CULTURE AND DEVELOPMENT

KNOWLEDGE
MANAGEMENT
for Culture and Development

THE MDG-F EXPERIENCE:
a milestone for culture and development

THE MILLENNIUM DEVELOPMENT GOALS ACHIEVEMENT FUND (MDG-F): Established in December 2006 after the Spanish Government contributed €528 million (US $710 million) to the United Nations system, the Millennium Development Goals Achievement Fund (MDG-F) is an innovative international cooperation mechanism designed to speed up progress towards the achievement of the MDGs worldwide. Building on the comparative advantage of United Nations organizations and their joint endeavour in the framework of the United Nations Reform, the MDG-F supports national governments, local authorities and civil society organizations in their efforts to reduce poverty and inequality through eight thematic areas known as 'thematic windows.'

Culture and development together constitute one of the thematic windows and comprises a total of 18 development programmes implemented in Africa, the Arab States, Asia, Latin America, and South-East Europe over a period of three to four years. They entail work to strengthen cultural and creative industries, sustainable cultural tourism, safeguard of cultural landscapes and of cultural heritage, promote cultural diversity and pluralism and support inclusive policies and ethnic minority development. **UNESCO, the specialized agency of the United Nations system with a specific mandate for culture,** was designated as Convenor of the thematic window on culture and development, with a leading role in this joint effort of United Nations agencies.

To capitalise on the multifaceted aspects of this experience, UNESCO, in partnership with the MDG-F Secretariat, is gathering, and building on, knowledge gleaned from Joint Programmes' project implementation, success stories and lessons learnt, as this is crucial both to knowledge generation and to knowledge capitalization with a view to **informing future culture and development programming and policy.**

The knowledge management project implemented under the MDG-F culture and development Joint Programmes, whose principles, objectives and contribution are outlined here, forms part of the wider MDG-F strategy for all eight thematic windows. In April 2009, at a meeting called by the MDG-F Secretariat, the Convenors of all eight thematic windows noted that the knowledge generated by the Joint Programmes under all thematic windows was not only wide-ranging and rich, but also inherently innovative. It was, therefore, agreed that it was a bounden responsibility to record and capitalize on the data, knowledge and information generated. Against that background, an MDG-F knowledge management initiative was launched and the Convenors of each of the eight thematic windows were requested to draw up and implement a knowledge management strategy specific to the respective thematic window of their mandate and expertise.

8 THEMATIC WINDOWS

- Environment and Climate Change
- Gender Equality & Women's Empowerment
- Youth, Employment & Migration
- Democratic Economic Governance
- Children, Food Security & Nutrition
- Conflict Prevention & Peace building
- **Culture & Development**
- Development & the Private Sector

WHAT IS
KNOWLEDGE MANAGEMENT?

Knowledge management involves action on several fronts to: (i) identify and collect information; (ii) codify and store information; (iii) share information by connecting people; and (iv) create and disseminate knowledge which may then be transferred for use in different environments.

Owing to systematic investment in knowledge collection, it is possible to build on past experience for reuse in due course. Operating in complex and fast-changing environments increases the need to connect people in order to exchange information and knowledge. The goal of continuous improvement emphasizes the need for knowledge codification.

Knowledge Management builds on 'People, Processes, and Technologies'

People are at the heart of Knowledge Management as Knowledge Management aims at converting/translating personal knowledge into organizational knowledge. Capturing and documenting processes or, in other words, the 'how' something was achieved, is also a core component of Knowledge Management. It is the very 'recipe' that can be transferred to others and that can inform future practices. It is crucial in Knowledge Management's quest to transfer, translate but also update existing processes and information. Technologies have developed as an essential pillar of Knowledge Management as the latter needs vectors that allow for an effective and timely information flow.

Knowledge Management transcends data

Knowledge management focuses on raw data but also draws on people's insights and experiences.

Knowledge Management seeks to deal with both explicit and tacit knowledge

Explicit knowledge can be articulated, stored and transferred easily to others through, for instance, books, procedures, booklets and manuals. Tacit knowledge on the other hand is more elusive and more difficult to transfer to others and may rather require direct interaction between people in order to be identified, acknowledged and, ultimately, communicated.

Knowledge Management transcends Knowledge Sharing

Knowledge management is more inclusive and resource-intensive than knowledge sharing. Knowledge management also yields different results, as it has a quality assurance component that enables peers in a given community of practice to highlight desirable information, exchange good practices and share lessons learnt.

Knowledge Management is complementary to other disciplines such as Monitoring and Evaluation, and Communication and Advocacy

Knowledge management shares common ground both with monitoring and evaluation and with communication and advocacy. While monitoring and evaluation focus on compiling programme results and comparing them with pre-set targets, knowledge management is also concerned with intangible results that are harder to measure and seeks to document and showcase unforeseen results as well as that often denote extraordinary success. Moreover, in its quest to build a solid body of knowledge, knowledge management seeks to capture the process through which results are obtained.

Similarly, communication and advocacy seek primarily to focus on the result and normally aim to select and convey one clear message to a wider public.

The three tools (monitoring and evaluation, communication and advocacy, and knowledge management) can be genuinely complementary useful tools for building ownership, ensuring sustainability and maximizing the impact of a development project. Hence, it would be useful for a knowledge management strategy and framework to be designed and to be integrated into a culture and development programme from the outset, as are monitoring and evaluation, and communication and advocacy.

APPROACH TAKEN

The establishment of a knowledge management system involves enhancing knowledge generated during project and programme implementation under a systematic, coherent and predefined approach. This includes the collection, recording, processing, sharing and dissemination of information and knowledge.

WHAT are we doing?

Under the MDG-F knowledge management project, UNESCO seeks to gather information and knowledge generated through the culture and development thematic window which can serve to inform future programming in this field:

↘ achievements and impact on the targeted MDGs
↘ national ownership
↘ success factors
↘ operational challenges

WHY are we doing it?

Action is being taken both to devise a resource tool for development practitioners and to contribute towards optimum relevance, efficiency and impact of future culture and development activities and cooperation programmes.

HOW are we doing it?

To ensure that the MDG-F culture and development knowledge management is effective, relevant and useful and cuts across all 18 Joint Programmes, UNESCO's strategy takes a **bottom-up participatory approach.** From the initial project stages, Joint Programme teams were consulted in order to map available information and assess needs. In addition, **the reflection process has been enriched by linking academic debates** to work conducted under the Joint Programmes and collaborating with academic experts in the economics of culture and in social and cultural policies.

The strategy was structured around the following three pillars in order effectively to collect, analyse and disseminate the valuable knowledge generated:

↘ MDG-F Knowledge Management Culture and Development Questionnaire (see carton 1, 2 and 3), and analysis thereof (see carton 5)
↘ Knowledge management workshops (see carton 4)
↘ Teamworks, the electronic platform (see carton 4)

The knowledge management strategy and tools outlined in this brochure were used within the very specific framework of the Joint Programmes implemented under the MDG-F culture and development thematic window and were, therefore, often adapted to the specific features, challenges, opportunities and constraints associated with the unique MDG-F experience and target programmes. That notwithstanding, they can serve as a springboard for future similar knowledge management programmes on culture and development.

