

# CULTURE | 2030

## INDICATORS



United Nations  
Educational, Scientific and  
Cultural Organization



Sustainable  
Development  
Goals



# THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

## ENVIRONMENT & RESILIENCE

- 1 Expenditure on heritage
- 2 Sustainable management of heritage ♀
- 3 Climate adaptation & resilience ♀
- 4 Cultural facilities ♀
- 5 Open space for culture ♀

UNESCO Culture Conventions 1954 1970 1972 2001 2003



- 2.4 Sustainable foodways & agriculture
- 6.6 Water related ecosystems
- 9.1 Quality infrastructure
- 11.4 Cultural & natural heritage
- 11.7 Inclusive public spaces
- 12.b Sustainable tourism management
- 13.1 Climate & disaster resilience
- 14.5 Marine areas conservation
- 15.1 Sustainable terrestrial ecosystems
- 16.4 Recovery of stolen assets

## PROSPERITY & LIVELIHOODS

- 6 Culture in GDP
- 7 Cultural employment ♀
- 8 Cultural businesses ♀
- 9 Household expenditure
- 10 Trade in cultural goods & services
- 11 Public finance for culture ♀
- 12 Governance of culture ♀

UNESCO Culture Conventions 1954 1970 1972 2001 2003 2005



- 8.3 Jobs, entrepreneurship & innovation
- 8.9 Policies for sustainable tourism
- 8.a Increase Aid for Trade
- 10.a Differential treatment on trade
- 11.4 Cultural & natural heritage

## KNOWLEDGE & SKILLS

- 13 Education for Sustainable Development ♀
- 14 Cultural knowledge ♀
- 15 Multilingual education ♀
- 16 Cultural & artistic education ♀
- 17 Cultural training ♀

UNESCO Culture Conventions 1970 1972 2003 2005



- 4.4 Skills for employment
- 4.7 Skills for sustainable development
- 8.3 Jobs, entrepreneurship & innovation
- 9.c Access to information technologies
- 12.a Sustainable consumption
- 13.3 Education on climate adaptation

## INCLUSION & PARTICIPATION

- 18 Culture for social cohesion ♀
- 19 Artistic freedom ♀
- 20 Access to culture ♀
- 21 Cultural participation ♀
- 22 Participatory processes ♀

UNESCO Culture Conventions 1970 1972 2003 2005



- 9.1 Quality infrastructure/equitable access
- 9.c Access to information technologies
- 10.2 Social inclusion
- 11.7 Inclusive public spaces
- 16.7 Participatory decision-making
- 16.10 Fundamental freedoms
- 16.a Prevention of violence
- 16.b Non-discriminatory policies

SDG & TARGETS

THE CULTURE | 2030 INDICATORS

ALSO CONTRIBUTE TRANSVERSALLY TO:



5.5 Women participation & leadership  
5.c Policies on gender equality



17.9 Capacity building  
17.16 Global partnership  
17.17 Public, private and civil society partnerships  
17.19 Measuring of sustainability



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**Sustainable  
Development  
Goals**

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Project Director and Editor: Jyoti Hosagrahar, Deputy Director, UNESCO World Heritage Centre

Lead Experts: Simon Ellis, Naima Bourgauf

UNESCO Project Team: Emmanuelle Robert, Lateefah Alwazzan, Aimie Bara, George Joseph

UNESCO Institute of Statistics Contributors: Silvia Montoya, Roberto De Pinho, José Pessoa, Lydia Deloumeaux

Cover and layout design: Anna Mortreux

Figures and illustrations: Recto Verso / Grace Andraos Hodeir

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# FOREWORD

Over the last decade, UNESCO's advocacy for a culture-based approach to development has resulted in several United Nations General Assembly Resolutions that acknowledge the role of culture as an enabler and a driver of sustainable development. This process culminated in the integration of culture in the 2030 Agenda for Sustainable Development, adopted in 2015 by the 193 countries of the UN General Assembly. UNESCO's commitment to ensuring that the transformative power of culture in enabling sustainable development continues with the development of the Thematic Indicators for Culture in the 2030 Agenda (Culture|2030 Indicators). The initiative is an innovative effort to establish a methodology for demonstrating culture's role and contribution to the implementation of the UN Sustainable Development Goals. It aims to help decision-makers by building a coherent and strong narrative on culture and development that is evidence-based.

