which indicates whether the programme creates value through the means of a narrow definition of culture (predominantly arts) or a broader definition of culture (as one of the value creation mechanisms) and who are the main targets of such a programme (general public or professionals). Some of the analysed cultural relations programmes fell under both categories. In this case the consultant was asked to look at the mission / goal of the programme and use their best judgement to distinguish which aspect took precedence between the two.

	<b>Cultural (arts) programmes</b>	<b>Broader value creation</b>
<b>Professionals</b>	Programmes that focus on professional development via cultural/arts programmes and programmes aiming for professional development in the cultural field (artists, cultural professionals etc.), e.g., leadership programme for cultural managers; travel grants for artists	Programmes that seek professional development in broader value creation field (workshop on cultural heritage and new technologies for museum staff for example; student exchange).
<b>General public</b>	Cultural (arts) programmes tailored to general public, for example, a film festival	Broader value creation programmes tailored to general public (language education; people with disabilities inclusion programme, etc.)

### 4.2.3. Funding/reach dimension

Next, the programme/ project was fit into the funding/ reach matrix separating the programmes into four groups based on the size of their financial resources and the number of people who participated in them. Necessarily the classification of both reach and funding was relative, as the programmes included in the mapping were used as yardsticks to measure each other. There is an inherent difficulty with pre-defining what low reach/high reach and low funding/high funding mean in the differing contexts in which cultural relations take place, as a programme which involves 150 people in a small community might be considered to have great reach within its community, whereas a similarly sized project would be considered tiny in the context of a city. The consultants used the information that they had gathered during the research stage to make a professional judgment about which programmes have high reach and which ones have low reach.

With regards to funding, there was difficulty in obtaining information on the funding of programmes. In the case of Goethe-Institut/British Council programmes this information was obtained by interviewing local partners. If no such information was available, consultants were tasked to infer the money behind the project from the status of funders involved in the project or use the programme’s scope and their own experiences in planning events in order to arrive at an estimate of what the project might cost, using the experience obtained in the mapping process to create their own cut-off point between high and low funding.

If it proved completely impossible to determine these two dimensions for a programme under scrutiny, the consultants could decide to drop that dimension for a particular programme. However, this was done only in exceptional cases.

#### Funding / reach matrix

<b>Funding / reach</b>	<i>Low reach</i>	<i>High reach</i>
<i>Low funding</i>	Niche programmes	Mass events
<i>High funding</i>	Prestige programmes	Prime events

### 4.2.4. Cultural relations partnerships

This dimension aimed to divide programmes according to their embeddedness in the local context and with foreign partners. It assessed how many local (Ukrainian, Egyptian) partners are involved in each programme, as well as how many foreign partners are involved.

		Local partners (Ukraine, Egypt)		
Foreign partners		None	One	More than one
One		Example: BC English language programme organised and delivered by BC without involving local partners		
More than one				Example: Zelyonka Dance Festival (more than 1 foreign partner, more than one local partner)

#### 4.4 Map layout: representation of the four dimensions in the map

After the programmes were coded using the Google Form, the categorisation of the programmes along the four dimensions was used to hierarchically cluster programmes which share similar properties. These clustered programmes are represented as circles on the finished Cultural Relations Map. Not all clusters consider all four dimensions, because their similarity is only driven by selected characteristics. These bubbles representing different 'types' of CR programmes are then arranged on the two-dimensional space of the map.

The section below describes their properties in more detail. The meaningful properties are size, text, proximity and colour.

##### **Size**

The size of the bubbles represents the number of programmes which are contained in the type (a specific combination of properties). For example, if there is only one programme in a given type of cultural relations (for instance: broader cultural value generated, oriented on professionals, niche, has one foreign partner and one local partner), then the bubble will be relatively small. If there are two programmes sharing the type, the bubble should be bigger in diameter. The biggest bubble will represent a profile that is shared by the highest number of cultural relations programmes.

##### **Written information**

The bubble's profile (for instance: broader cultural value generated, oriented on professionals, niche, has one foreign partner and one local partner) was written in or around the bubble, listing the number of cultural relations programmes that belonged in it. In order to make the bubbles more aesthetically pleasing and in order to fit all the writing within the bubbles, we have used abbreviations to describe the properties which are explained in a legend.

As additional information, the name of the programmes aggregated into the bubbles as types were written outside of the bubbles.

##### **Proximity**

The bubbles were then arranged whereby the proximity of the types to one another expresses that they share properties (along the four dimensions), and a larger distance between the types represents greater dissimilarity.

##### **Colour**

Aside from being grouped together, 'types' of CR programmes which are similar are also coloured in similar fashion in order to guide the reader's eye more effectively and to enhance the grouping effect of the clusters.

#### 4.5 Reading and interpreting the Cultural Relations Maps

The Cultural Relations Maps for Egypt and Ukraine are provided in Appendix 3 and 4, respectively, of this report.

As a reminder, 'type' is used to describe the bubbles, as they group multiple cultural relations programmes with similar properties and therefore roughly represent 'types' of cultural

relations interventions. The word 'clusters' is used to describe bubbles which are shown in close proximity to one another and which are coloured in the same shades.

When trying to interpret the maps, a good start is to look at the similarly-shaded clusters, then looking at the number of the programmes contained within each 'type' of programme and then to look at what properties the bubbles contain, comparing and contrasting the different types of programmes which can be found within the same cluster. The next step is to compare how similar properties in the four dimensions used for classification (field dimension, area/target, funding/reach, and partnerships) are distributed across clusters and their relative prevalence: for example, looking at the share of cultural programmes vs. broader value programmes across the Cultural Relations Map as a whole.

## 5. Introduction to the Cultural Relations Diamond

The Cultural Relations Diamond (CRD) draws inspiration from the Civil Society Diamond (CSD), developed by Helmut Anheier and implemented in 70+ countries by Civicus and its partners in two separate phases between 2003 and 2011<sup>1</sup>. The CSD was a participatory needs assessment and planning tool for civil society in specific countries and regions, with the aim of creating a knowledge base and momentum for civil society strengthening initiatives within each country or region and for allowing comparison between countries.

The CSD used 55 indicators to analyse the state of civil society and 12 indicators measuring the external context (as of the latest (second) phase – 2008-2011). Each indicator assessed what is considered an important, specific aspect of civil society. The indicators were grouped into 24 sub-dimensions which, in turn, were grouped into four core dimensions – Civic Engagement, Level of Organisation, Practice of Values, and Perceived Impact. These dimensions were then circumscribed by the External Environment, which was in turn composed of three sub-dimensions.

The CRD as conceived for the Cultural Value Project shares the aim of creating a knowledge base, but it focuses on international cultural relations and the ways it operates and can have the greatest impact. Indeed, the CRD offers an analytic, bird's-eye view of the capacity and space of cultural actors, interventions, and cultural relations more broadly in the cultural field and their impact in making a difference in terms of important international challenges such as supporting stability and prosperity in transition societies.

The CRD:

- **Presents a completely new tool** that aims to measure cultural relations, yet is based on the comprehensive methodology that was applied to measure the complex notion of civil society in 70+ countries.
- **Offers cross-country comparability:** the core indicators set is the same for each country.
- **Is flexible:** additional sets of questions can be added to the core indicators to shed a light on certain country-specific aspects.

<sup>1</sup> <http://www.civicus.org/index.php/media-center/reports-publications/csi-reports>

- **Is actionable:** the aim of CRD is to produce information that can be used by practitioners in the cultural field both in the country and abroad.
- **Is participatory:** each step of the project involves feedback from cultural actors on the ground.

### 5.1 Guidelines for indicators in the CRD

In selecting and designing the indicators for the CRD, we built on the tested approach employed in the CSD research, applying the guiding principles that indicators need to be

- 1) **Relevant.** Although CRD aims to provide a comprehensive view on cultural relations (CR), counting and scrutinising every possible aspect of CR would definitely prove impossible within one study. That's why CRD concentrates on (aspects of cultural relations that are relevant in particular for foreign cultural actors.
- 2) **Measurable.** Many aspects and connections within cultural field might be relevant, but difficult to measure (for example, the role of religion, corruption in the cultural sector, the quality of cultural infrastructure, the quality of governance of the cultural sector, internal organisational issues of cultural actors, etc.). The core sets of indicators for the CRD should consist of aspects that are measurable even in countries with weak data availability and data collection capacity.
- 3) **Clearly defined.** Measuring values, culture and relations is not a trivial task. All three nouns have multiple definitions, and CRD has to find a clear cut path, so that the indicators developed are clear and well understood by various stakeholders
- 4) **Comparable.** CRD key indicators should be comparable between countries. Such an approach indeed might not capture country-specific aspects (and that's where CVM plays its role), but CRD builds a system that allows straightforward comparison.

### 5.2 Advantages of the Cultural Relations Diamond

The development and implementation of the Civil Society Index project demonstrated that the Civil Society Diamond had both analytical and visual advantages over a simple narrative.

The Cultural Relations Diamond is an easily understandable visualisation of the main concepts that CVP is trying to measure.

- The CRD is easy to use by various types of stakeholders (state and civil society representatives, cultural actors, researchers, etc.). One visualisation shows 5 main aspects of international cultural relations
- The CRD is easy to interpret. Each of the 4 diamond-shaped dimensions has the same standardised scale (0-100, where 0 is the minimum and 100 is the maximum). Every node of the diamond shows how developed each dimension is. The enabling environment is represented as a circle and implies the same idea as the other 4 dimensions – the bigger the size, the better the environment for international cultural relations. (Still, the enabling environment only hints at the state of social and political arena in a country; thus the relations between external environment and the diamond should not be over interpreted, i.e. situations when any of the nodes overlaps with the circle or one of the dimensions has a score that places it outside the circle.)

- The CRD is enabling. It is not intended as an evaluation tool to assess the work of specific foreign cultural relations actors, but rather points towards aspects of cultural relations that might need extra attention for potential improvement.

### 5.3 Dimensions and sub-dimensions

All indicators are grouped into four dimensions, each with several sub-dimensions, and ‘Environment’, composed of three sub-dimensions, placed as an external dimension circumscribing the context in which cultural relations takes place (see Table 1). The dimensions and their sub-dimensions, as well as their contribution to answering the CVP’s key research questions, are described below.