WHO are our partners?

↘ Joint Programme teams
↘ MDG-F Secretariat
↘ **UNESCO Chair on Cultural Policies and Cooperation at the University of Girona,** Spain
↘ **'Silvia Santagata Research Centre',** Turin, Italy, part of the International Research Centre on the Economics of Culture and World Heritage Studies under the auspices of UNESCO
↘ **AECID Madrid,** Department of Cooperation and Cultural Promotion

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THREE WORKSHOPS were held following the Joint Programmes' pace of implementation :

▶ regional workshop for Joint Programmes in **South-East Europe, Sarajevo (Bosnia and Herzegovina), 28-30 March 2011**

▶ regional workshop for Joint Programmes in **Latin America, Montevideo (Uruguay), 4-6 May 2011**

▶ interregional workshop for Joint Programmes implemented in **Africa, Asia and the Arab States, El Jadida (Morocco), 23-25 June 2011**

GENERAL MAPPING

of the Activities of the 18 MDG-F Culture and Development Joint Programmes (JPs)

MAIN TARGET

▶ GENERAL POPULATION, WITH A PARTICULAR FOCUS ON WOMEN AND YOUTH

▶ ETHNIC CULTURAL MINORITIES, INDIGENOUS PEOPLES, PEOPLES OF AFRICAN DESCENT

▶ PUBLIC ADMINISTRATION

▶ ORGANISED CIVIL SOCIETY

▶ PRIVATE SECTOR

*Terms of reference the Thematic Window

1. Formulate, implement and monitor socially- and culturally-inclusive public policies

2. Realize the economic and social potential of the cultural sector and strengthen cultural and creative industries

3. Develop institutional capacity to generate useful and accurate information monitoring and evaluating the effectiveness of cultural policies

Main diagram

MAIN OBJECTIVES OF THE THEMATIC WINDOW (Terms of Reference)*

- Promoting cultural based economic activities (cultural industries, cultural tourism)
- Conservation and promotion of cultural and natural heritage
- Fostering intercultural dialogue
- Promoting cultural expressions
- Safeguarding of intangible heritage
- Reinforcing cultural policies and culturally-sensitive development policies
- Reinforcing cultural infrastructure and institutions

COUNTRIES in which the culture and development JPs ARE IMPLEMENTED:

Albania
Bosnia and Herzegovina
Cambodia
China
Costa Rica
Ecuador

Egypt
Ethiopia
Honduras
Mauritania
Morocco
Mozambique
Namibia

Nicaragua
Occupied Palestinian Territories
Senegal
Turkey
Uruguay

EXAMPLES OF TYPES OF ACTION:

- Capacity building at the community, institutional, local, national levels
- Promoting private enterprises and activities
- Generation of studies, surveys, statistics, cultural mappings
- Promotion of national culture/cultural products for local, national and international markets
- Provide technical support
- Awareness raising through workshops, dialogue, information sharing, etc
- Developing of support mechanisms: training materials, toolkits, business support infrastructure
- Strengthening cultural infrastructure, cultural community centres/villages, museums
- Supporting cultural events, exhibits, cultural manifestations
- Financing cultural projects/ initiatives and events
- Developing intercultural dialogue mechanisms
- Developing intercultural material (ex: currícula)
- Creating socio-economic opportunities for women (craft, entrepreneurial skills, etc)

TARGETED MDG's

1. ERADICATE EXTREME POVERTY AND HUNGER
2. ACHIEVE UNIVERSAL PRIMARY EDUCATION
3. PROMOTE GENDER EQUALITY AND EMPOWER WOMEN
4. REDUCE CHILD MORTALITY
5. IMPROVE MATERNAL HEALTH
6. COMBAT HIV/AIDS, MALARIA AND OTHER DISEASES
7. ENSURE ENVIRONMENTAL SUSTAINABILITY
8. A GLOBAL PARTNERSHIP FOR DEVELOPMENT

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PARTICIPATING UN AGENCIES:

UNESCO, UNDP, UNICEF, UNFPA, UNEP, UNIDO, UNWTO, UNHCR, UNIFEM, UNV, FAO, ILO, WHO, ITC

CULTURE AND DEVELOPMENT:

RECENT TIMELINE

There is a long history of reflection on culture and development, which is the fruit of the continuous changes in contemporary societies and in the international arena.

1982	1988	1996	1998	1999	2001	2003	2004	2005	2006	2010

1982 — World Conference on Cultural Policies in Mexico City, known as **MONDIACULT, whose main achievements consist in the broadening of the notion of culture** as *'the set of distinctive spiritual, material, intellectual and emotional features of society or a social group. It includes not only the arts and literature, lifestyles, fundamental rights of human beings, value systems, traditions and beliefs'*

1988 — UNESCO, the United Nations agency with a cultural mandate, launches the **World Decade for Cultural Development** which advocates the contribution of culture to national and international development policies. This led to the establishment of international standard-setting instruments and demonstration tools

1996 — The **Report of the United Nations/UNESCO World Commission on Culture and Development** ('Our Creative Diversity'), a landmark in setting new goals for international cooperation and bringing in culture from the margins. It advances the view that development embraces not only access to goods and services, but also the opportunities given to people everywhere to choose a full, satisfying valuable and valued life. Its International Agenda was set up to transform conventional development strategies

1998 — Intergovernmental Conference on Cultural Policies for Development, Stockholm: establishes a new global cultural policy agenda for development to be established through international cooperation mechanisms as well as national policy initiatives in partnership with civil society as key actors to implement this new agenda

1999 — UNESCO-World Bank Intergovernmental conference 'Culture Counts: Financing, Resources and the Economics of Culture in Sustainable Development', held in Florence, acknowledges the cultural capital as being crucial to progress in achieving sustainable development and economic growth

2001 — UNESCO Universal Declaration on Cultural Diversity, takes forward the policy agenda set by the Stockholm Action Plan and secures global consensus through the unanimous adoption of a Declaration and concrete strategies to integrate culture into development policies and programmes

2003 — Convention for the Safeguarding of the Intangible Cultural Heritage, promotes international cooperation to safeguard intangible cultural heritage, constantly recreated by communities in response to their environment, and recognized as a mainspring of cultural diversity and a guarantee of sustainable development (Preamble); its scope is limited only to such heritage as is compatible with the requirements of sustainable development (article 2)

2004 — UNDP's Human Development Report 'Cultural Liberty in Today's Diverse world' underscores how diverse and unequal the world has become. It offers the view that poverty, in its many forms, is often linked with issues of access to opportunities and knowledge that have particular impact on minority social, ethnic and religious groups. It makes the case for adopting multicultural policies respecting diversity and building more inclusive societies

2005 — Convention on the Protection and Promotion of the Diversity of Cultural Expressions, recognises culture as a pillar of sustainable development (Article 13) and creates the legal framework and operational mechanisms to foster the emergence of dynamic cultural sectors in developing countries through international cooperation for development (Articles 14, 18)