The development of a new framework for measuring and collecting data on culture is foundational both for advocating for the role of culture in the SDGs, as well as for integrating culture into development plans and policies at the national and urban levels and within the United Nations Development Assistance Frameworks (UNDAF). The Culture|2030 Indicators build upon and enhance existing instruments and data including the Framework for Cultural Statistics (FCS) of UIS, the Culture for Development Indicators Suite (CDIS), the Culture Conventions periodic reporting mechanisms and other monitoring mechanisms and methodologies in the specific context of the 2030 Agenda. It is our hope that the data collected through the Culture|2030 Indicators can contribute to the formation of a global overview of the state of progress of the contribution of culture to the 2030 Agenda and provide evidence-based and analytical material to support the participation of UNESCO in UN-wide reporting mechanisms related to the 2030 Agenda for countries and for cities.

The Culture|2030 Indicators aim to reap the benefits of UNESCO's unique expertise in monitoring, collecting, and analysing quantitative and qualitative data in the field of culture, increasing the visibility of culture for the implementation of the 2030 Agenda. The methodology is developed to assist countries and cities with very different capacities regarding the collection of data and cultural statistics. The evidence gathered will inform policies and decisions as well as operational actions enabling greater investments in culture as a sector of activity and a greater recognition of its transversal role across other sectors. It is a crucial step forward in UNESCO's efforts to support Member States in achieving the 2030 Agenda for Sustainable Development –ensuring that no one is left behind.



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**Ernesto Ottone R.**

Assistant Director-General for Culture of UNESCO

# ACRONYMS AND ABBREVIATIONS

<b>AECID</b>	Spanish Agency for International Development Cooperation
<b>CDIS</b>	Culture for Development Indicators Suite
<b>COICOP</b>	Classification of Individual Consumption by Purpose
<b>CSO</b>	Civil Society Organization
<b>DHS</b>	Demographic and Health Survey
<b>EFA</b>	Education for All
<b>EU</b>	European Union
<b>FCS</b>	Framework for Cultural Statistics
<b>GDP</b>	Gross Domestic Product
<b>HS</b>	Harmonised System
<b>IBE</b>	International Bureau of Education
<b>ICCROM</b>	International Centre for the Preservation and Restoration of Property
<b>ICH</b>	Intangible Cultural Heritage
<b>ICOMOS</b>	International Council on Monuments and Sites
<b>IFCD</b>	International Fund for Cultural Diversity
<b>ISCED</b>	International Standard Classification of Education
<b>ISCO</b>	International Standard Classification of Occupations
<b>ISIC</b>	International Standard Industrial Classification
<b>ITU</b>	International Telecommunication Union
<b>IUCN</b>	International Union for Conservation of Nature
<b>JRC</b>	Joint Research Centre
<b>LFS</b>	Labour Force Survey
<b>MDG</b>	Millennium Development Goals
<b>NGO</b>	Non-governmental Organization
<b>NSA</b>	National Statistics Accounts
<b>NSO</b>	National Statistical Office
<b>OECD</b>	The Organization for Economic Cooperation and Development
<b>RBM</b>	Results Based Management
<b>SDG</b>	Sustainable Development Goals
<b>UIS</b>	UNESCO Institute for Statistics
<b>UN</b>	United Nations
<b>UNDAF</b>	United Nations Development Assistance Frameworks
<b>UNEP</b>	United Nations Environment Program
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organization
<b>UNWTO</b>	World Tourism Organization
<b>WHCL</b>	World Heritage Cultural Landscape
<b>WIPO</b>	World Intellectual Property Organization
<b>WTO</b>	World Trade Organization
<b>WVS</b>	World Value Survey