**Table 1. Dimensions and Sub-dimensions**

Vibrancy of Cultural Relations	Level of Organisation	Values	Perception of Impact
<ul style="list-style-type: none"> <li>• Inclusiveness of Cultural Relations</li> <li>• Variety of Cultural Relations</li> <li>• Cultural Participation</li> </ul>	<ul style="list-style-type: none"> <li>• External sustainability</li> <li>• Internal sustainability</li> <li>• Sectoral Communication</li> <li>• Collaboration with other sectors / External linkages</li> </ul>	<ul style="list-style-type: none"> <li>• Practice of values</li> <li>• Transfer of values</li> <li>• Generation of values</li> </ul>	<ul style="list-style-type: none"> <li>• Output of Cultural Relations</li> <li>• Outcome of Cultural Relations</li> </ul>
<b>Environment:</b>			
Political environment / Economic environment / Social environment			

#### Dimension 1: Vibrancy of cultural relations

Measuring the vibrancy of cultural relations contributes to answering both research questions in different ways, depending on the sub-dimension examined:

- *Inclusiveness of cultural relations*: whether cultural relations interventions involve groups that are especially vulnerable for a country undergoing transition, with the definition of vulnerable groups determined at the country level) gets to both the question of the forms and presence of value and the question of the potential for resolving conflict.
- *Diversity of cultural relations*: whether cultural relations interventions operate through various cultural mediums, in different cultural fields, aimed at different audiences, zoomed into a local context or out to a national level, etc.). This measure begins by assuming that greater diversity is better, but can also be adjusted in the event targeting is considered more important.
- *Cultural participation*: captures how actively populations participate in cultural events in general and whether they face barriers in participation. The implication is that in order to create a vibrant CR landscape, cultural relations organisations work with an already present

cultural scene. The more active it is, the higher the leverage for cultural relations organisations to generate value.

Three types of data sources feed into the scores of Dimension 1:

- Organisational survey
- Desk research on cultural relations compiled by cultural relations institutes and local consultants (based on the Cultural Relations Map)
- Data on cultural participation and interest in culture from the EU Neighbourhood Barometers (European Commission 2016a, 2016b).

### Dimension 2: Level of organisation

The level of organisation dimension measures the state and development of organisations involved in cultural relations. The elements found in this dimension focus more on the capacity to create value through cultural relations than on value per se. Measures include

- External sustainability: do cultural relations interventions create broader reach and opportunities for exposure to local cultural actors
- Internal sustainability: do cultural relations programmes help in obtaining funding for organisations and provide opportunities to develop new skills for their staff
- Sectoral communication: the extent to which foreign cultural relations institutes allow local partner organisations to build networks with other local cultural actors
- External linkages: the extent to which cultural relations programmes allow local partner organisations to build linkages to the business community, opening up future funding possibilities

One type of data source feeds into the scores of Dimension 2:

- Organisational survey

### Dimension 3: Values

What kind of values are pursued by and actually practiced in cultural relations actors and in their cultural relations interventions? The strategic selection of which values to include here was based on the results of the CVM workshops, feedback from our expert workshops, and/or prior research. Dimensions of values include:

- Transfer of values: Measures whether cultural relations programmes in the international transfer of values and whether it contributes to the development of future leaders
- Generation of values: Measures whether cultural relations programmes contribute to cultural innovation and creates international relationships
- Practice of values: Measures whether or not cultural relations leads to more and deeper international relationships and whether it contributes to cultural development and innovation

Two types of data sources feed into the scores of Dimension 3:

- Organisational survey
- Data from the EU Neighbourhood Barometers (European Commission 2016a, 2016b).

#### Dimension 4: Perception of Impact

The level of impact that cultural relations actors and programmes have is analysed from the perspective of *perceived* impact, as recounted by observers within the cultural relations sector. This perceived impact is assessed along the following sub-dimensions:

- Output of cultural relations: measures the quality of cultural relations language programmes, whether they provide opportunities for the exposure of Egypt's and Ukraine's culture abroad and whether foreign cultural relations organisations provide funding for organisations that do not receive domestic support.
- Outcome of cultural relations: Measures whether cultural relations programmes meet the expectations of domestic organisations cooperating with foreign organisations and whether it made a difference on different levels

One data source feeds into the scores of Dimension 4:

- Organisational survey (survey of cultural actors that operate in a country)

#### Dimension 5: Enabling/disabling Environment for Cultural Relations

Cultural relations do not take place in a vacuum. They and their potential to create value are affected by legal, economic, and political factors in both host and originating countries. The focus here though is on circumstances in the host country where cultural relations activities take place. Three elements of the external environment are captured:

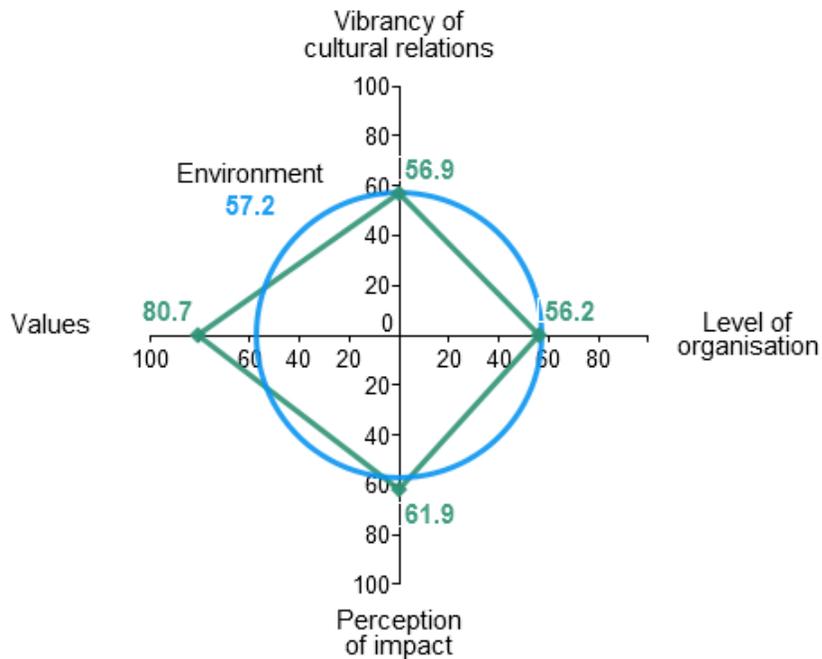
- Economic environment: measures the economic well-being of the population. The assumption is that economic stress could constrain cultural relations activities.
- Political environment: Includes the extent of freedom of expression (especially cultural and academic freedom), the legal environment for cultural activities more generally, the extent of civil society freedom and the extent to which the government censors traditional media and online activities.
- Social environment: includes interest in cultural activities, and the belief that culture has positive social effects and that culture can help in foster tolerance and understanding in the world.

Four types of data sources feed into the scores of Dimension 5:

- Data on interest in culture and attitudes regarding various aspects of culture from the EU Neighbourhood Barometer (European Commission 2016a, 2016b)
- Data on the population's satisfaction with economic situation from the Gallup World Poll (Gallup, Inc. 2018)

- Data from V-Dem (Coppedge, et al. 2017) regarding freedoms of expression and other political factors
- Data from Freedom House (2018) on associational and organisational rights

A sample Cultural Relations Diamond with calculated scores for each of the five dimensions is provided in Figure 2.



**Figure 2.** Sample Cultural Relations Diamond

## 5.4 Data Collection: Primary Data

CRD aims to aggregate quantitative data to provide a bird’s-eye view of cultural relations and cultural actors in a country.

### 5.4.1 Organisational Survey

The purpose of the organisational survey is to build a reliable pool of data about organisations that partake in cultural relations within a country. The intention is to collect data by way of a survey. However in the event of difficulties conducting a survey in a country, the survey should be substituted by four focus groups.

Absent a comprehensive database of cultural actors in each country, we assembled names of organisations mentioned during the Cultural Actors Mapping Workshops and Expert Workshops and by regional consultants. The resulting list consisted of approximately 250 names of organisations per country, which was checked to ensure regional coverage (i.e. that surveyed cultural actors would

represent all counties of the country) and diversity (i.e. that surveyed organisations would represent various cultural activity fields such as performing arts, education, films, start-ups, etc.). Contact information for the organisations listed was obtained mostly by desk research of publicly available e-mail addresses, and a sizeable number of contacts were available through the British Council and Goethe-Institut. In addition a snowball sampling element was added, such that surveyed organisations would be asked to name another organisation in the field that should be surveyed too. Moreover, we cooperated with locally based organisations (including the Ukraine Centre of Cultural Studies, the Japan Foundation in Cairo, the local Goethe-Institutes in Cairo and Kyiv, as well as several Facebook pages directed at cultural organisations) that distributed the survey questionnaire through their networks. This allowed us to contact additional organisations we were unaware about before, broadening the scope of the research.

Assuming that the targeted and snowball samples would enable us to send a survey to about 300 organisations, a return rate of 10% (30 respondents) would allow us to safely use all available statistical analysis tools. Our original expectation was that we would collect at least 100 responses per country. In the end, we obtained 41 completed survey questionnaires for Egypt and 141 for Ukraine.

The development of the survey questionnaire was done in English and started in mid-2017. At the start of the design process, a survey questionnaire framework was presented to a group of cultural managers in Cairo and in Kyiv over the course of a 3.5-hour workshop. The manager's feedback fed into the design and wording of the actual questionnaire. The following stage saw the involvement of the Open University, their regional consultants and the Hertie School's own regional consultants, Bahia Shehab and Yaroslav Minkin. During the process, the questionnaire of originally around 50 questions was reduced significantly to some 25 questions in the final questionnaire in order to not overburden respondents, to increase completion rates and to keep the time needed to fill out the questionnaire to a reasonable 20 to 25 minutes. The questions excluded were mainly variables relating to organisational capacity of cultural organisations and their financial sustainability. Once the draft was finished, the questionnaires were translated into Russian (Olga Kononykhina), Ukrainian (Ksenia Yanko at STAN Art Group) and Arabic (Hazar Azzeh, certified translator). Resource limitations led us to rely primarily on project-related staff for translation. After translation, a round of pre-tests was carried out, after which final changes were made to the questionnaire, mostly relating to wording in order to make it more understandable in the local context. (See Appendix 5 for the English language version of the questionnaire for Egypt. The translated versions can be made available upon request.)