The 2005 World Summit Outcome (paragraph 14), adopted by the High-level Plenary Meeting of the United Nations General Assembly, acknowledges the diversity of the world and recognizes that all all cultures contributes to the enrichment of humankind

2006 — The 'Culture and Development' Thematic Window of the MDG Achievement Fund (MDG-F) is a major ground breaking experimental investment in large scale culture and development projects by supporting country-based culture and development programmes for a total amount of 95 millions USD

2010 — The MDG Outcome of the Millennium Summit (paragraphs 16 and 66) adopted by the High-level Plenary Meeting of the United Nations General Assembly, explicitly recognises of the contribution of culture to the achievement of the Millennium Development Goals (MDGs) and to development

United Nations General Assembly resolution emphasizes for the first time the role of culture in sustainable development and in the achievement of national and international development goals, including the Millennium Development Goals in adopting Resolution 65/166 on culture and development

PARTICULAR RELEVANCE OF KM

for Culture and Development

CULTURE AND DEVELOPMENT PROGRAMMES have the twofold advantage of concurrently permitting both economic development and social cohesion. Indeed, development cooperation programmes that focus on facilitating vulnerable groups' access to the creation and production of cultural goods and services, create and/or strengthen cultural institutions and political bodies and contribute to the establishment of legislative and regulatory frameworks that promote cultural diversity, provide examples of growth combined with equality and social inclusion as the very essence of the added value of culture and development projects.

Culture and development, culture and development programmes are designed to enable the local people or government institutions to play a leadership and centre role conducive both to the appropriation process and to national ownership recommended in the 2005 Paris Declaration and the principles of the 2001 UNESCO Declaration on Cultural Diversity.

Culture and development projects foster the empowerment of the local people and place responsibility on partner countries for the safeguarding and dynamics of their cultural life. For this reason, one of the fundamental and most essential strategies for cultural development is capacity building for individuals, groups and institutions of the societies and communities involved in cooperation.

The field of culture and development has long been characterized by the unavailability of comparable data and systemization and dissemination of information illustrating, assessing and measuring linkages between culture and development. The production and collection of information only rarely featured in projects in the field of culture and difficulty was encountered in establishing indicators to measure and explicitly demonstrate their impact on development.

Furthermore, the importance and value of the intangible component of culture and development projects could not always be reflected easily and quantifiably. All too often, owing to lack of experience and uncertainty about ways and means of outlining the intangible aspects of development projects, they were not reflected in evaluation processes and were thus not recorded but nonetheless made a positive contribution and had an impact both in the short and long terms. Against this background, it is important to create opportunities for duly recording and reporting such impacts and contributions.

■ ■ ■

Finally, it is widely acknowledged that the wealth of experience generated by culture and development projects constitutes an important body of knowledge. However, owing to a lack of systematizing and sharing of these activities, these experiments and their successes are hardly turned to account, so that dynamics remain largely inward-looking, with little scope for socialization and for opening up this wealth of experience to a wider public. Knowledge management indirectly builds capacity to identify, formulate culture and development projects and implement them through more adequate, more relevant and more informed methodologies that meet project realities and objectives directly.

5 REASONS TO ENGAGE IN KM FOR CULTURE AND DEVELOPMENT:

↘ **the shift in international development cooperation** to the inclusion of culture as a key aspect of development

↘ **the emergence of a new generation of national, regional and local public policies,** with considerable progress being achieved in the acknowledgement of the cultural dimension

↘ **institutional capacity building at various levels of responsibility in cultural sectors and capacity building for groups and organizations,** leading to the emergence of the private and civil sectors and the formation of human capital as a result of various training courses in cultural management, development cooperation, social promotion, cultural governance and other subjects

↘ **the growing number of groups, universities, institutes and other bodies that conduct studies,** programmes and **research** on the need for culture and development programmes

↘ **the rise in the number of large-scale culture and development operational projects** implemented under the MDG-F culture and development thematic window

What is the purpose of the MDG-F Culture and Development Questionnaire?

For the purposes of knowledge codification, the questionnaire structurally reflects the overall Joint Programme objectives, target beneficiaries, main results and impact. Below is a copy of the questionnaire, showing relevant information, areas and domains on which information was gathered. The advantages of obtaining such data on knowledge management by means of a standard questionnaire are:

↘ the collection, recording, processing and sharing of the same types of information on all projects by means of a systematic and coherent tool

↘ the establishment of a database holding the same information on all projects

↘ cross-cutting analyses of all projects

The questionnaire *to be read in conjunction with carton 5*

1.0 General

1.1 Overall objectives of the JP *(please tick as many boxes as you feel are relevant)*

☐ Design and elaboration of cultural policies and strategies that facilitate the political participation ☐ Protect the rights of groups excluded on cultural grounds ☐ Develop the legal/regulatory framework for culture-related sectors ☐ Enhance cultural infrastructure development ☐ Enhance the production and distribution of cultural goods and services ☐ Capacity building and creation of human capital ☐ Promote cultural and creative industries as drivers of economic and social development ☐ Develop institutional capacity to maintain systems of information and data on cultural policies ☐ Promote useful and accurate information monitoring and evaluating the effectiveness of cultural policies ☐ Develop public policies that incorporate culture in development ☐ Promote intercultural dialogue and interaction ☐ Safeguard indigenous peoples' cultures and/or of African descent ☐ Conserve/Manage cultural tangible heritage ☐ Safeguard cultural intangible heritage ☐ Increase population's access and/or participation to cultural life ☐ Conduct cultural mapping, studies and research ☐ Incorporate the cultural dimension in other sectors of development (education, health, gender) ☐ Strengthen cultural communication ☐ Promote creative and artistic processes ☐ Promote cultural heritage ☐ Other (please specify):

1.2 Cultural domains[1] covered by the JP

☐ Cultural and natural heritage [museums (also virtual), archaeological and historical places, cultural landscapes, natural heritage] ☐ Intangible cultural heritage [oral traditions and expressions, rituals, languages, social practices] ☐ Performance and celebration [performing arts, music, festivals, fairs, feasts] ☐ Visual arts and crafts [fine arts, photography, crafts] ☐ Books and press [books, newspaper and magasines, other printed matter, library (also virtual), book fairs] ☐ Audiovisual and interactive media [film and video, TV and radio (also internet live streaming), internet podcasting, video games (also online)] ☐ Design and creative services [fashion design, graphic design, interior design, landscape design, architectural services, advertising design] ☐ Tourism [charter travel and tourist services, hospitality and accommodation] ☐ Other (please specify):

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1. As per the UNESCO framework for Cultural Statistics (2009)

1.3 International Culture Conventions covered by the JP

☐ 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions ☐ 2003 Convention for the Safeguarding of the Intangible Cultural Heritage ☐ 2001 Convention on the protection of the Underwater Cultural Heritage ☐ 1972 Convention concerning the Protection of the World Cultural and Natural Heritage ☐ 1970 Convention on the Means of prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property ☐ 1954 Convention for the protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention ☐ Other (please specify)

1.4 Dimensions covered by the JP

☐ Economics ☐ Education ☐ Heritage ☐ Communication ☐ Governance ☐ Social ☐ Environment ☐ Gender equality ☐ Other (please specify):

1.5 Action of the JP

Carried out a preliminary needs assessment on:
• Cultural institutional capacity: ☐ Not Done ☐ Done, please specify how this was done

• **Private sector:** ☐ Not Done ☐ Done. If done, please specify how this was done

• **Other** (please specify)

Followed a participatory process during the design, inception and implementation phases of the JP with the following stakeholders:
• **Public cultural institutions:** ☐ Not Done

☐ Done. Please specify how this was done and at what phase (design, inception, implementation). Please also indicate how many? Which institutions?