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## Introduction

UNESCO's efforts to advocate for the role of culture for sustainable development over the last decade resulted in three milestone Resolutions adopted by the United Nations General Assembly (2010, 2011 and 2013), which acknowledge the role of culture as an enabler and a driver of sustainable development. This process culminated in culture being integrated in the 2030 Agenda for Sustainable Development adopted in 2015. Culture is explicitly referenced in SDG 11 Target 4, 'Strengthen efforts to protect and safeguard the world's cultural and natural heritage', for which the globally agreed upon indicator 11.4.1 will be elaborated and reported by the UNESCO Institute of Statistics (UIS). Beyond Target 11.4, culture contributes to development both as a sector of activity and transversally across other sectors. The contribution of culture to sustainable development is also clearly recognised in other major international frameworks, including the New Urban Agenda adopted at the United Nations Conference on Housing and Sustainable Urban Development (Habitat III) in Quito, Ecuador, in October 2016.

The UNESCO Thematic Indicators for Culture in the 2030 Agenda (Culture|2030 Indicators) is a framework of thematic indicators whose purpose is to measure and monitor the progress of culture's contribution to the national and local implementation of the Sustainable Development Goals and Targets of the 2030 Agenda for Sustainable Development. The framework will assess both the role of culture as a sector of activity, as well as the transversal contribution of culture across different SDGs and policy areas. As a set of thematic indicators, it is intended to support and complement the global indicators agreed upon within the 2030 Agenda and foster linkages between different Goals and Targets. The Culture|2030 Indicators provide a conceptual framework and methodological instruments for countries and

cities to assess the contribution of culture to the SDGs as part of the existing implementation mechanisms of the 2030 Agenda at the national or local levels. Evidence gathered will inform policies and decisions as well as operational actions. The initiative is an innovative effort to establish a methodology for demonstrating and making visible culture's impact on the SDGs in a way that helps decision-makers.

Intended to be implemented on a voluntary basis by countries and cities, and building on an in-depth analysis of the multiple ways in which culture contributes to the economic, social and environmental dimensions of development, the Culture|2030 Indicators provide evidence of culture's transformative role, making it more visible and tangible. The development of a new framework for measuring and collecting data on culture is foundational both for advocacy of culture in the SDGs as well as for integration into development plans and policies at the national and urban levels and within the United Nations Development Assistance Frameworks (UNDAF) and related documents. In a context where culture-related data is fragmented and produced by different institutions and agencies, the framework brings the data together and highlights linkages and intersections between culture and other policy areas. Rather than monitoring the contribution of culture to each relevant SDG Target and globally accepted indicator, the Culture|2030 Indicators consider the contribution of culture across several of the Goals and Targets, with a view to linking them together. The framework allows aggregation of data across different Goals and Targets around transversal themes in line with UNESCO's programmes, activities and policies. By strengthening the transversal visibility of culture in the 2030 Agenda, the Culture|2030 Indicators will help build a coherent and strong narrative on culture and development that is evidence-based.

The conceptual framework, methodology and implementation mechanisms of the Culture|2030 Indicators relies as much as possible on existing data sources, using qualitative and quantitative data to assess the contribution of culture, integrate data from reporting on UNESCO Culture Conventions and programmes, develop instruments at both national and urban levels, prioritise capacity-building of relevant agencies, facilitate cooperation across institutions, propose a framework adaptable to different statistical capacities, and provide an aspirational tool for improvement. The Culture|2030 Indicators aim to draw on UNESCO's unique expertise in collecting and analysing quantitative and qualitative data in the field of culture.