The questionnaire was delivered in the form of an online survey via the survey data collection platform SoSci. The survey was sent out in two languages in Egypt (Arabic and English) and three languages in Ukraine (Ukrainian, Russian and English). Survey statistics can be found in Appendix 1: Organisational Survey and Workshop Statistics in the joint academic report available at <https://www.hertie-school.org/en/research/research-directory/research-project-pages/cultural-value-project/>.

Originally, we had planned to conduct an additional expert survey of 30-50 individuals to supplement the inside assessment of cultural relations by cultural organisations with an outside view. Respondents would have been national and local government representatives, academics and researchers, journalists, foreign cultural actors representatives, private sector representatives that have links to cultural sector, for example CSR departments. Juxtaposing these two viewpoints was thought to balance possible biases in terms of perceived impact of cultural relations programmes as

well as assessments of cultural relations organisations. However, due to constraints on resources and the immense amount of time it required to identify addresses and contact information for the about 500 organisations contacted for the organisational survey, we decided against the design and fielding of a second survey. Instead, we opted to supplement our inside view of cultural organisations with a population survey on attitudes towards culture and cultural participation that was conducted in Egypt and Ukraine as part of the EU Neighbourhood Barometers (European Commission 2016a, 2016b) and with feedback provided through a set of post-survey expert workshops (see below).

#### 5.4.2 Expert workshops

Throughout the research process, multiple workshops have been held. Most notably, two rounds of workshops were held in the two countries under study. The first round of workshops, which took place in May and June 2017, served to present the organisational survey questionnaire framework to a small group of cultural managers (see previous section). These cultural managers were selected to closely match the respondents we expected to participate in the survey, and the workshop was designed to ensure that the questions we intended to ask in the organisational survey were tackling issues relevant to cultural managers in Egypt and Ukraine in an understandable fashion and so that managers could make us aware of blind spots in the survey questionnaire design. Because the workshops were held in small groups, they also provided an opportunity for cultural managers to share their ideas about the structure of the cultural scene in their countries and their understanding of international cultural relations.

After most of the survey fieldwork had been completed in both countries, two additional expert workshops were held, one in Cairo and one in Kyiv. These expert workshops were used to calibrate and contextualise the findings of the organisational survey. This second round of workshops was organised with the help of well-known cultural organisations in the two host countries and included both cultural managers of selected organisations working in culture as well as staff of foreign cultural relations organisations other than the BC/GI.

#### 5.5 Secondary data

The secondary data was used mainly to populate the external environment dimension as well as supplement the cultural vibrancy dimension. The secondary data used comes primarily from the EU Neighbourhood Barometers (European Commission 2016a, 2016b) and from the V-Dem Country-Year data set version 7.1 (Coppedge et al. 2017). We also included a few data points from Freedom House's Freedom in the World index (Freedom House 2018) and survey data from the Gallup World Poll (Gallup Inc. (2018)). Where exactly each secondary data source fed into the CRD can be found in the aggregation codebook later in this document.

### 6. Cutting the diamond: Building the CRD

The following section describes how the CRD was created, how different questions from the organisational survey and secondary sources were coded to create indicators, and how indicators were aggregated into sub-dimensions first and then into the five CRD dimensions. Before that, a short description of some cases that were removed as duplicates from the organisational survey

data set and two hand-coded variables that were introduced into the document manually are introduced.

### 6.1 Preparation: Manual cleaning of the organisational survey data

During the manual cleaning the following steps were undertaken:

1) We removed two rows of data where the organisation's name was TEST and REMOVE LATER, where we had run some tests using fictional data in Cyrillic and Arabic characters to check whether they would show correctly in the downloaded data set.

2) We also removed five cases where organisations had accidentally answered twice. We always kept the later version of the questionnaire, except for one case, where we decided to keep the questionnaire filled out by the more senior respondent.

### 6.2 Additional hand-coded columns

**country:** country names, either 'Egypt' or 'Ukraine' based on the questionnaire and organisation names and cities, as there were two responses from Ukrainian organisations, which somehow answered the Egyptian questionnaire.

**city:** This column contains the data from the IN02\_01 column, but translated into English. For cities in Ukraine, the spelling based on the transliteration of the city's name in Ukrainian was used (i.e. Київ= Kyiv, not Kiev and Харьков = Kharkiv, not Kharkov)

**num\_employees\_rounded:** The column IN11\_01 contained free text on the number of paid employees in the organisation. A manual cleaning was necessary as some organisations entered '5 full-time employees' as data, as opposed to just the number. When organisation mentioned a range, e.g. 10-25, the number in the middle between the two extremes was taken and rounded up. Part-time employees were counted as half-time employees (e.g. '6 full-time employees and 2 part-time employees' becomes 7 employees). One organisation said that all their employees work as volunteers, thus this number was set to 0.

**num\_volunteers\_rounded:** This column was cleaned in the same way as 'num\_employees\_rounded'.

### 6.3 General aggregation method

Aggregation happens on three levels, from the questions to the sub-dimensions and then to the five CRD dimensions, as depicted in Table 2. below:

**Indicator level:** Generally, each indicator that is listed in the 'indicator' column is first standardised in a way that creates a score between 0 and 1 for that particular indicator. How that is done is indicated in the column named 'Indicator aggregation'. Some questions in the organisational survey questionnaire contain multiple statements, each rated on a Likert-scale or some other scale. Although these different statements are grouped under a single question in the questionnaire, they are broken up and allocated to different sub-dimensions of the CRD framework as appropriate. Therefore, some question IDs appear multiple times in the 'Questions' column. Also, whenever the aggregation column talks about 'the share of organisations', the recorded share is the share of organisations that answered that particular question. Missing observations are not included in the calculation.

**Sub-dimension level:** After aggregation on the indicator level, these scores are used to calculate means within the sub-dimensions. Given that the indicator scores range from 0 to 1, the resulting sub-dimension means range from 0 to 1 also.

**Dimension level:** After aggregation of the scores along the sub-dimensions, the scores of the sub-dimensions are used to calculate the mean score within each dimension. The resulting score, which ranges from 0 to 1, is rescaled to range between 0 and 100 to make for easier readability in the diamonds.

## 6.4 Aggregation codebook

Note: The CRD organisational survey questionnaires for Egypt and for Ukraine differed by one question. In the Egyptian questionnaire, a question relating to statements regarding government support was removed. As a result the numbering in the codebook below of the CRD survey questions from 12 on refers first to the Egyptian questionnaire, then to the Ukrainian one (Egyptian/Ukrainian).

*Table 2. Aggregation codebook*

Dimension	Sub dimension	Indicator	Indicator aggregation
Profiling variable. Not a part of the CRD		<b>1. Name of the organisation (IN01)</b> Please enter the name of your organisation	Profiling variable. Not aggregated
		<b>2. Description of the organisation (IN08)</b> Which of the following descriptions apply to your organisation? (Please check all that apply)	Profiling variable. Not aggregated
		<b>3. Location of organisation (IN02)</b> Please state the town/city/village your organisation is located in	Profiling variable. Not aggregated
		<b>4. Year of establishment (IN03)</b> In what year was your organisation established/founded?	Profiling variable. Not aggregated
		<b>5. Respondent's position within the organisation (IN05)</b> What is your position within your organisation?	Profiling variable. Not aggregated
		<b>6. Geographical scope of the organisation (IN07)</b> At what geographic level does your organisation operate <u>mostly</u> ?	Profiling variable. Not aggregated
		<b>7. Number of employees (IN11)</b> How many paid employees does your organisation have? (full-time and part-time)	Profiling variable. Not aggregated
		<b>8. Volunteers (IN12)</b> Does your organisations have volunteers?	Profiling variable. Not aggregated
		<b>9. Number of volunteers (IN15)</b> Please write the number of volunteers working at your organisation into the box (e.g. 3, 12, etc.)	Profiling variable. Not aggregated
		<b>24/25. Future cooperation with international cultural organisations</b> What is the most important area in which you would like your organisation to	Profiling variable. Not aggregated

Dimension	Sub dimension	Indicator	Indicator aggregation
		cooperate with international cultural organisations (like the Goethe Institute, Instituto Cervantes, British Council) in the next 5 years?	
<b>LEVEL OF ORGANISATION OF CULTURAL RELATIONS</b>	External sustainability	<b>22/23. Benefits through cooperation (LO01)</b> Based on your organisation's experience working with international cultural organisations, to what extent did your organisation benefit through... <ul style="list-style-type: none"> <li>• More interest from the general public</li> <li>• Better outreach</li> </ul>	The score generated for this indicator is the mean share of organisations who replied with 'to a moderate extent' or 'to a great extent' per country for the two items on the left
	Internal sustainability	<b>22/23. Benefits through cooperation (LO01)</b> Based on your organisation's experience working with international cultural organisations, to what extent did your organisation benefit through... <ul style="list-style-type: none"> <li>• Financial support</li> <li>• Learning new professional skills</li> </ul>	The score for this indicator is the mean share of organisations who replied with 'to a moderate extent' or 'to a great extent' for the two items listed on the left
		<b>23/24. Difficulty of obtaining funding from international cultural organisations (LO02)</b> For your organisation, receiving funding from these organisations (Goethe-Institut, British Council, etc.) was ... (very difficult, neither easy nor difficult, very easy)	The score for this indicator is the share of organisations who responded with a 4 or 5 on a scale from 'very difficult' (1) to 'very easy' (5)
		<b>12/13. Presence of international cultural organisations (EV04)</b> The presence of international cultural organisations like the British Council, Goethe Institute, Instituto Cervantes, etc. in your country...(choose <u>one</u> statement)	The score for this indicator is the share of organisations who answered with 'supports organisations like ours in meeting our goals' or 'Opens up new opportunities for organisations like ours'
	Sectoral communication	<b>22/23. Benefits through cooperation (LO01)</b> Based on your organisation's experience working with international cultural organisations, to what extent did your organisation benefit through... <ul style="list-style-type: none"> <li>• Opportunities to network with other arts, cultural and/or educational organisations in MY country</li> <li>• Opportunities to network with other arts, cultural and/or educational organisations in OTHER countries</li> </ul>	The score generated for this indicator is the mean share of organisations who replied with 'to a moderate extent' or 'to a great extent' for the two items listed on the left
	Collaboration with other sectors / External	<b>22/23. Benefits through cooperation (LO01)</b> Based on your organisation's experience working with international cultural organisations, to what extent did your	The score generated for this indicator is the mean share of organisations who replied with 'to a moderate extent' or 'to a