• **Local and regional authorities:** ☐ Not Done ☐ Done. If done please specify how this was done

• **Private sector:** ☐ Not Done ☐ Done. If done, please specify how this was done. Please indicate how many and in which sectors

• **Civil society:** ☐ Not Done ☐ Done. If done, please specify how this was done and indicate whom it was done with

• **Local authorities** (traditional and modern): ☐ Not Done ☐ Done. If done, please specify how this was done

• **International partners:** ☐ Not Done. If not done, please specify whether/why this was a shortfall ☐ Done. If done, please specify how many? which ones?

Carried out research prior to or at the beginning of the implementation of the JP :
• **Anthropological / Sociological research on the communities in which the JP would be implemented:** ☐ Not Done ☐ Done. If done, please specify how this was done and indicate whether local actors were involved? If yes, which ones?

• **Research on the culture sector:** ☐ Not Done ☐ Done. If done, please specify how this was done and indicate whether local actors were involved? If yes, which ones?

• **Economic research on the relationship between economics and culture:** ☐ Not

Done ☐ Done. If done, please specify how this was done and indicate whether local actors were involved? If yes, which ones?

Took into account local knowledge when designing the project document:
• **Used material, studies, archives and research on the context:** ☐ Not Done ☐ Done. If done, please specify how this was done

• **Incorporated experts, specialists and local leaders:** ☐ Not Done ☐ Done. Please specify how this was done

• **Incorporated concepts, values and local cultural practices:** ☐ Not Done ☐ Done. If done, please specify how this was done

Assessed the regulatory and legal environment
• **Took into account the country's cultural legislation** (or absence thereof): ☐ Not Done ☐ Done. If done, please specify how this was done

• **Assessed the potential impact that the legal framework could have had on achieving the JP's objectives:** ☐ Not Done ☐ Done. If done, please specify how this was done

Ensured ownership of JP on behalf of the following agents:
• **National cultural institutions:** ☐ Not Done ☐ Done. If done, please specify how this was done

• **Local and regional authorities:** ☐ Not Done ☐ Done. If done, please specify how this was done

• **Private sector:** ☐ Not Done ☐ Done. If done, please specify how this was done

- **Civil society:** ☐ Not Done ☐ Done. If done, please specify how this was done

- **Group and community leaders:** ☐ Not Done ☐ Done. If done, please specify how this was done

- **International partners:** ☐ Not Done ☐ Done. If done, please specify how this was done

Identified and put in place implementation modalities with:

- **Concrete cooperation modalities, between UN agencies involved in the implementation of the JP:** ☐ Not Done ☐ Done. If done, please specify how this was done and indicate which UN agencies

- **Private-public partnerships created for implementing the JP:** ☐ Not Done ☐ Done. If done, please specify how this was done and indicate how many partnerships and among whom?

Obtain free, prior and informed consent of the actors/communities concerned

☐ Not Done ☐ Done. If done, please specify how this was done ☐ Other (please specify)

1.6 **Please provide a list/titles of all the JP's products (such as surveys, methodological tools, training materials, maps, books, etc.), indicating (i) the type of product (ii) its main use (iii) its target audience (iv) the language in which it was produced.**

1.7 **Beneficiaries of the JP**

In order to obtain an indication of the approximate number of direct and indirect beneficiaries for each JP, the questionnaire included, in table format, a list of beneficiaries, divided in sub-groups of beneficiaries. The JPs were asked to provide approximate numbers of direct beneficiaries as well as indirect beneficiaries (explaining what they meant by indirect in each context). Moreover, conscious of the importance of gender, the JPs were asked to also indicate how many of the direct and/or indirect beneficiaries were women. The Group of beneficiaries were divided as follows:

- **Population:** ☐ Population in specific geographic zones ☐ Primary school students ☐ Secondary school ☐ University students ☐ Children ☐ Youth (15-24) ☐ Senior citizens ☐ Ethnic minorities ☐ Immigrants ☐ Displaced ☐ Refugees ☐ Indigenous ☐ African descent

- **Private Sector**: ☐ Small and medium sized businesses in the culture sector ☐ Cultural industries ☐ Independent professionals (freelance) ☐ Artists, Creators, Artisans ☐ Experts, Academics ☐ New entrepreneurs

- **Public Administration:** ☐ State authorities in general ☐ Ministry of Culture ☐ Ministry of the Environment ☐ Ministry of Education ☐ Ministry of Tourism ☐ Ministry of Commerce ☐ Ministry of Economy and Finance ☐ Ministry of Health ☐ Ministry of Labour ☐ Ministry of Foreign Affairs ☐ Other Ministries (please specify) ☐ Regional and/or local authorities ☐ Centres of public education (including teachers) ☐ Cooperation agencies

- **Organised Civil Society** (with the need to indicate whether it refers to institutions or people): ☐ Civil and community associations ☐ Foundations ☐ Community leaders ☐ Religious / Spiritual leaders ☐ Grouped professional collectives ☐ Training centres ☐ NGOs

2.0 Impact of the Culture and Development Thematic Window and its relation to the targeted Millennium Development Goals (MDGs)

2.1 **Outputs (stakeholders)**

The JPs were asked to indicate how many stakeholders were trained in ☐ Cultural policies development and implementation ☐ Programming and planning ☐ Cultural institutions management ☐ Cultural enterprises management ☐ Artistic /technical skills ☐ Others (to be specified)
They were asked to indicate the type of training (ex: on the job, workshop, peer to peer, etc), number of people trained, the age groups trained, the cultural domain(s) the training corresponds to (c.f question 1.2), as well as to specify whether the training was a the national/local/regional level.

2.2 **Outputs (studies/surveys)**

The JPs were asked to indicate whether studies/surveys were completed and, if so, to indicate their title, what cultural domain(s) it corresponds to (cf question 1.2) as well as the geographic level it targeted (national, regional, local).