Once the framework is implemented by a city or a country, the analytical material and best practices will help to build a better understanding, with a view to developing a knowledge base with a digital data bank on Culture in the 2030 Agenda. Information collected as part of the implementation of the Culture|2030 Indicators in voluntary pilot cities and countries provides a valuable baseline from which to measure progress in addition to directing actions at the local and national levels. The data can also contribute to the formation of a global overview of the state of progress of the contribution of culture to the 2030 Agenda and provides evidence-based and analytical material to support the participation of UNESCO in UN-wide reporting mechanisms related to the 2030 Agenda as well as to the Resolutions of the UN General Assembly pertaining to Culture and Development.

The development of the Culture|2030 Indicators framework began in early 2017, with the review of existing methodologies to measure culture in relation to development in general. The review also included the methodologies developed and implemented by UNESCO and other partners globally over the last few years in order to measure culture, with a view to facilitating their convergence towards the SDGs, and enhance existing instruments and data, including the Framework for Cultural Statistics (FCS) of UIS, the Culture for Development Indicators Suite (CDIS), the Culture Conventions periodic reporting mechanisms and other monitoring mechanisms

and methodologies in the specific context of the 2030 Agenda.

Two expert workshops were organized (September 2017 and January 2018) to discuss the indicators framework and the methodologies for collecting data. The workshops involved UNESCO staff (members of the secretariats of the different Culture Conventions, staff from Field Offices who had previous experience in the implementation of the CDIS, and from UIS), representatives from UN-Habitat, Eurostat, OECD, World Bank, UNEP, the EU Joint Research Centre, and some national and local statistical agencies with previous experience in cultural statistics; representatives from AECID (Spain) who had previously supported the CDIS, as well as international experts from different regions.

Building on the outcomes of this review exercise, a framework of 22 indicators grouped into four thematic dimensions was developed: each corresponding to the three pillars of sustainable development, the economic, the social, and the environmental, while the fourth dimension relates to education, knowledge and skills in cultural fields. Each of the dimensions has indicators defined in the Technical Guidelines which includes a description of the purpose, data sources and calculation methods of each indicator. These guidelines have been developed with input from UIS, the teams of the UNESCO Culture Conventions, as well as from a number of external experts who generously dedicated their time and expertise to this exercise. The framework also responds to the "5 Ps" of the 2030 Agenda (People, Planet, Prosperity, Peace, and Partnerships) where Peace is fully transversal and supported by the fundamental focus on promoting cultural diversity. Rather than a single indicator, gender equality is mainstreamed throughout the framework by ensuring that as much sex-disaggregated data as possible are collected across each of the dimensions. The 22 indicators, both quantitative and qualitative provide a picture of where a country or a city stands with respect to its use of cultural resources in the context of sustainable development and help identify policy gaps and directions.

# CULTURE IN THE 2030 AGENDA

## Culture & sustainable development: key concepts and approaches

### A renewed vision for sustainable development

The 2030 Agenda for Sustainable Development is a plan of action for people, planet and prosperity that was adopted in September 2015 by the international community and outlines a vision for a more sustainable future. The Agenda calls upon all countries, over a fifteen year period, to mobilise efforts to end all forms of poverty, fight inequalities and tackle climate change, while ensuring that no one is left behind.

The 2030 Agenda is structured around 17 Sustainable Development Goals (SDGs) and 169 Targets connected to these goals which provide a framework for policy design and implementation at the local, national and international levels. The 17 SDGs are grouped into “5 Ps” of People, Planet, Prosperity, Peace and Partnerships, reflecting the economic, social and environmental dimensions of sustainability (people, planet and prosperity), as well as its two critical conditions (peace and partnerships). The 2030 Agenda thus reflects a broad, holistic approach to sustainable development that puts forward linkages and synergies between different policy areas. This bold vision demands creative approaches beyond the typical linear and sectoral ones.

### A broad approach to culture and development

With the adoption of the 2030 Agenda, the international community has recognised - for the first time - the role of culture in sustainable development. The 2030 Agenda implicitly refers to culture across many of its Goals and Targets.

The 2030 Agenda reflects a broad view of culture that encompasses the contribution of culture to sustainable development including through cultural heritage, the creative industries, local culture

and products, creativity and innovation, local communities, local materials, and cultural diversity. At the same time, the experience of development projects and interventions has demonstrated the importance of local knowledge and community participation in order to achieve sustainable development - from health to education.