Dimension	Sub dimension	Indicator	Indicator aggregation
	linkages	organisation benefit through... <ul style="list-style-type: none"> <li>• Opportunities to work with for-profit sector</li> <li>• Opportunities to work with state agencies</li> </ul>	great extent' for the two items listed on the left
VALUES	Practice of values	<b>10. Important to organisation (VA01)</b> What is important for your organisation? (check all that apply) <ul style="list-style-type: none"> <li>• To get people to imagine the world differently</li> <li>• To be an outlet for creativity</li> <li>• To foster freedom of expression</li> <li>• To meet other people</li> <li>• To share ideas</li> <li>• To learn more about other cultures</li> <li>• To help people in need</li> <li>• To bring different people together</li> <li>• To foster education</li> <li>• Other:</li> </ul>	Items on the left are scored as share of organisations who checked a particular item (from 0 to 1), The score for this indicator is the difference between the second-most-mentioned item and the second-least mentioned item subtracted from one. As a result, scores are high if all items are mentioned similarly often and low if the distribution of important goals of the organisations is more skewed.
	Transfer of values	<b>13/14. Statements about international cultural organisations (VI06)</b> Please indicate your level of agreement with the following statements regarding international cultural organisations... <ul style="list-style-type: none"> <li>• Such international cultural organisations build bridges between our culture and other cultures</li> <li>• Such international cultural organisations programmes contribute to the development of civil society and support future leaders in our country</li> </ul>	The score generated for this indicator is the mean share of organisations who replied with 4 or 5 on a scale from 'fully disagree' (1) to 'fully agree' (5) for the two items listed on the left.
	Generation of values	<b>25/26. Values of your organisation (VA06)</b> Please indicate your level of agreement with the statements below (options: fully disagree, neither agree nor disagree, fully agree, don't know, don't want to answer): <ul style="list-style-type: none"> <li>• lead to more and deeper international relationships</li> <li>• contribute to cultural innovation and development</li> </ul>	The score generated for this indicator is the mean share of organisations who replied with 4 or 5 on a scale from 'fully disagree' (1) to 'fully agree' (5) for the two items listed on the left.
		<b>BL.10 To what extent do you value the cultural heritage of (OUR COUNTRY)?</b> By cultural heritage we mean tangible culture (such as buildings, monuments, landscapes, books, works of art, artifacts, ...) and intangible culture (such as folklore, traditions, language, knowledge, ... ) <ul style="list-style-type: none"> <li>• A lot</li> <li>• To some extent</li> </ul>	The score generated for this indicator is the mean share of organisations who replied 'a lot' or 'to some extent'

Dimension	Sub dimension	Indicator	Indicator aggregation
		<ul style="list-style-type: none"> <li>• Not really</li> <li>½Not at all</li> </ul>	
<b>PERCEIVED IMPACT OF CULTURAL RELATIONS</b>	Output of Cultural Relations	<p><b>13/14. Statements about international cultural organisations (VI06)</b></p> <p>Please indicate your level of agreement with the following statements regarding international cultural organisations...</p> <ul style="list-style-type: none"> <li>• Such international cultural organisations provide high quality educational/language programmes</li> <li>• Such international organisations provide many opportunities for the exposure of our culture abroad</li> <li>• Such international cultural organisations support programmes/projects that are unlikely to be supported by the domestic institutions</li> </ul>	The score generated for this indicator is the mean share of organisations who replied with 4 or 5 on a scale from 'fully disagree' (1) to 'fully agree' (5) for the two items listed on the left.
	Outcome of Cultural Relations	<p><b>21/22. Statements about joint projects (PI05)</b></p> <p>Still thinking about the programmes/projects/courses your organisation conducted in 2017 together with international cultural organisations, would you agree or disagree with the following statements?</p> <ul style="list-style-type: none"> <li>• The programmes/projects courses met our expectations</li> <li>• The programmes/projects courses made a difference to the general public</li> <li>• The programmes/projects courses made a difference in the art community</li> <li>• The programmes/projects courses made a difference to other organisations like ours</li> <li>• The programmes/projects courses made a difference at the international level</li> </ul>	The score generated for this indicator is the mean share of organisations who replied with 'agree' or 'strongly agree' to the statements on the left. Responses were recorded on a five point Likert scale containing the options 'strongly disagree', 'disagree', 'neither agree nor disagree', 'agree' and 'strongly agree'.
		<p><b>20/21. Satisfaction with international cultural organisations (VI04)</b></p> <p>Overall, how satisfied is your organisation with...</p> <ul style="list-style-type: none"> <li>• The social impact of projects/ programmes you did with international cultural organisations</li> <li>• the economic impact of projects/programmes you did with international cultural organisations</li> <li>• the cultural impact of projects/ programmes you did with international cultural organisations</li> </ul>	The score for this indicator is the share of respondents who indicated that they are 'somewhat satisfied' or 'very satisfied'
<b>VIBRANCY OF CULTURAL RELATIONS</b>	Inclusiveness of CR	<p><b>13/14. Statements about international cultural organisations (VI06)</b></p> <p>Please indicate your level of agreement with the following statements regarding international cultural organisations...</p>	The score generated for this indicator is the mean share of organisations who replied with 4 or 5 on a scale from 'fully

Dimension	Sub dimension	Indicator	Indicator aggregation
		<ul style="list-style-type: none"> <li>• Such international cultural organisations support projects that are aimed at the most educated and/or wealthiest audiences mostly (<i>reversed</i>)</li> <li>• Such international cultural organisations support projects mainly in the capital or big cities in our country (<i>reversed</i>)</li> <li>• Such international cultural organisations tend to cooperate mostly with high-profile organisations in our country (<i>reversed</i>)</li> <li>• Such international cultural organisations tend to cooperate on projects benefiting a variety of vulnerable groups (youths, elderly, minorities etc.)</li> </ul>	<p>disagree' (1) to 'fully agree' (5) for the four items listed on the left. In case the statements had a negative connotation, the coding of responses were reversed prior to the score calculation, essentially measuring the share of respondents who disagreed with the negative statements about the work of cultural relations organisations. Reversal is indicated next to the item.</p>
		<p><b>19/20. Target groups (VI03)</b>  Did such projects/programmes/courses your organisation conducted in 2017 focused on any particular group? (Check all groups that were emphasised.)</p> <ul style="list-style-type: none"> <li>• Children</li> <li>• Young people</li> <li>• Students</li> <li>• Women</li> <li>• Senior citizens</li> <li>• Ethnic minorities</li> <li>• Religious minorities</li> <li>• Disabled persons</li> <li>• Migrants / refugees / internally displaced people</li> <li>• People with little education</li> <li>• People with little income</li> <li>• Unemployed people</li> <li>• Other vulnerable groups:</li> </ul>	<p>Items on the left are scored as share of organisations who checked a particular item (from 0 to 1), The score for this indicator is the difference between the second-most-mentioned item and the second-least mentioned item subtracted from one.. As a result, scores are high if all items are mentioned similarly often and low if the distribution of important goals of the organisations is more skewed.</p>
	<p>Variety of CR</p>	<p><b>17/18. Field of joint projects (VI09)</b>  Thinking about the projects you cooperated on with international cultural organisations, which field(s) of cultural activity did they belong to?</p> <ul style="list-style-type: none"> <li>• Cultural and natural heritage (museums, archaeological and historical places, cultural landscapes or natural heritage)</li> <li>• Performance and celebration (performing arts, music, festivals, fairs and feasts)</li> <li>• Visual arts and crafts (fine arts, photography, crafts, film and video, TV and radio, podcasting)</li> <li>• Books and the press / design and creating services (books, newspapers and magazines, libraries, fashion/graphic/interior design)</li> </ul>	<p>Items on the left are scored as share of organisations who checked a particular item (from 0 to 1), The score for this indicator is the difference between the second-most-mentioned item and the second-least mentioned item subtracted from one.. As a result, scores are high if all items are mentioned similarly often and low if the distribution of important goals of the organisations is more skewed.</p>

Dimension	Sub dimension	Indicator	Indicator aggregation
		<ul style="list-style-type: none"> <li>• Language</li> <li>• Education / training / research</li> <li>• Community service / civil society development / protection of vulnerable groups</li> <li>• Other (free text)</li> </ul>	
	Cultural participation	<p>CULTURAL PARTICIPATION from the Neighborhood Barometer</p> <p><b>BL.4 How many times in the last twelve months have you...?</b></p> <ul style="list-style-type: none"> <li>• Seen a ballet, dance performance or opera</li> <li>• Watched a film in a cinema</li> <li>• Seen a play in a theatre</li> <li>• Been to a concert</li> <li>• Gone to a public library</li> <li>• Visited a historical monument (palaces, castles, gardens, etc.)</li> <li>• Visited a museum or art gallery</li> <li>• Watched/ listened to cultural programmes on TV or on the radio</li> <li>• Read books</li> </ul>	The score of this indicator is the mean share of respondents who indicated that they participated in the activities in the left column at least once in the past twelve months.
		<p><b>BL.6a&amp;b Sometimes people find it difficult to access culture or take part in cultural activities. Which of the following, if any, are the main barriers for you when considering access to [cinemas, historical monuments, museums/galleries or theatres]?</b></p> <ul style="list-style-type: none"> <li>• Lack of interest</li> <li>• Too expensive</li> <li>• Lack of information</li> <li>• Limited choice or poor quality of cultural activities in the area</li> <li>• Too far from where I live</li> <li>• Lack of knowledge or cultural background</li> </ul>	The score of this indicator is the mean across cultural goods (cinemas, monuments, museums/galleries, theatres) of people who said that access is made difficult by either one of the barriers listed on the left. Before aggregation, individual respondents were coded 1 for a particular cultural good, if they said that access was made difficult by either of the barriers, and 0 if they did not.
		<p><b>BL.2 I am going to read you a list of cultural activities. To what extent do you think it is easy to access to these cultural activities in (OUR COUNTRY)?</b></p> <ul style="list-style-type: none"> <li>• Attend a ballet, dance performance or opera</li> <li>• Watch a film in a cinema</li> <li>• Attend a play in a theatre</li> <li>• Attend a concert</li> <li>• Got to a public library</li> <li>• Visit a historical monument</li> <li>• Visit a museum or art gallery</li> </ul>	The score for this question is the mean across cultural activities (listed on the left) of people who said that access to activities is 'easy' or 'fairly easy' to access these activities on scale that contains the options 'very easy access', 'fairly easy access', 'fairly difficult access', 'very difficult access'.