2.3 **Outputs (others)**

A further list of outputs, presented in tabular format, sought to obtain information from the JPs whether they were targeted and, if so, to obtain a description on how many, what cultural domain(s) it corresponds to (cf question 1.2), and the geographic level it targeted (national, regional, local):

Questionnaire

☐ Cultural infrastructure enhanced (in terms of an output) ☐ Cultural events organised ☐ Cultural enterprises supported ☐ Cultural goods produced (in terms of an output) ☐ Cultural services offered ☐ Cultural assets preserved/restored/managed ☐ Aspirations of diverse cultural groups are accounted for in activities undertaken ☐ Institutional discrimination of individuals/groups is addressed ☐ Culture department (of public institutions) strengthened politically, financially, with human resources ☐ Cultural policies developed/improved ☐ Cultural policies more effectively implemented ☐ Cultural policies reflect regional / local specificities ☐ Cultural policies recognize diversity and empower cultural groups ☐ Others, (please specify)

2.4 **Results (including unforeseen results)**

In order to capture results which were both foreseen and unforeseen, the JPs were asked to indicate, wherever relevant to their JP activities, whether the following categories and subcategories of results were (i) achieved, or not (ii) foreseen in the project document /workplan, or not (iii) indicate which MDG was targeted through the result achieved and (iv) How did the result impact / how is it anticipated to impact on the targeted MDG, by clearly specifying if the impact is (i) Social (ii) Economic (iii) Institutional (iv) Network[2]:

• **Increase of institutional cultural capacity:** ☐ Strengthening of national institution/Ministry of Culture

• **Strengthening of regional and local institutions:** ☐ Strengthening of organised civil society ☐ Strengthening of the participation of groups, leaders and cultural communities

• Improvement of the legislative and regulatory framework of the culture sector

• Social dialogue / cohesion increased

• Creation or strengthening of network and social capital

• **Improvement of policies relevant for the improvement of cultural policies:** ☐ Improvement of cultural policy development process ☐ Efficiency increase in the implementation of cultural policies ☐ Culture sector statistics generated ☐ Increase in cooperation between different government departments ☐ Increase in cooperation between national, regional and local governmental entities

• **Improvement in the relationship between tourism and culture:** ☐ A greater coordination between cultural and tourism policy was generated ☐ More value was given to the contribution of culture in the tourist industry ☐ Different cultural tourism representatives were trained ☐ Cultural employment was generated in the tourism sector ☐ There was an increase of income in the tourism sector due to cultural activity

• **Transversal impacts of culture in other areas of development:** ☐ Increase of women's participation in the culture sector ☐ Employment for women generated in tourism and culture ☐ Improvement and strengthening of the relation between the culture and the education sector ☐ Cultural elements were incorporated in primary and secondary education ☐ Increase and enrichment of artistic training ☐ Environment protection was incorporated in the cultural practices ☐ Local knowledge on nature

were incorporated to cultural life and values ☐ Contributed to improving health and to providing solutions related to disease and harmful habits

• **Strengthening of the cultural dimension of development:** ☐ Actors of development cooperation were sensitivised of the importance of culture on development ☐ There was training and capacity building on culture and development ☐ Cultural agents were sensitivised on the contribution of culture in development policy and the fight against poverty ☐ Studies and research on culture and development were undertaken ☐ Reflection on the contribution of culture to the Millennium Development Goals was promoted and strengthened

• **Increase of the socio-economic capacities of the cultural sector:** ☐ Cultural industries and businesses reinforced ☐ New cultural ventures were promoted ☐ Cultural employment increased ☐ Cultural goods and products incorporated in the national and international market ☐ The economic potential of the cultural sector was studied ☐ Creativity and its impact on development were highlighted

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2. *Economic impact (for example in terms of jobs created and incomes generated).* **Institutional impact** *(for example in terms of improved institutional capacity and provision of training).* **Social impact** *(for example in terms of respect of gender positions; and of making possible intercultural dialogue).* **Network impact** *(for example in terms of personal and group relations; of making sustainable local development based on a real increase in the number of actors and activities)*

Questionnaire

What is a success story?

Under the knowledge management project, a success story has been defined as activities that together give rise to a desired outcome based on collectively supported values that could be replicated easily in different contexts. The aims are to communicate and showcase specific Joint Programme components and to serve as a tool for recording and transferring knowledge in order to improve future culture and development programmes. Success stories hold out the promise of being exemplary sources of inspiration to other stakeholders and interested parties.

HOW TO REPORT ON SUCCESS STORIES?

It is important **to reflect on the appropriate means of reporting the success story** in order to ensure that both the importance of the success story to development and the difference that it has made locally are effectively conveyed. Accordingly, in addition to the traditional reporting tools, the identification of targeted beneficiaries to transmit their message through their own human stories and use of media, including local media, are all means of effectively transmitting the success story to wider public. Moreover, success stories recounted with the beneficiaries' full involvement and participation also contribute to ownership and to the sustainability of the activities that led to the success story.

Below, is a copy of the 'success stories' section used in the MDG-F Culture and Development Questionnaire, illustrating the important area of information gathered and the criteria used to determine what constituted a success story.

WHAT DOES A SUCCESS STORY ENTAIL?

Knowledge management is particularly useful in capturing the three main stages that are crucial to identifying and recounting a success story:

1 **the initial situation and context of the success story** – this is particularly important because development activities are always conducted within a context and a culture that must be understood in order to ensure effective development cooperation

2 **the methodology** – which is of the utmost importance to knowledge management, as it seeks to document the process and activities undertaken in order to achieve a successful result. It is of the essence to document the fruitful methodology followed in a success story in order to build a solid body of knowledge that may be instrumental in informing future development programming

3 **the actual change that has been fostered as a result of the success story** – namely positive changes achieved vis-à-vis the initial situation and issues at stake

Identifying, documenting and communicating success stories: MDG-F Culture and Development Questionnaire on success stories

Title and Categorisation of the Success Story

■ **Please name your success story: ...**

Cultural domains covered by the Success Story
☐ Cultural and natural heritage [museums (also virtual), archaeological and historical places, cultural landscapes, natural heritage] ☐ Intangible cultural heritage [oral traditions and expressions, rituals, languages, social practices] ☐ Performance and celebration [performing arts, music, festivals, fairs, feasts] ☐ Visual arts and crafts [fine arts, photography, crafts] ☐ Books and press [books, newspaper and magasines, other printed matter, library (also virtual), book fairs] ☐ Audio-visual and interactive media [film and video, TV and radio (also internet live streaming), internet podcasting, video games (also online)] ☐ Design and creative services [fashion design, graphic design, interior design, landscape design, architectural services, advertising design] ☐ Tourism [charter travel and tourist services, hospitality and accommodation] ☐ Other (please specify):

Dimensions covered by the Success Story
☐ Economics ☐ Education ☐ Heritage ☐ Communication ☐ Governance ☐ Social ☐ Environment ☐ Gender equality ☐ Other (please specify):

Success stories

Criteria used for the identification of the Success Story

■ **A list of criteria is proposed below to help and guide you in identifying a success story. Additional criteria can also be added.**

☐ The identified success story is the result of a multisectoral approach with, for example, a particularly successful cooperation between the UN Agencies. Please specify how (if applicable) ☐ The identified success story has significant development impact that is traceable and measured in terms of MDGs. Please specify how (if applicable) ☐ The identified success story induces strategic policy changes or is innovative at all levels (UN, national governments, stakeholders). Please specify how (if applicable) ☐ The identified success story is sustainable over time and is replicable, it can be flexibly applied elsewhere, it is a promising practice on which future programming can be based. Please specify how (if applicable). ☐ There is a remarkable level ownership among stakeholders, it has been generated through dialogue and participation and it bears inclusiveness. Please specify how (if applicable). ☐ The identified success story contributes to strengthening national and/or local capacities. Please specify how (if applicable). ☐ The identified success story responds to a rights-based approach. Please specify how. ☐ The identified success story incorporates a gender perspective. Please specify how. ☐ The identified success story helps promote institutional collaboration. Please specify how. ☐ The identified success story raises awareness and visibility among the general public. Please specify how (if applicable).