### A transversal, webbed contribution of culture to the SDGs

Culture contributes both as a sector of activity in itself and as an intrinsic component present in other sectors. While the safeguarding and promotion of culture represents an end in itself, it also contributes transversally to many of the SDGs – including those on sustainable cities, decent work and economic growth, reduced inequalities, the environment, promoting gender equality, innovation and peaceful and inclusive societies. The role of culture can be addressed both as a driver that contributes directly to bringing about economic and social benefits, and also as an enabler that contributes to the effectiveness of development interventions.

Such an approach also emphasises the importance of sustainable processes leading to the achievement of Targets as well as webbed approaches that connect across sectors, moving simultaneously towards the achievement of multiple Goals rather than viewing the Goals and their Targets in narrow silos measured only by their statistical indicators. Culture contribute transversally to each of the five critical dimensions of sustainable development - People, Planet, Prosperity, Peace, Partnerships. In turn, the economic, social, and environmental dimensions of sustainable development contribute to promoting the safeguarding of cultural heritage and nurturing creativity. Furthermore, some Goals, such as education, are human development goals that can be more effectively achieved with culture.

# UNESCO Culture Conventions and programmes towards the 2030 Agenda

Concepts of sustainable development lie at the core of the UNESCO Culture Conventions and programmes, each of them bringing a specific perspective or focus in line with its individual scope and conceptual framework. With the adoption of the 2030 Agenda, all of the Conventions have incorporated relevant SDGs within their implementation and monitoring mechanisms by aligning their concepts and identifying specific SDGs or Targets to be integrated into their results framework. As international normative instruments whose implementation relies strongly on international cooperation and capacity building, all six UNESCO Culture Conventions are direct contributors to SDG 17 on Partnerships, particularly its Targets 17.9 (capacity building) and 17.16 (global partnership). They also contribute transversally to SDG 5 on gender equality, notably its Target 5.5 on women's participation and leadership.



1954

Although principles of sustainable development are not directly referred to in its statutory documents, the **Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two protocols** (1954 and 1999) put forward the

intersecting cultural, humanitarian and security dimensions of development, which are now widely acknowledged and referenced in several UN General Assembly and UN Security Council Resolutions<sup>1</sup>. Through its core purpose and scope, the Convention directly contributes to Target 11.4 on cultural heritage, notably by providing for criminal sanctions for attacks on cultural heritage. Through capacity-building activities aimed at armed forces, customs or police officials as well as staff engaged in the protection of cultural property, the Convention also contributes to building skills for sustainable development (Target 4.7).



1970

Illicit trafficking of cultural goods is a global issue, especially in conflict or post-conflict areas, and is increasingly being used as a source of funding by criminal groups, the **Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property** (1970) is a central force in ensuring the global security and peace-building agenda at the core of SDG 16 on peaceful and inclusive societies. Both Targets 11.4 on cultural heritage and 16.4 on the recovery of stolen

assets are directly linked to the Convention's core mandate. By conducting awareness-raising campaigns targeting the general public or tourists, the Convention also supports Target 4.7 on education for sustainable development. Through capacity building and exchange workshops, it also contributes to the prevention of violence (Target 16.a).

The 2015 **Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society** provides a framework to ensure that museums are spaces for cultural transmission, intercultural dialogue, learning, discussion and training, thus contributing notably to social inclusion (Target 10.2) and skills for sustainable development (Target 4.7).