Dimension	Sub dimension	Indicator	Indicator aggregation
		<ul style="list-style-type: none"> <li>• Watch/listen to cultural programmes on TV or on radio</li> <li>• Read books</li> </ul>	
		<p><b>BA4a (Wave 5) What is your favorite kind of TV/Radio programmes?</b></p> <ul style="list-style-type: none"> <li>• News (Information)</li> <li>• Talk shows</li> <li>• <b>Cultural programmes (documentaries, arts, science)</b></li> <li>• Sport</li> <li>• Entertainment (movies, reality shows, readings, variety shows)</li> <li>• Music programmes</li> <li>• Other (SPONTANEOUS)</li> <li>• Don't know (SPONTANEOUS)</li> </ul>	<p>The score for this question is the share of respondents who named 'cultural programmes' as either their first, second or third favourite type of programmes out of the 6 options given.</p>
<p><b>EXTERNAL ENVIRONMENT FOR CULTURAL RELATIONS</b></p>	<p>Political environment</p>	<p><b>AB7 And for each of the following areas, please tell me whether or not you think the European Union should have a greater role to play in (OUR COUNTRY)?</b></p> <ul style="list-style-type: none"> <li>• Education</li> <li>• Culture</li> </ul>	<p>The score for this question is the mean between the share of respondents who said that the EU should play a bigger role in education, and the share of respondents who said that the EU should play a bigger role in culture.</p>
		<p><b>AC5 In your opinion, from the following list, which are the most important areas of cooperation between the European Union and (OUR COUNTRY)?</b></p> <ul style="list-style-type: none"> <li>• Culture and education</li> </ul>	<p>The score for this question is the share of respondents who mentioned 'culture and education' (grouped together in the answer options) among the most important area of cooperation (multiple choice; max 5 answers)</p>
		<p><b>AC6 In which areas should the European Union development aid be more focused on in (OUR COUNTRY)?</b> Culture and education</p>	<p>The score for this question is the share of respondents who mentioned 'culture and education' (grouped together in the answer options) among the areas where more EU development aid should be invested (multiple choice; max 2 answers)</p>
		<p><b>BL.7 To what extent do you think each of the following local actors contributes or not to the cultural development of (OUR COUNTRY)? (A lot, to some extent, not really, not at all)</b></p> <ul style="list-style-type: none"> <li>• The (NATIONALITY) government</li> <li>• The Presidency</li> <li>• Regional public authorities</li> </ul>	<p>The score for this question is the mean share of people that said that government, presidency, regional and local administration contribute to cultural development of their country 'a lot' or 'to some extent' on a scale</p>

Dimension	Sub dimension	Indicator	Indicator aggregation
		<ul style="list-style-type: none"> <li>Local public authorities</li> </ul>	that contains 'a lot', 'to some extent', 'not really' and 'not at all' as options. Mean share was taken across the different local actors
		<p><b>AB6 Could you tell me to what extent you agree or disagree with each of the following statements concerning the European Union?</b>            (4) (OUR COUNTRY) and the European Union have sufficient common values to be able to cooperate.</p>	The score for this question is the share of people who said they 'totally agree' or 'tend to agree' to the statement on the left, where agreement was measured on a scale containing 'totally agree', 'tend to agree', 'tend to disagree', 'totally disagree'.
		<p><b>v2cseeorgs:</b>  <b>To what extent does the government achieve control over entry and exit by civil society organisations (CSOs) into public life?</b>            0: Severely            1: Substantially            2: Moderately            3: Weakly            4: No.</p>	The variable was scored between 0 and 1 relative to the scores of all other countries in the data set in the year of observation (2017). It measures the percentile the country's score falls in for that particular question. E.g. a score of 0.23 means that only 23% of countries have achieved a worse score in 2017.
		<p><b>v2csreprss:</b>  <b>Does the government attempt to repress civil society organisations (CSOs)?</b>            0: Monopolistic control            1: Substantial control            2: Moderate control            3: Minimal control            4: Unconstrained</p>	The variable was scored between 0 and 1 relative to the scores of all other countries in the data set in the year of observation (2017). It measures the percentile the country's score falls in for that particular question. E.g. a score of 0.23 means that only 23% of countries have achieved a worse score in 2017.
		<p><b>v2clacfree</b>  <b>Is there academic freedom and freedom of cultural expression related to political issues?</b>            0: Not respect by public authorities            1: Weakly respected by public authorities            2: Somewhat respected by public authorities            3: Mostly respected by public authorities            4: Fully respected by public authorities</p>	The variable was scored between 0 and 1 relative to the scores of all other countries in the data set in the year of observation (2017). It measures the percentile the country's score falls in for that particular question. E.g. a score of 0.23 means that only 23% of countries have achieved a worse

Dimension	Sub dimension	Indicator	Indicator aggregation
		<p><b>v2mecenefm</b>  <b>Does the government directly or indirectly attempt to censor the print or broadcast media?</b>            0: Attempts to censor are direct and routine            1: Attempts to censor are indirect but nevertheless routine            2: Attempts to censor are direct but limited to especially sensitive issues            3: Attempts to censor are indirect and limited to especially sensitive issues            4: The government rarely attempts to censor major media in any way, and when such exceptional attempts are discovered, the responsible officials are usually punished</p>	<p>score in 2017.</p> <p>The variable was scored between 0 and 1 relative to the scores of all other countries in the data set in the year of observation (2017). It measures the percentile the country's score falls in for that particular question. E.g. a score of 0.23 means that only 23% of countries have achieved a worse score in 2017.</p>
		<p><b>v2mecenefi</b>  <b>Does the government attempt to censor information (text, audio, or visuals) on the Internet?</b>            1: The government successfully blocks Internet access except to sites that are pro-government or devoid of political content            2: The government attempts to block Internet access except to sites that are pro government or devoid of political content, but many users are able to circumvent such controls.            3: The government allows Internet access, including to some sites that are critical of the government, but blocks selected sites that deal with especially politically sensitive issues.            4: The government allows Internet access that is unrestricted, with the exceptions mentioned above.</p>	<p>The variable was scored between 0 and 1 relative to the scores of all other countries in the data set in the year of observation (2017). It measures the percentile the country's score falls in for that particular question. E.g. a score of 0.23 means that only 23% of countries have achieved a worse score in 2017.</p>
		<p><b>Freedom in the World 2018</b>  <b>Country score for section E: Associational and Organisational Rights.</b>            Rated on a 0-12 scale that adds up scores from 3 sub-sections of 0-4 points each:</p> <ul style="list-style-type: none"> <li>• Is there freedom of assembly?</li> <li>• Is there freedom for nongovernmental organisations, particularly those that are engaged in human rights– and governance-related work?</li> <li>• Is there freedom for trade unions and similar professional or labor organisations?</li> </ul>	<p>The variable was taken as-is from the Freedom in the World 2018 dimension, which ranges from 0-12. It was scaled to be between 0 and 1 by dividing the country scores by the maximum score (12).</p>
		<p><b>BL.7 To what extent do you think each of the following local actors contributes or</b></p>	<p>The score for this question is the mean share of</p>

Dimension	Sub dimension	Indicator	Indicator aggregation
		<p><b>not to the cultural development of (OUR COUNTRY)?</b></p> <ul style="list-style-type: none"> <li>• The (NATIONALITY) private companies</li> <li>• The (NATIONALITY) banks</li> <li>• The international private banks</li> <li>• The international / multinational private companies</li> </ul>	<p>people who said they 'totally agree' or 'tend to agree' across the statements on the left, where agreement was measured on a scale containing 'totally agree', 'tend to agree', 'tend to disagree', 'totally disagree'.</p>
	Economic environment	<p><b>BL.8 Please tell me whether you totally agree, tend to agree, tend to disagree or totally disagree with the following statements.</b></p> <p>(1) Cultural activities contribute to the economic development of (OUR COUNTRY).</p>	<p>The score for this question is the share of people who said they 'totally agree' or 'tend to agree' to the statement on the left, where agreement was measured on a scale containing 'totally agree', 'tend to agree', 'tend to disagree', 'totally disagree'.</p>
		<p><b>Gallup World Poll</b></p> <p><b>Feelings about household income</b></p> <p>Which of these phrases comes closest to your own feelings about your household income these days?</p>	<p>The score for this question is the share of respondents that said they are either 'living comfortably' or 'getting by on' present income. The Gallup data is measured in share of the respondents, so it was included into the framework as-is.</p>
	Social environment	<p><b>BL.7 To what extent do you think each of the following local actors contributes or not to the cultural development of (OUR COUNTRY)?</b></p> <ul style="list-style-type: none"> <li>• Non-Governmental Organisations (NGOs)</li> <li>• Religious organisations</li> </ul>	<p>The score for this question is the mean share of people that said that NGOs and religious organisations contribute to cultural development of their country 'a lot' or 'to some extent' on a scale that contains 'a lot', 'to some extent', 'not really' and 'not at all' as options. The mean share was taken across the different local actors</p>
		<p><b>BL.8 Please tell me whether you totally agree, tend to agree, tend to disagree or totally disagree with the following statements.</b></p> <p>(2) Cultural activities contribute to the social well being of (OUR COUNTRY).</p>	<p>The score for this question is the mean share of people who said they 'totally agree' or 'tend to agree' across the statements on the left, where agreement was measured on a scale containing 'totally agree', 'tend to agree', 'tend to disagree', 'totally disagree'.</p>

Dimension	Sub dimension	Indicator	Indicator aggregation
			disagree', 'totally disagree'.
		<p><b>BL.3 To what extent are you interested in the following cultural activities?</b></p> <p>Would you say you are very interested, fairly interested, not very interested or not at all interested in...?</p> <ul style="list-style-type: none"> <li>• Attend a ballet, dance performance or opera</li> <li>• Watch a film in a cinema</li> <li>• Attend a play in a theatre</li> <li>• Attend a concert</li> <li>• Got to a public library</li> <li>• Visit a historical monument</li> <li>• Visit a museum or art gallery</li> <li>• Watch/listen to cultural programmes on TV or on radio</li> <li>• Read books</li> </ul>	The score for this question is the mean across cultural activities (listed on the left) of people who said that they are 'very interested' or 'fairly interested' in these activities, where interest was measured on a scale containing 'very interested', 'fairly interested', 'not very interested', and 'not at all interested'
		<p><b>BL.8 Please tell me whether you totally agree, tend to agree, tend to disagree or totally disagree with the following statements.</b></p> <p>(3) Culture and cultural exchanges can play an important role in developing greater understanding and tolerance in the world, even where there are conflicts or tensions.</p>	The score for this question is the mean share of people who said they 'totally agree' or 'tend to agree' across the statements on the left, where agreement was measured on a scale containing 'totally agree', 'tend to agree', 'tend to disagree', 'totally disagree'.