■ **Additional criteria agreed upon by the JP team (facultative): …**

Initial situation and Context of the Success Story

This section refers to the description of the initial situation and context of the success story and the issue which you wanted to act upon. In this section, you may wish to provide information on the following: (i) some background information on the situation/context before you undertook the activity; (ii) the issue(s)/obstacle(s) you were faced with; (iii) the stage of the programme (design, inception, implementation) the issue(s)/obstacle(s) was/were identified; (iv) the stakeholders / beneficiaries involved; (v) the gender dimension of such initial situation.

Action and Methodology of the Success Story

This section seeks to describe the methodology which you undertook in order to address the situation described in the previous section ('Initial Situation and Context'). In this section, you may wish to provide information on the following: (i) what was the decision which was taken in order to overcome the issue(s)/obstacle(s) previously identified? (ii) how was the decision implemented [methodology] such as for example: testimonies, surveys, communication cam- paign, etc; (iii) how were the beneficiaries involved in all methodologies? Please include the gender dimension when answering this question.

Final situation

This section seeks to explain what actually changed as a result of the methodology you implemented, how and why it was a success story. This should allow for a comparison between the before ('Initial Situation and Context') and after the 'Action/Methodology' was implemented. In this section, you may wish to provide information on the following: (i) how has the situation improved? (ii) What was the difference/added value which was created?

Illustration of your success story

Where possible, please provide any supporting visual material illustrating the success story described above (such as photographs, videos, brochures, links to websites, etc.).

Success stories

What is a lesson learnt?

A lesson learnt can be defined as knowledge or understanding gained by a positive or a negative experience, which serves to inform future programming activities that are either similar in area, type of activity or context.

Below, is a copy of the 'lessons learnt' section used in the MDG-F Culture and Development Questionnaire, illustrating the areas and types of lessons learnt from the MDG-F experience.

Learning by doing MDG-F Culture and Development Questionnaire on lessons learnt

When filling in the questions below, issues of sustainability, negative impact on neighbouring countries, loss of authenticity of cultural products, advert effects of tourism, should also be borne in mind.

A. Overall

■ **Capitalising on the experience, what do you think are the most important aspects that should be taken into account by a future Culture & Development Programme in the targeted geographic area?**

➘ In the programme **design and inception**?

➘ In the programme **implementation**?

■ **Please describe any mechanisms that are put into place to ensure continuity of activities/networks beyond the life of the Joint Programme. What support is needed to guarantee the sustainability of the results?**

B. Specific

■ **Please name your lesson learnt: ...**

Please provide a summary of your lesson learnt, including information on why it is important and how it is useful in the design/implementation of the programme.

■ **Please indicate at which level your lesson learnt applied to:**
☐ Process: Executive, operational and financial level ☐ Programme: Technical level ☐ Communication and Advocacy level ☐ Other (please specify)

■ **Please briefly describe the potential application of this lesson to programming beyond its original context. Are there potential applications nationally, regionally, in emergency situations, etc?**

TYPES OF OPERATIONAL CHALLENGES

Large scale development projects come with lessons learnt on the operational challenges faced, which are valuable for future programming activities. These can be both at the **process** level (executive, operational, financial) as well as on the **technical** programme-oriented level.

Lessons learnt

Workshops

Knowledge Café/World Café

The value added of this technique is that it affords participants opportunities to hold discussions in small groups of peer professionals working in different contexts on various topics associated with programme implementation. This not only permits constructive learning by various other professionals working on similar topics and facing similar challenges, but also further increases knowledge enhanced by peer-to-peer exchanges and discussions.

This knowledge management tool is known to facilitate the sharing of tacit knowledge, a deeper understanding of a particular theme and the sharing and exchange of lessons learnt. Joint Programme participants were divided into several discussion groups and each was requested to address various pre-set culture and development topics,

illustrated by concrete examples from their Joint Programmes. One facilitator remained at each table, while the other participants moved to other tables at regular intervals in order to contribute to the topic assigned to each table. This knowledge management technique was adapted methodologically to meet specific workshop needs, in particular

the participants' wish to reduce rotations per table in order to devote more time to a particular topic under discussion. Other contextual adjustments were made regarding the number of pre-set topics and the bilingual working languages used for the workshop.

The inspiring object

This type of visual representation exercise is useful as a team-building exercise, as it allows the teams to consult before the workshop and decide collectively which object encapsulates a particularly representative Joint Programme activity. It also makes for a particularly vivid portrayal of the work undertaken.

In order to collect further knowledge and information about each Joint Programme and submit them for peer reviews, the attending Joint Programme team members were requested to bring one object considered to be representative either of the Joint Programme as a whole or of a particularly important activity undertaken.

Joint Programme teams were encouraged to be creative in selecting that object, as the underlying idea was to portray their work attractively and visually. The Joint Programme objects exhibited ranged from crafts to commercial products such as music CDs and brochures, to objects made from traditional raw materials to materials

recycled to promote environmental sustainability, to figurative illustrations representative of the Joint Programme's work. The Joint Programme teams exhibited their objects and explained their importance in short five-minute statements.

TEAMWORKS, the Electronic Platform

Information and knowledge processing has enormous potential in terms of speed, worldwide access and instantaneous retrieval and dissemination through the Internet. Information technology is therefore a crucial component of knowledge management. In order to capitalize on broadband and maximize knowledge sharing among all Joint Programme and all stakeholders, Teamworks, an electronic platform developed by UNDP and adapted to the operating needs of the MDG-F is spearheading knowledge exchanges as the social media platform provided to the Joint Programmes for online collaboration. The platform provides a state-of-the-art bundle of functionalities for communicating, networking and finding people with particular expertise through an electronic community of practice. The added value of an electronic platform is that the community of practice established through workshops, for instance, can be kept alive well after such meetings, by a mere 'click'. It also places a much wider community of practitioners and their areas of expertise and knowledge at the fingertips of those who have an Internet connection.