1972

As the only normative instrument dedicated to the protection of both cultural and natural heritage, the **Convention Concerning the Protection of the World Cultural and Natural Heritage** (1972) has, since its creation, provided a platform to develop and test new approaches that demonstrate the relevance of cultural and natural heritage for sustainable development. The Convention's mandate lies at the heart of Goal 11.4 to safeguard cultural and natural heritage. The adoption of the **World Heritage Sustainable Development Policy** on the integration of a sustainable development perspective into the processes of the World

Heritage Convention by the World Heritage Committee in 2015 represented an important shift through the embedding of concepts of sustainable development and the 2030 Agenda within the core mechanisms of the Convention. The aim of the policy is to provide guidance to harness the potential of heritage for sustainable development and for heritage conservation to be mainstreamed into national and local processes and policies for sustainable development. The implementation of the Convention contributes to environmental sustainability - by protecting natural resources such as water, biological diversity (Targets 6.6, 14.5 and 15.1) and supporting heritage resilience (Targets 2.4 and 11.4). It promotes inclusive social development contributing to wellbeing and equity (Target 10.2), the respect of fundamental rights (Target 16.10), communities' involvement (Target 16.7) and gender equality (Target 5.5). The Convention further contributes to inclusive economic development in driving forward equitable growth and the generation of decent employment (Target 8.3) and sustainable tourism (Targets 8.9 and 12.b). It also supports training for skills and innovation (Targets 4.4 and 4.7); and finally, contributes to peace and security by facilitating conflict prevention and resolution (Target 16.a). The questionnaire for periodic reporting on the implementation of the Convention was recently updated to incorporate sustainable development, integrating concepts and guidelines of the World Heritage Sustainable Development Policy, with a view to collecting and assessing information at site level on ways in which activities implemented by State Parties in the framework of the different Culture Conventions and other instruments and programmes contribute to the 2030 Agenda.

The role of the 1972 Convention with regard to cities and its contribution to SDG 11 is further reinforced by the **2011 Recommendation on the Historic Urban Landscape**, which proposes a comprehensive approach of urban heritage conservation encompassing spatial, economic, social and environmental aspects, also aligns with the New Urban Agenda in its implementation.



2001

The focus of the **Convention on the Protection of the Underwater Cultural Heritage** (2001) on underwater cultural heritage encompasses environmental and social pillars of sustainable development. The

Convention supports education for sustainable development (Target 4.7) through ocean literacy

and ocean heritage teaching and helps to make coastal societies sustainable and to protect their cultural identity. Underwater cultural heritage can provide vital evidence of how human populations have adapted to, or have been impacted by climate change in the past, thus contributing to education for climate adaptation (Target 13.3). Similarly, underwater cultural heritage is important for understanding the historic relationship between humanity and the ocean, lakes or rivers. Research and safeguarding activities contribute to improved conservation of littoral and marine areas for future generations, and increase the economic and social benefits of sustainable tourism, thus encouraging conservation and sustainable use of aquatic resources (Targets 14.5 and 14.7).



2003

The **Convention for the Safeguarding of the Intangible Cultural Heritage** (2003) acknowledges the importance of intangible cultural heritage as a mainspring of cultural diversity and a driver for sustainable development.

Safeguarding intangible cultural heritage can effectively contribute to sustainable development within each of the economic, social and environmental dimensions of the 2030 Agenda, while also contributing to peace and security. Furthermore, Chapter 6 of the Operational Directives for the implementation of the Convention (adopted in 2016) offers guidance to State Parties on how to strengthen the role of intangible cultural heritage as a driver and guarantor of sustainable development and how to fully integrate the safeguarding of living heritage into their development plans, policies and programmes. The 2030 Agenda was also incorporated in the monitoring mechanisms of the Convention, notably through the periodic reporting exercise and the Results Framework. Knowledge and practices transmitted from generation to generation in areas as wide as agriculture and food systems, traditional medicine, natural resource management, ecosystem services and ecological resource management, among others, contribute to food security (SDG 2), health care (SDG 3), quality education (SDG 4), gender equality (SDG 5), productive employment and decent work (SDG 8), sustainable cities (SDG 11) and climate change (SDG 13). At this stage, in order to streamline the potential impact of the Convention on the 2030 Agenda, SDG 4 (quality education) has been identified as a key priority, in line with the Convention's core text (article 2). Particular focus is given to exploring the role of intangible cultural heritage in expanding Education for Sustainable Development (Target 4.7).