Colour key:

Red = **Organisational Survey (Anheier, et al. 2018)**

Blue = **Neighbourhood Barometer (Wave 6 unless noted) (European Commission 2016a, 2016b)**

Orange = **Varieties of Democracy (Coppedge, et al. 2017)**

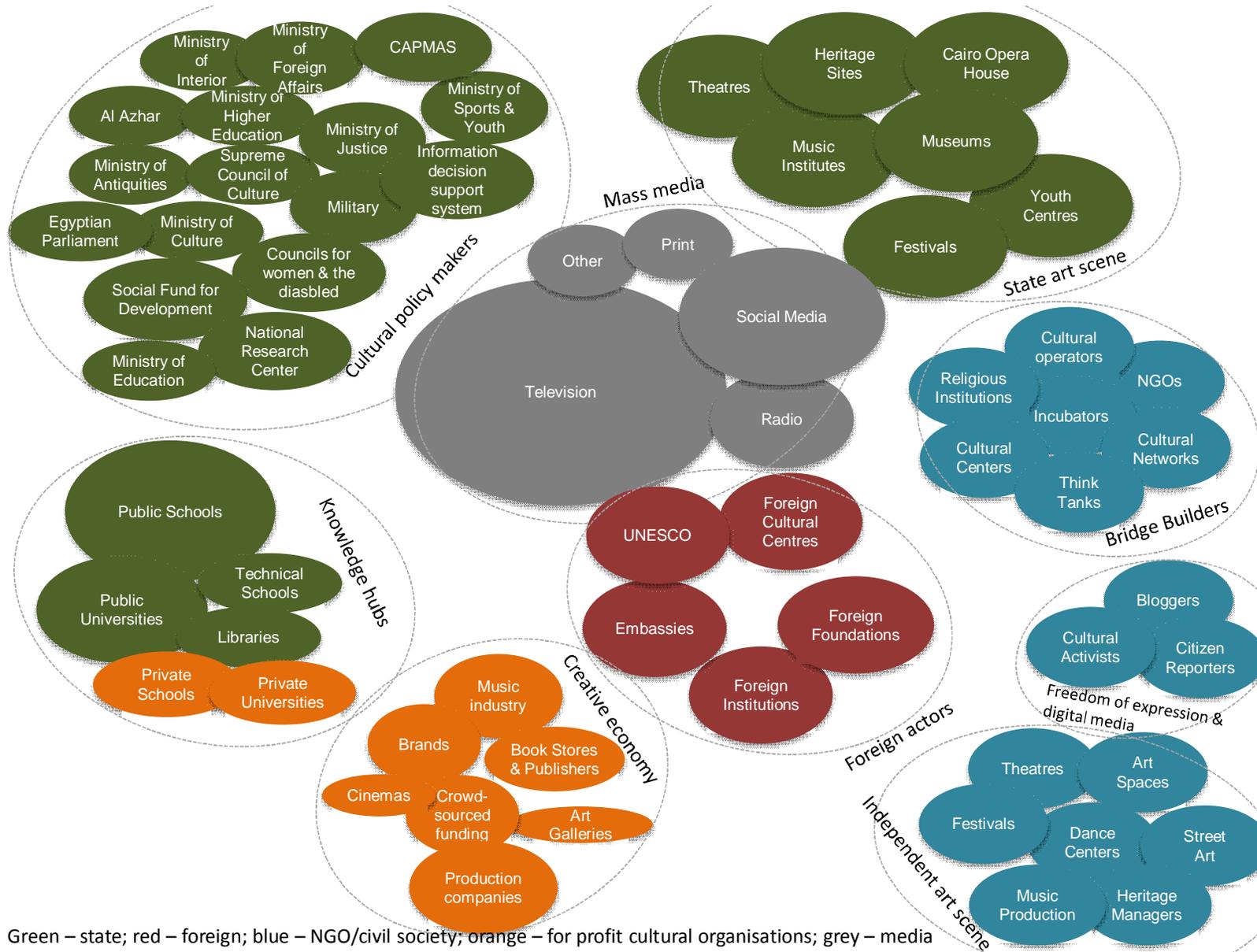
Green = **Gallup World Poll 2017 (Gallup, Inc. 2018)**

Yellow = **Freedom in the World 2018 (Freedom House 2018)**

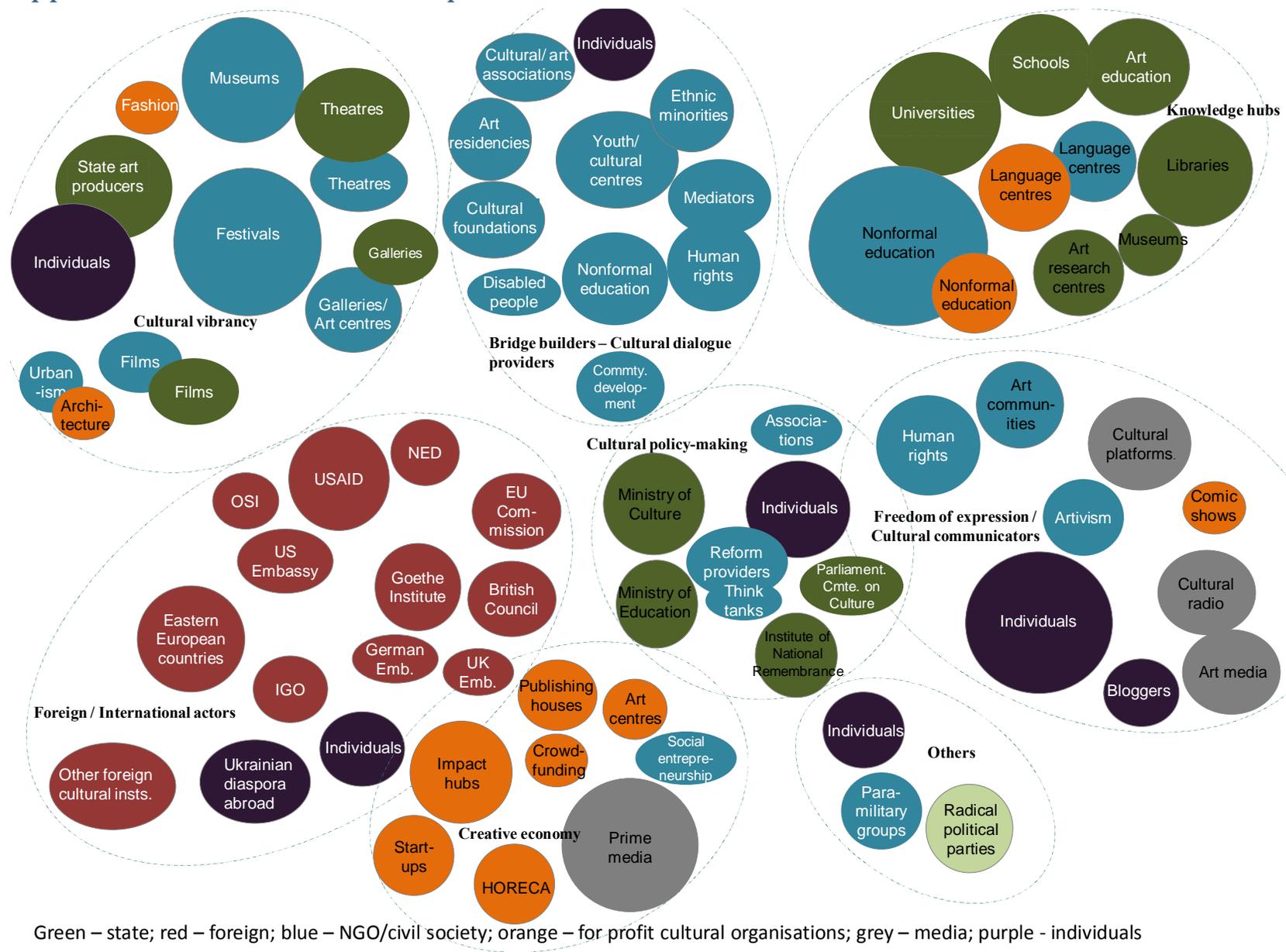
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# Appendix 1. Cultural Actors Map: Egypt