The purpose of knowledge management workshops

The knowledge management workshops complemented the questionnaire by contributing to the formation of a solid body of knowledge, with emphasis on three primary issues, namely impact, success stories and lessons learnt. They were attended by the main implementing partners, provided for important teambuilding exercises and constituted fora for discussing the challenges and opportunities faced, for engaging in peer-to-peer sharing of experience and knowledge for establishing a community of practice.

WHO? Participants were representatives of the main implementing partners of the Joint Programme, namely:
- the Joint Programme Manager
- the United Nations partner agencies
- the main national counterpart

WHAT? • **FOSTER A COMMUNITY OF PRACTICE** among professionals working on similar subjects in different contexts – introduction of colleagues and of their respective Joint Programmes in order to foster a community of practice and a network among the Joint Programme teams.
• **EXCHANGE AND ENHANCE KNOWLEDGE:** share knowledge and experience among Joint Programmes in order to build a body of knowledge; provide a forum for in-depth discussions of issues directly relating to culture and development by sharing and exchanging concrete examples of specific issues; strengthen the participants' capacity with specific emphasis on areas within the culture and development thematic window; exchange views on linking tangible activities to targeted MDGs.
• **IDENTIFY AND AGREE ON CATEGORIES OF INFORMATION** relevant to the knowledge management project: explanation of the MDG-F Culture and Development questionnaire and presentation of *Teamworks*, the electronic platform.

HOW? **KNOWLEDGE MANAGEMENT WORKSHOP TOOLS**
During the workshops, various knowledge management techniques were used and adapted to meet each workshop's contextual needs in order to provide participants with tools to enable them to interact, share, exchange and learn better. This publication provides some examples.

ADDED VALUE
OF KNOWLEDGE MANAGEMENT TOOLS AND METHODOLOGIES USED DURING THE KM WORKSHOPS

↘ Joint programme teams can step back from their daily management and implementation and reflect on the activities and their impact

↘ Joint Programme teams can self-assess the individual and collective knowledge generated, often in relation to their peers

↘ A relaxed atmosphere for networking and building of team spirit

↘ Joint Programmes' experience and lessons learnt can be shared and success stories showcased

↘ A body of knowledge on culture and development can be built on practice

Workshops

River Diagram

This creative approach to various topics and to transmission to peers permits:
• time to self-assess the knowledge generated through project implementation
• identification of the strengths and weaknesses of such knowledge
• ultimate improvement in the effectiveness of project implementation

In collecting existing knowledge, stakeholders must first and foremost be informed as to **Who is Who** and **what expertise is available** within the community of practice. The river diagram methodology can be used in a large group to identify specific themes on which a significant amount of knowledge can be shared, group learning opportunities and areas possibly requiring external inputs in order to enhance knowledge and know-how. The tool is based on each team's self-assessment, and a common list of competencies or results is evaluated according to pre-set standards. The need to be fair and to avoid underestimating or overestimating the level of knowledge is primordial to this exercise. Once the results of the self-assessment exercise has been analysed and submitted to the group, participants are invited to compare their assessment and discuss the basis and criteria that they have used for their self-assessment in a given area of competence. This enables the group to classify their knowledge and know-how, thus promoting debate among peers.

A nalysing Knowledge

The processing of raw data into knowledge products, in particular analysing and disseminating generated knowledge, is a crucial component of knowledge management.

Analysis – rather than mere storage – of knowledge management-generated data is important to the 'feedback' provided to Joint Programme teams on the useful material that they have produced by devoting time and effort in order to contribute to the knowledge management initiative. The processing of raw data and 'feedback' to the implementing teams in the form of **knowledge products** entail external interpretation of the information and knowledge gathered that may be used for further learning, research or for advocacy.

In addition to communication and advocacy, knowledge management products can be used to encourage implementing teams to monitor their own impact, successes and shortcomings, since they can draw on intangible and unforeseen results compiled through knowledge management and not only refer to predefined targets set at the beginning of the programme.

Moreover, knowledge management products are wrought from data and information provided by the teams and are not the handiwork of an external evaluator. It is therefore extremely interesting and pertinent to have both the internal and external viewpoints on programme implementation and its impact in order to identify any overlap and deviation that can but enrich and elucidate culture and development in specific contexts.

The methodology used to analyse the questionnaire is given below as the reference against which each question of the MDG-F questionnaire was read and analysed in conjunction with the appointed academic experts:

1.1 Overall Joint-Programme objectives

As it was important for the Joint Programme teams to select overall activity goals set when the projects were designed to reflect projects' execution status at the time of completion of the questionnaire, Joint Programme respondents were requested in the questionnaire to tick objectives as appropriate from a list of overall objectives based on the terms of reference of the culture and development thematic window. Joint Programme teams thus reported on overall action goals set

when projects were designed and on project implementation status at the time of completion of the questionnaire.

1.2 Cultural domains covered by the Joint Programme

The aim here was to place action taken under the Joint Programme on 'cultural domains', a term used by UNESCO to define the cultural sector, establish cultural indicators and compile statistics. This aspect was important in order to identify development

MAKING THE LINK WITH ACADEMIC DEBATES IS NECESSARY in order to heed the will to increase the practical applications of culture and development through academic debates and theoretical views, provide a particular appraisal of information received from Joint Programme teams, and explore innovative analytical methodologies. To this end, UNESCO is working with academics from the UNESCO Chair on Cultural Policies and Cooperation of the University of Girona, Spain, and the 'Silvia Santagata Research Centre,' Turin, Italy, part of the International Research Centre on the Economics of Culture and World Heritage Studies, under the auspices of UNESCO.

dynamics in culture consistent with other culture and development studies.

1.3 International culture Conventions covered by the Joint Programme

Joint Programmes were linked to the major culture Conventions administered by UNESCO's Culture Sector. Under this section, significant information was gleaned about the links between the work undertaken, the major Conventions and priorities set.

Analysing Knowledge

1.4 Dimensions covered by the JP

The aim here was to place action taken under the Joint Programmes on development pillars such as economics, education and the environment. This allows for the identification of the outreach of JP activities in relation to important development pillars.

1.5 Identification, definition and implementation of the Joint Programme

On the basis of the data collected, action taken under the Joint Programme was the first feature analysed internally in order to glean information on the design of the Joint Programme's content and on various aspects of its implementation.

1.6 Joint Programme products

Joint Programme outputs and deliverables both to the cultural sector and to sectors related to their fields of action and achievements in meeting needs or requirements identified either during the Joint Programme's proposal or during its implementation were considered in this section. In analysing these deliverables, Joint Programme teams implemented a wide variety of strategies in order to achieve their goals, achieve efficiency gains and enhance the sustainability of their action. The section also contained information on Joint Programmes beneficiaries and tangible options for their participation in action designed to ensure strong ownership of the Joint Programmes.

1.7 Beneficiaries

In this section of the questionnaire, Joint Programme managers identified the beneficiaries of their activities very precisely under four broad headings, namely population, private sector, public administration and civil society organization. Groups and subgroups of beneficiaries were listed in the questionnaire itself, and a distinction was drawn between direct and indirect beneficiaries.