The **Convention on the Protection and Promotion of the Diversity of Cultural Expressions** (2005) has aligned its implementation mechanisms with the principles and objectives

of the 2030 Agenda. The Convention places particular emphasis on SDGs 4, 5, 8, 10, 16 and 17 which have been incorporated into its monitoring framework within its four main goals. Within the scope of the Convention's goal 1 to support sustainable governance of culture, it works to expand jobs and entrepreneurship (Target 8.3) in the creative sector, build skills for employment (Targets 8.3 and 4.4) in the creative fields, and stimulate accountable and participatory governance (Targets 16.6 and 16.7) of the cultural and creative industries. With its goal 2, the Convention is committed to achieving a balanced flow of cultural goods and services (Target 10a) as well as supporting the mobility of artists and cultural professionals (Target 10.7). With its goal 3 to integrate culture in sustainable development frameworks, the Convention encourages official development assistance commitments to the culture sector (Target 17.2), enhances policy coherence for sustainable development (Target 17.14) and takes part in capacity building for implementing the SDGs (Target 17.9). By encouraging policies

which are conducive to gender equality and artistic freedom - as reflected in its goal 4 - the Convention also contributes to human rights and fundamental freedom (Target 16.10) and gender equality (Target 5.5 and 5.c). This results framework is implemented with the support of a quadrennial periodic reporting system, which was updated to collect quantitative and qualitative data related to the achievement of the SDGs. States Parties are notably invited to share innovative policies and measures which are linked to specific SDGs. These good practices are subsequently disseminated on the Convention's policy-monitoring platform. The **International Fund for Cultural Diversity** (IFCD) established as part of the (Targets 16.6 and 16.7) Convention is also currently reviewing its results framework to align it with specific SDG Goals and Targets, in concordance with the 2005 Convention monitoring framework.

The **1980 Recommendation on the Status of the Artist** - the implementation of which is reinvigorated by the 2005 Convention - also contributes to social inclusion (Target 10.2) and fundamental freedoms (Target 16.10), by calling upon Member States to improve the professional, social and economic status of artists through policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression.

# PURPOSE & PRINCIPLES

## Overall purpose

The UNESCO Thematic Indicators for Culture (Culture|2030 Indicators) is a framework of thematic indicators whose purpose is to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the Goals and Targets of the 2030 Agenda for Sustainable Development. The framework will assess both the role of culture as a sector of activity, as well as the transversal contribution of culture across different SDGs and policy areas. As a set of thematic indicators, it is intended to support and complement the global indicators agreed upon within the 2030 Agenda and foster linkages between different Goals and Targets.

The Culture|2030 Indicators framework aims to:

### **Make visible culture's contribution to sustainable development**

Building on an in-depth analysis of the multiple ways in which culture contributes to the economic, social and environmental dimensions of development, the Culture|2030 Indicators provide evidence of culture's transformative role, making it more visible and tangible. In a context where culture-related data is fragmented and produced by different institutions and agencies, the framework brings the data together and highlights linkages and areas of intersection between culture and other policy areas, thus fostering a better understanding of the breadth of culture's actions and their direct and indirect contribution to sustainable development. Given that the role, impact, and contribution of culture are often not readily quantifiable, the indicators framework seeks to quantify behaviour and actions generated by culture and, alternatively, to document ways in which cultural values are enshrined in policies, programmes, and actions.

### **Provide a thematic and transversal overview of the role of culture across the SDGs**

Rather than monitoring the contribution of culture to each relevant SDG Target and globally accepted indicator, the Culture|2030 Indicators consider the contribution of culture across several of the Goals and Targets, with a view to linking them together. The framework allows aggregation of data across different Goals and Targets around transversal themes in line with UNESCO's programmes, activities, and policies. These thematic dimensions are underpinned by the '5 Ps' conceptual framework of the SDGs.