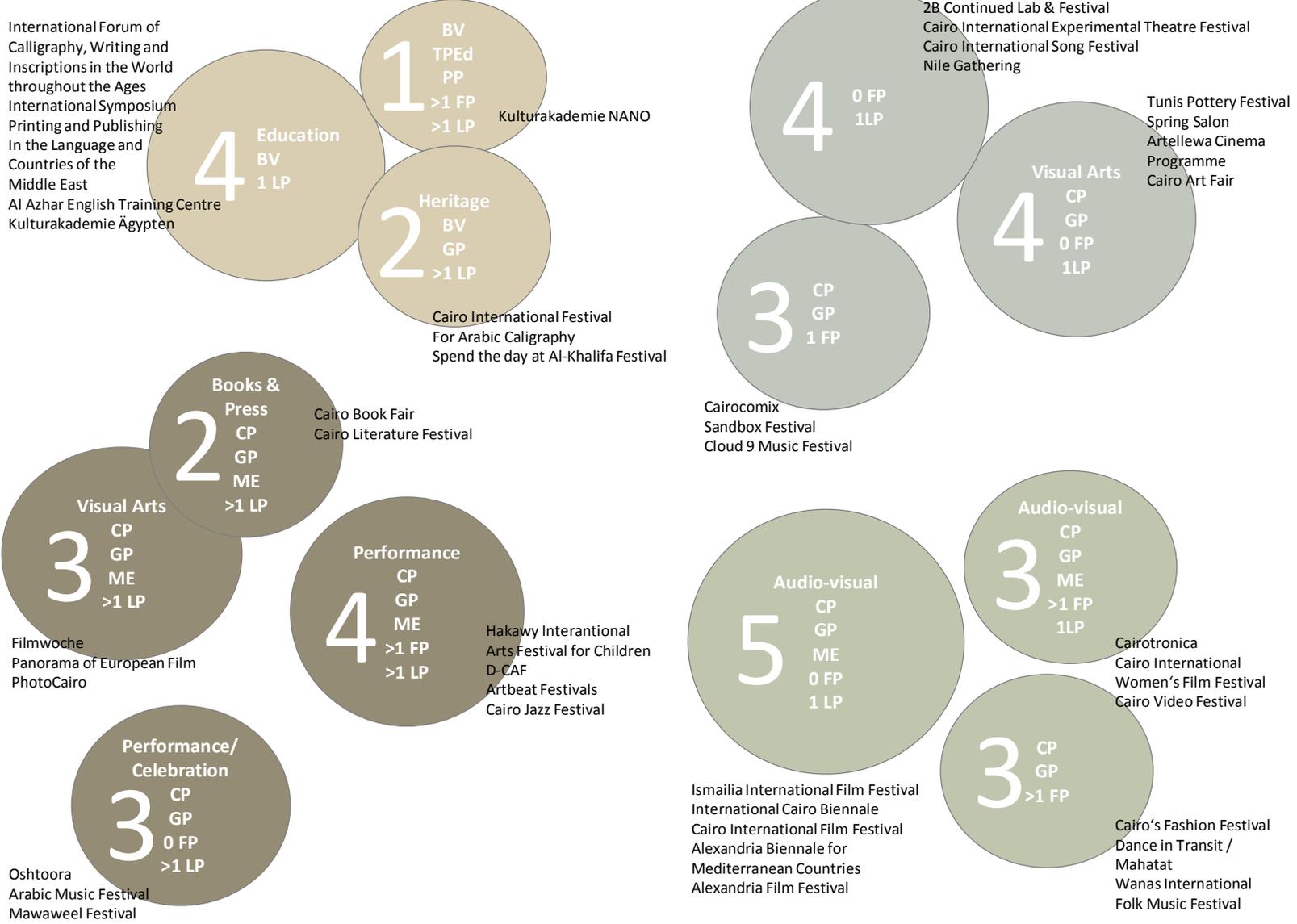


## Appendix 2. Cultural Actors Map: Ukraine



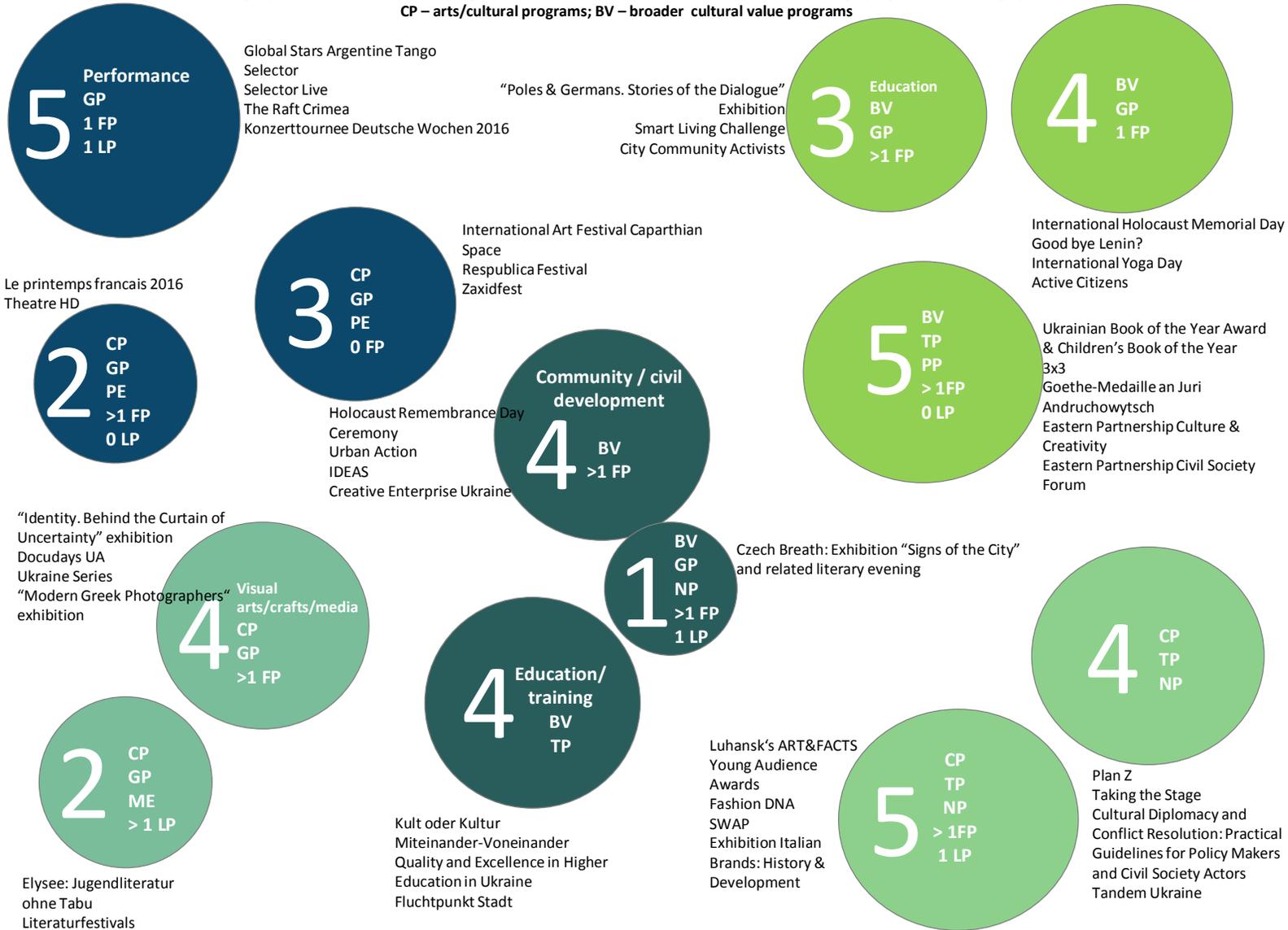
# Appendix 3. Cultural Relations Map Egypt

GP – general public; TP – target professionals; NP – niche program; ME – mass events; PE – prime events; PP – prestige program; FP – foreign partner; LP – local partner; CP – arts/cultural programs; BV – broader cultural value programs



# Appendix 4. Cultural Relations Map Ukraine

GP – general public; TP – target professionals; NP – niche program; ME – mass events; PE – prime events; PP – prestige program; FP – foreign partner; LP– local partner; CP – arts/cultural programs; BV – broader cultural value programs



## Appendix 5. Organisational Questionnaire (Egypt, English)

### Instructions

Dear participant,

Thank you very much for taking the time to participate in the survey for the “The Cultural Value Project Cultural Relations in Transition Societies”.

The Cultural Value Project is a joint research project commissioned by the British Council and the Goethe-Institut (January 2017-June 2018) and conducted by 2 academic institutions: The Hertie School of Governance (Berlin, Germany) and the Open University (London, UK).

It aims to build a better understanding of the value of culture and cultural relations, particularly in societies in transition. The project is run simultaneously in the Ukraine and Egypt and it is the first ever project of this size to understand experiences, needs, opinions and expectations of the organizations that work in the fields of culture and creativity, education, research, social development, advocacy, media etc. The results of the project will be widely disseminated in the Ukraine, Egypt and internationally.

Before filling out the questionnaire, please read the instructions below carefully:

1. The survey will take 30 minutes of your time. You can answer in English, Ukrainian, Arabic and Russian
2. As we survey organisations, please always answer the questionnaire from the perspective of your organisation, not your personal opinion
3. We guarantee a strict confidentiality of your answers. Only two researchers from the Hertie School of Governance (Berlin, Germany) will have access to individual results. We will only share and publish aggregated results of the survey, which will make identification of the answers of specific organisations impossible. However, should you feel uncomfortable with any question, please feel free to skip it.

If you have any further questions, would like to receive a final project report or take part in the preliminary project results discussions (in Kyiv and Cairo) please get in touch with [Malte Berneaud-Kötz](#)

### **1. Name of the organisation**

Please enter the name of your organization [free text]

### **2. Description of the organization**

Which of the following descriptions apply to your organisation? (Please check all that apply)

Performing arts organisation (dance, theatre, music, orchestra, choir, singing group, etc.)

Visual arts organisation (Gallery, exhibition space, etc.)

Museum / historical site / historical organisation / library / archive

Artists' studio / workshops

Publishing house

School / teaching facility / academic institution / research facility

Other educational organisation

Cultural center / incubator / hub / residency

Advocacy group / platform

Film / media production

Media outlet (newspaper, magazine, digital media, TV, radio, etc.)