2.1 Impact on stakeholders through strategies and training

This section required specific information on the type of outputs and the results of training, capacity-building and knowledge transfer activities undertaken with Joint Programme stakeholders. Such impacts were of great importance in ensuring greater sustainability of Joint Programmes and ownership of their results as an illustration of the consolidation and progress of the Joint Programmes in their fields of action. This data were linked to specific cultural domains covered by the training courses, their territorial scale and the number and age group of the beneficiaries.

2.2 Outputs (studies)

The compilation of studies, collection of data and dissemination and outreach materials were detailed in the various Joint Programmes' objectives and action. They constituted a very important source of knowledge for national stakeholders who supported and the Joint Programmes and fostered their sustainability. This impact offset in many instances the dearth of studies reflecting each country's circumstances and the lack of specific proposals containing nationally expressed needs.

2.3 Other outputs

The purpose of this section of the questionnaire was to identify specific outcomes and impacts generated during the implementation of Joint Programme objectives. These impacts yielded highly accurate data on the type and number of activities undertaken and on their policy implications.

2.4 Results

Results, both foreseen and unforeseen, and their contribution to the achievement of Millennium Development Goals targeted by the Joint Programmes were reported in this section.

Analysing Knowledge

WHAT IS NETWORK ANALYSIS?

THE MDG-F CULTURE AND DEVELOPMENT JOINT PROGRAMMES were analysed as a network in order to appraise their potential to be sustainable as networks.

Social network analysis is a technique increasingly used in a number of research fields, in particular in the social sciences. This methodology approaches society as a network of relations among stakeholders and rests on the twofold premise that people are fulfilled in relation to others and that relations structurally determine individual and group behaviour. Social network analysis permits a deeper understanding of social and economic interconnections, structure and development.

NETWORK ANALYSIS AND ITS RELEVANCE TO CULTURE AND DEVELOPMENT PROJECTS

The formation of new networks and social dynamics and the durability and dissemination of cultural networks are important components of the relevance and sustainability of cultural development projects. As a result, the **mapping and measurement of cultural networks,** by applying network analysis to cultural development projects, yields a different interpretation from that provided by traditional financial and econometric analyses.

Network analysis can be an effective means of ascertaining the extent to which development projects establish local networks and of understanding which stakeholders are key to their implementation. Moreover, network analysis can provide complementary pointers on the potential sustainability of development projects over time through the establishment and potential continuation of network interaction after project termination. **Interpretative network analysis can therefore contribute to the study of sustainability** of some implemented activities, inasmuch as many other factors – political, financial – are crucial to determining the sustainability of the networks formed as a result of the Joint Programme activities and their capacity to continue beyond the life of the Joint Programmes. Four categories of questions that can be addressed through network analysis are set out below.

1 **Who were the project's key actors and key beneficiaries?** By considering the number of stakeholders who have interacted in a project, the ones who have been key to the various project phases can be individuated and those who have not been involved can be identified. By identifying key actors at the design, inception and implementation phases, those actors who could be incentivized further can be targeted in order to help to promote the project activities' future sustainability.

2 **Is the nature of the key beneficiaries consistent with the project's original target?** By comparing original aims and targets with actual project beneficiaries, it is possible to evaluate whether the ultimate beneficiaries had been targeted initially and to identify any initially unforeseen beneficiaries.

3 **Which actors have established permanent networks and/or permanent outputs, and how are they related to each other?** The establishment of permanent outputs and permanent networks is fundamental to the potential sustainability of the benefits created by the project after the project has been terminated. Incidentally, outputs and networks must be reviewed at some point after the end of the programme, in particular regard to their success in establishing new contacts and instituting new actors, in order to obtain a full output and network durability map.

4 **Which network can develop further once the project has been terminated?** Once two actors have interacted, they could continue to do so in future. For this reason it is important not only to know whether two actors have interacted, but also to measure the number of interactions (intensity of the relationship). The more frequent their relations, the higher the likelihood that they would interact again in the future. Periodic monitoring of network formation, the frequency of interaction and its future potential during the implementation phase can assist project teams in catering to their target groups and in meeting their concern for sustainability.

5 **What action and which measures could be taken to improve sustainability?** Network analysis could also be instrumental in individuating best practices and drawbacks to ensure sustainability over time. Moreover, it permits quantitative comparisons of projects. Indeed, it produces not only network maps, but also a series of indicators for measuring the main network's characteristics and each actor's centrality.

Analysing Knowledge

Knowledge Products

Dissemination of knowledge gathered is a pillar of knowledge management. Not only is it important to communication and advocacy, but it also is crucial in culture and development to informing future programming activities. Indeed, the knowledge products generated under the MDG-F culture and development thematic window's knowledge management project are designed to contribute to optimum relevance, efficiency and impact of activities and cooperation programmes in this field with a view to informing development policy in the service of the international community.

In order to serve the international development community by reporting on the MDG-F culture and development experiment, it is important to disseminate knowledge products generated and the knowledge gathered as widely as possible. Electronic media and the Internet are therefore primordial, as they allow the wider culture and development community and policy- and decision-makers to have at their fingertips a wealth of information sources such as:

- the UNESCO website, which provides MDG-F information, data and knowledge products, in addition to access and links to UNESCO's work generally and to UNESCO's major standard-setting instruments that form the very backbone of culture and development (www.unesco.org/culture)

- the MDG-F Secretariat's websites, which contains important information on all eight thematic windows and gives a full picture of the MDG Fund generally, by thematic window and by implementing Joint Programme (www.mdgfund.org)

- dedicated Joint Programme websites, containing a wealth of information on their activities, endeavours and outputs

- TEAMWORKS, the dedicated electronic platform (carton 4) that virtually connects persons working on similar issues in various thematic windows and areas of work worldwide in order to share and disseminate information, owing to the culture and development community of practice that emerged and grown through the Joint Programmes

- A series of PUBLICATIONS has been issued in order to provide information on the 18 MDG-F Joint Programmes implemented under the culture and development thematic window. The analyses in these publications stem from various knowledge management tools used to gather and organize the knowledge generated by those Joint Programmes and through the dedicated MDG-F Culture and Development Questionnaire completed by the Joint Programme teams. As a result, they provide information and data which the Joint Programme teams have chosen to highlight from their innumerable implemented activities, products and impacts. That said, the material depicted in the publications is by no means exhaustive, but rather provides a snapshot of the knowledge generated both from a trans-country (regional) standpoint and from an individual Joint Programme standpoint on the main four components that constitute very cornerstone of the MDG-F experiment:

- **achievements and impact on the targeted MDGs**
- **national ownership and participatory processes**
- **success factors**
- **operational challenges**

Culture can clearly facilitate economic growth through job creation, tourism and the cultural industries, as an important economic sector for production, consumption and access. Furthermore, Culture provides the social basis that allows for stimulating creativity, innovation, human progress and well-being. In this sense, culture can be seen as a driving force for human development, in respect of economic growth and also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life.

Excerpts from the Terms of Reference of the MDG-F Culture and Development Thematic Window