**Logical Framework Matrix**

|  | ***Result chain*** | ***Indicator*** | ***Baseline***  ***(value & reference year)*** | ***Target***  ***(value & reference year)*** | ***Source and mean of verification*** | ***Assumptions*** |
| --- | --- | --- | --- | --- | --- | --- |
| ***Impact (Overall objective )*** | ***To support revitalization of Charentsavan and its sustainable economic growth through industrial heritage preservation and popularization, thereby unlocking local artistic potential*** | *X% visiting Charentsavan*  *Quality of life changed for Charentsavan neighborhoods benefitted from the project* | *0 (2022)*  *0 (2022)* | *15% increase of visitors (2024)*  *At least 70% responded positively and somehow changed (2024)* | *Local Statistical data*  *survey* |  |
| ***Outcome (s) (Specific objective(s))*** | *Outcome 1.*  *A foundation of cultural development of Charentsavan is properly established and functioning mechanisms set to be the leader of cultural development in the area* | *foundation is established* | *0 (2022)* | *1 (2022)* | *Monitoring and process reports* | *The inclusivity of the process is not properly insured due to lack of coherency in the area and cooperation mechanisms in place* |
| ***Outcome (s) (Specific objective(s))*** | *Outcome 2. Charentsavan industrial and cultural heritage in- dept research is conducted, the assets’ preservation and exhibition are properly managed* | *# of restoration plan* | *0 (2022)* | *1 (2024)* | *Monitoring and progress reports* | *The heritage research and preservation actions are difficult to implement due to inaccessibility and privatization of the locations* |
| ***Outcome (s) (Specific objective(s))*** | *Outcome 3.*  *Spatial development, communication of a strong brand and celebration of cultural heritage is a constant source of inspiration for economic and cultural entrepreneurs* | *# of places or platforms to exhibit*  *# of popularization events* | *0 (2022)*  *0 (2022)* | *1 (2023)*  *3 (2024)* | *Monitoring and process reports* | *Local population and entities are not motivated in short run for joining in their respective spontaneous actions of spatial development* |
| ***Outcome (s) (Specific objective(s))*** | *Outcome 4. Charentsavan local CCI actors are empowered, their creative and entrepreneurial potential is unlocked for more inclusive and sustainable economic growth* | *Knowledge increase in % about making business in CCI* | *0 (2022)* | *70 % of businesses participated in capacity building events stated that have utilities any knowledge gained* | *survey* | *Lack of entrepreneurial, business communication and sales skills to get them empowered for long run* |
| ***Outputs*** | *Output 1.1*  *Following an inclusive discussion process, the structure of the future foundation and its founding documentation are ready* | *# of attendees in the founding meeting*  *The charter in place* | *0 (2022)*  *0 (2022)* | *20 (2022)*  *1 (2022)* | *Monitoring and process reports* | *The stakeholders are not eager to get involved/not supporting the foundation* |
| ***Outputs*** | *Output 1.2*  *The foundation is established and operating, with a strong aim to bring into life the cultural strategy through various projects and in cooperation with different stakeholders/partners* | *The foundation that has registration* | *0 (2022)* | *1 (2022)* | *Monitoring and process reports* | *Political crisis due to elections and instability will prevent effective communication and development of projects* |
| ***Outputs*** | *Output 2.1*  *Industrial and cultural heritage objects are properly mapped, and action plans on them are in place* | *# of newly enlisted heritage objects* | *0 (2022)* | *30 (2024)* | *Monitoring and process reports* | *The objects are difficult to access for research and the owners of privatized areas not cooperating* |
| ***Outputs*** | *Output 2.2*  *Local and regional policies are in place, adopted and disseminated to ensure policy level protection and preservation of the heritage* | *# of existing policies synchronized with the brand and the cultural research*  *# of new policies* | *0 (2022)*  *0 (2022)* | *1 (2024)*  *1 (2024)* | *Monitoring and process reports* | *Not enough willingness, passion by stakeholders to bring the policies into life* |
| ***Outputs*** | *Output 2.3*  *Exhibition and proper communication of the cultural assets and intangible cultural heritage are carried out through different platforms /on site and virtually/* | *# of virtual solutions for cultural heritage representation*  *The museum renovated and furnished fully* | *0 (2022)*  *0 (2022)* | *3 (2023)*  *1 (2023)* | *Monitoring and process reports* | *“Soviet” associations prevents the popularity of the industrial city and its heritage, the museum* |
| ***Outputs*** | *Output 3.1*  *Charentsavan branding is implemented and communicated ensuring emotional affiliations of the locals and strong linkages between the past and the future* | *Brand developed* | *0 (2022)* | *1 (2023)* | *Monitoring and process reports* | *The strong brand identity to be accepted by elderly and young population of the city/as the elderly people still have associations with soviet times/* |
| ***Outputs*** | *Output 3.2*  *Charentsavan master plan is developed to contribute to territorial development of the area* | *The master plan* | *0 (2022)* | *1 (2024)* | *Monitoring and process reports* | *The master plan developed by the government tender does not fit the area needs and perceptions of the locals* |
| ***Outputs*** | *Output 3.3*  *Spatial development in all settlements is in the action plans and projects of local institutions, governmental organizations and local people* | *# of places in the city and in all settlements that was re-built and re-thought as cultural corners*  *# of visitors to the information sessions* | *0 (2022)*  *0(2022)* | *5 (2024)*  *50 (2024)* | *Monitoring and process reports* | *Population and local businesses do not cooperate for short term period* |
| ***Outputs*** | *Output 3.4*  *Charentsavan cultural heritage celebrations are organized and have huge interest among locals, tourists and visitors all over Armenia* | *# of visitors to the celebration event*  *# of tourists visited* | *0 (2022)*  *0 (2022)* | *500 (2024)*  *100 (2024)* | *Monitoring and process reports* | *Civil society is not strong enough to get involved* |
| ***Outputs*** | *Output 3.5*  *Charentsavan CCI entrepreneurs and private businesses are inspired by cultural life and heritage, as well as by the brand, and reflect it in their production/service provision* | *# of local businesses and CCI artists using the brand* | *0 (2022)* | *10 (2024)* | *Monitoring and process reports* | *Local actors are not quick responsive to the cultural heritage, young generation needs to know more and rethink of their future* |
| ***Outputs*** | *Output 4.1*  *Capacity building of active local CCI entrepreneurs and policy and decision makers are implemented* | *# of capacity building events* | *0 (2022)* | *2 (2024)* | *Monitoring and process reports* | *Not enough motivation and engagement among local CCIs, policy makers* |
| ***Outputs*** | *Output 4.2*  *Art residencies, visit to creative cities, international exhibitions and hosted events put Charentsavan on the map of creative cities* | *# of cooperations between local and international creative projects*  *# of artists and entrepreneurs to be represented and sold abroad*  *# of hosted international artists/ events* | *0 (2022)*  *0 (2022)*  *0 (2022)* | *2 (2024)*  *1 (2024)*  *1 (2024)* | *Monitoring and process reports* | *Lack of business communication skills and low level of knowledge of foreign languages/English* |
| ***Outputs*** | *Output 4.3*  *Grant scheme implementation ensured local creative artists leveraged their production to new level and some new enterprises appeared* | *# of successful grants implemented*  *# of newly established CCI enterprises*  *# of local active groups developed* | *0 (2022)*  *0 (2022)*  *0 (2022)* | *10 (2024)*  *4 (2024)*  *1 (2024)* | *Monitoring and process reports* | *Innovation is not well understood and incorporated into local’s production and services, difficult to choose between the ideas to provide financial support* |