Health organisation

Social services organisation

Environmental organisation

Social development organisation

Professional organisation

Foundation

Religious organisation

International organisation

Other:

Don't know

### **3. Location of organisation**

Please state the town/city/village your organisation is located in. [Free text]

### **4. Year of establishment**

In what year was your organisation established/founded? [Free text]

### **5. Respondent's position within the organization**

What is your position within your organisation? [Only one selection possible]

Board member

Management

Specialist

Artistic/cultural staff

Administrative staff

Volunteer

Other:

Don't know

## 6. Geographical scope of the organization

At what geographic level does your organisation operate mostly? [Only one selection possible]

Local community/neighbourhood

City/town/village

Region within the country

Country

International

Don't know

## 7. Number of employees

How many paid employees does your organisation have? (full-time and part-time)  
(Enter -1 if you don't know, -2 if you don't want to answer this question) [Free text]

## 8. Volunteers

Does your organisations have volunteers? [Only one selection possible]

Yes

No

Don't know

## 9. Number of volunteers

Please write the number of volunteers working at your organisation into the box (e.g., 3, 12, etc.)  
(If you don't know, enter -1, if you do not wish to answer, enter -2) [Free text]

## 10. Important to organization

What is important for your organization? (check all that apply)

To get people to imagine the world differently

To be an outlet for creativity

To foster freedom of expression

To meet other people

To share ideas

To learn more about other cultures

To help people in need

To bring different people together

To foster education

Other:

Don't know

Don't want to answer

## 11. Closer relations

Please indicate which statement(s) you agree with most. Multiple selections possible.

Culturally, we at our organization think that our country should work more closely with...

Europe as a whole

United Kingdom

Germany

- France
- USA
- China
- Russia
- Middle East
- Africa
- Asia
- Latin America
- We need/have our own way
- Don't know
- None of the above

**INTERNATIONAL CULTURAL ORGANISATIONS**

Now we would like to ask your opinion about the work of international cultural organisations operating in your country. By "international cultural organisations" we mean organisations like the British Council, Goethe Institute, Instituto Cervantes, Alliance Francais, etc. You may have experience conducting projects with these organisations, receiving funding for your programmes, receiving services or advice from them or attending events/meetings/festivals organised by these international cultural organisations. Or you may have only heard of these organisations' work in your country but were never directly involved with them.

**12. Presence of international cultural organisations**

The presence of international cultural organisations like the British Council, Goethe Institute, Instituto Cervantes, etc. in your country...(choose one statement)

- Supports organisations like ours in meeting our goals
- Opens up new opportunities for organisations like ours
- Hasn't made a difference for organisations like ours yet
- Unlikely to change anything for organisations like ours in the future
- Brings in too much outside influence into organisations like ours
- Creates risks for organisations like ours
- Don't know
- Don't want to answer

**13. Statements about international cultural organisations**

Please indicate your level of agreement with the following statements regarding international cultural organisations...

	Fully disagree	Neither agree nor disagree	Fully agree	Don't know enough about these organisations	Don't want to answer
Such international cultural organisations provide high quality educational/language programmes					
Such international cultural organisations build bridges between our country and other					

countries

Such international cultural organisations support projects that are aimed at the most educated and/or wealthiest audiences mostly

Such international cultural organisations support projects mainly in the capital or big cities in our country

Such international cultural organisations provide many opportunities for the exposure of our culture abroad

Such international cultural organisations tend to cooperate mostly with high-profile organisations in our country

Such international cultural organisations tend to concentrate mostly on projects that promote Western values in our country<sup>2</sup>

Such international cultural organisations tend to cooperate on projects benefiting a variety of vulnerable groups (youths, elderly, minorities)

Such international cultural organisations contribute to the development of civil society and support future leaders in our country

Such international cultural organisations support programmes/projects that are unlikely to be supported by the domestic institutions

#### **14. Cooperation with international cultural organisations**

In the past year (2017), did your organisation take part in projects with international cultural organisations or not? [Only one selection possible]

Neither our organisation nor individual employees/volunteers took part in projects by cultural organisations from other countries

Our organisation didn't- some of the employees/volunteers took part as individuals by cultural organisations from other countries

Our organisation took part in cultural relations projects by cultural organisations from other countries

Don't know

<sup>2</sup> Question not used for analysis because of imprecision of terminology.

\*\*\*

*[Those who answered Q14 with 'Our organisation took part in cultural relations project by cultural organisations from other countries' continued to Q15. Those who answered otherwise were forwarded to Q24.]*

\*\*\*

Now please think about only the projects/programmes your organisation conducted/took part in collaboration with international cultural organisations in 2017. This could be funding you received from such organisations, co-production, joint programmes, educational services and other types of support.

### **15. Number of projects**

How many such projects/programmes/courses did your organisation conduct over the past year (2017)? (Enter -1 if you don't know, -2 if you don't want to answer this question.) [Free text]

### **16. Type of projects**

Did such project/programmes/courses mostly involve... (check the most appropriate category) [Only one selection possible]

Logistical support

Funding only

Joint activities, programmes

Skills development

Language courses

Information / communication support

Other:

Don't know

Don't want to answer

### **17. Field of joint projects**

Thinking about the projects you cooperated on with international cultural organisations, which field(s) of cultural activity did they belong to? [Multiple selections possible]

Cultural and natural heritage (museums, archeological and historical places, cultural landscapes or natural heritage)

Performance and celebration (performing arts, music, festivals, fairs and feasts)

Visual arts and crafts (fine arts, photography, crafts, film and video, TV and radio, podcasting)

Books and the press / design and creating services (books, newspapers and magazines, libraries, fashion/graphic/interior design)

Language

Education / training / research

Community service / civil society development / protection of vulnerable groups

Other:

**18. Total number of participants**

Still thinking only about such projects/programmes/courses your organisation took part in over the past year (2017) with international cultural organisations, how many people attended or were involved IN TOTAL? (If you have done multiple projects, give us the best estimate of participants across all such projects.) [Only one selection possible]

- Less than 50
- 51-100
- 101-300
- 301-500
- 501-1000
- 1001-2000
- >2000
- Not applicable
- Don't know
- Don't want to answer

**19. Target groups**

Did such projects/programmes/courses your organisation conducted in 2017 focused on any particular group? (Check all groups that were emphasised.) [Multiple selections possible]

- Children
- Young people
- Students
- Women
- Senior citizens
- Ethnic minorities
- Religious minorities
- Disabled persons
- Migrants / refugees / internally displaced people
- People with little education
- People with little income
- Unemployed people
- Other vulnerable groups:
- Don't know
- Don't want to answer

**20. Satisfaction with international cultural organisations**

Overall, how satisfied is your organisation with...

	Very dis- satisfied	Somewhat dis- satisfied	Neither satisfied nor dis- satisfied	Somewhat satisfied	Very satisfied	Don't know	Don't want to answer	Not applicable
... the social impact of projects/ programmes you did with international cultural organisations								
... the cultural impact of projects/ programmes you did with international cultural organisations								
... the economic impact of projects/ programmes you did with international cultural organisations								
... the environmental impact of projects/ programmes you did with international cultural organisations								

**21. Statements about joint projects**

Still thinking about the programs/projects/courses your organization conducted in 2017 together with international cultural organisations, would you agree or disagree with the following statements?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Don't know	Don't want to answer	Not applicable
The programmes/ projects/ courses met our expectations								
The programmes/ projects/ courses made a difference to the general public								
The programmes/ projects/ courses made a difference in the art community								
The programmes/ projects/ courses made a difference to								

other organisations like ours  
 The programmes/ projects/  
 courses made a difference at the  
 international level

**22. Benefits through cooperation**

Based on your organisation’s experience working with international cultural organisations, to what extent did your organisation benefit through...

	Not at all	To some extent	To a moderate extent	To a great extent	Don't know	Don't want to answer	Not applicable
More interest from the general public							
Financial support							
Learning new professional skills							
Better outreach							
Opportunities to network with other arts, cultural and/or educational organisations in MY country							
Opportunities to network with other arts, cultural and/or educational organisations in OTHER countries							
Opportunities to work with for-profit sector							
Opportunities to work with state agencies							

**23. Difficulty of obtaining funding from international cultural organisations**

Please select the most appropriate response.

	Very difficult	Neither easy nor difficult	Very easy	Don't know	Don't want to answer	Not applicable
For your organisation, receiving funding from the these organisations (Goethe-Institut, British Council, etc) was ...						

**24. Future cooperation with international cultural organisations**

What is the most important area in which you would like your organisation to cooperate with international cultural organisations (like the Goethe Institute, Institute Cervantes, British Council) in the next 5 years? [Only one selection possible]

- Developing new projects together
- Helping to finance our current programs/projects
- Helping to open channels to other funders (within the country and internationally)

- Helping to collaborate with state and for-profit organisations within the country
- Helping to collaborate with nonprofit organisations within the country
- Achieving better outreach WITHIN the country
- Achieving better outreach OUTSIDE the country
- Developing professional skills within our organisation
- Getting more international contacts
- We don't see ourselves cooperating with international cultural organisations in the next 5 years
- Other:
- Don't know
- Don't want to answer

**25. Values of your organization**

Please indicate your level of agreement with the statements below.

Cultural activities offered by our organization ...	Fully disagree	Neither agree nor disagree	Fully agree	Don't know	Don't want to answer
lead to more and deeper international relationships					
lead to better dialogue between people within Egypt/Ukraine (consider only the country you are based in) <sup>3</sup>					
enable participation from a diverse range of people (gender geography, ethnicity) and thereby widen social inclusion in Egypt/Ukraine (consider only the country you are based in) <sup>4</sup>					
facilitate mutual exchange of cultural goods or knowledge between our country and Egypt/Ukraine (consider only the country you are based in) <sup>5</sup>					
contribute to cultural innovation and development					
make best use of interactive technologies and social media					

**26. Follow-up with final report**

If you wish to receive a copy of the final report outlining the findings of the study in Ukraine, please submit an email address here. If you do not wish to receive anything, please leave the field blank. [Free text]

<sup>3</sup> Question not used for analysis because of error in survey translation.

<sup>4</sup> Question not used for analysis because of error in survey translation.

<sup>5</sup> Question not used for analysis because of error in survey translation.

Thank you for taking the time to complete this questionnaire!

We would like to thank you very much for helping us.

As we aim to reach as many different organisations as possible with our questionnaire, we would be extremely happy if you could aid us in broadening the audience in either of these ways:

1. Forwarding the questionnaire to colleagues in other organisations that work in the field of culture and creativity, education, research, social development, advocacy, or media.
2. Sharing our survey link via your mailing list or newsletter
3. Posting a link to our survey on social media
4. Contacting Malte Berneaud-Kötz via email and have him contact additional organisations.

Your answers were transmitted, you may close the browser window or tab now.

Malte Berneaud-Kötz, Hertie School of Governance – 2017