### **Strengthen advocacy for culture**

By strengthening the transversal visibility of culture in the 2030 Agenda, the Culture|2030 Indicators will help build a coherent and strong narrative on culture and development, that is evidence-based and supported by key messages. This narrative will directly support advocacy efforts at the global, national or local levels, with a view to convincing decision-makers and partners to include culture across their national and urban policies and programmes and to better direct public and private funding towards the culture sector.

## Provide evidence-based results to inform policies and actions

The Culture|2030 Indicators provide a conceptual framework and methodological instruments for countries and cities to assess the contribution of culture to the SDGs as part of the existing implementation mechanisms of the 2030 Agenda at the national or local level. Evidence gathered will inform policies and decisions as well as operational actions, both within the cultural sector, and across other sectors transversally. Through repeated application of these measurement tools, the initiative will allow countries and cities to monitor their own progress regarding the outcomes of their policies and the effectiveness or robustness of the policies themselves.

## Build a knowledge base for action

Once the framework is implemented by a city or a country, each dataset becomes a valuable source of information that can be analysed to create profiles at the local and national levels, as well as to identify major trends on the contribution of culture to sustainable development in different cities, regions or countries. Analytical material and good practices will help to build a better understanding, with a view to developing a knowledge base with a digital data bank on Culture in the 2030 Agenda.

## Monitor progress of the contribution of culture to the 2030 Agenda

Information collected as part of the implementation of the Culture|2030 Indicators in voluntary pilot cities and countries provides a valuable baseline from which to measure progress in addition to directing actions at the local and national levels. The data also contributes to the formation of a global overview of the state of progress of the contribution of culture to the 2030 Agenda and provides evidence-based and analytical material to support the participation of UNESCO in UN-wide reporting mechanisms related to the 2030 Agenda as well to the Resolutions of the General Assembly pertaining to Culture and Development.

**Figure 1. Culture | 2030 Rationale**



## Guiding principles

The conceptual framework, methodology and implementation mechanisms of the Culture|2030 Indicators will rely upon the following key principles:

### **Rely as much as possible on existing data sources**

Producing and updating data is a demanding and costly process, particularly for countries with limited statistical capacities. In this regard, the Culture|2030 Indicators will rely, as much as possible, on existing national and local data sources, as well as data already aggregated by multi-lateral organisations. Rather than conducting new surveys to collect additional information, existing data is identified and combined to measure performance or progress against indicators.

### **Use qualitative and quantitative data to assess the contribution of culture**

The Culture|2030 Indicators will be based on both quantitative and qualitative data, both of which are necessary to capture the specificities of the scope of culture. Quantitative data can be used to characterise or describe a situation or to assess performance against the targets set. Qualitative data are equally important to expand the understanding and contextualization of quantitative data. Furthermore, the quantitative data may be global, following a single methodology and definition across all the Member States, or may be national or local.

### **Integrate data from reporting on UNESCO Culture Conventions & programmes**

The scope of the Culture|2030 Indicators targets policies, programmes and activities undertaken by national or local authorities that respond to UNESCO's mandate, thematic priorities and normative tools in the field of culture. Where relevant, the conceptual framework of the Culture|2030 Indicators is based on the main six UNESCO Culture Conventions (and the three Recommendations), their concepts and monitoring mechanisms. It seeks to integrate information provided by State Parties in their national reports as part of the Conventions' periodic reporting exercises. The Culture|2030 Indicators thus sets the Culture Conventions within the broader framework of cultural activities and allows some benchmarking of related activities.

### **Develop instruments to measure culture at both national and urban levels**

The Culture|2030 Indicators are intended for implementation at both national and urban level by voluntary countries and cities. The terms 'urban' and 'local' are used interchangeably in the context of the Culture|2030 Indicators to refer to city-level implementation, with the understanding that the notion of urban is defined by each country according to its specific criteria. In addition, local data collection requires a certain level of organisation which should be provided by municipal authorities. The urban indicators are closely aligned with the national level indicators but are adapted to fit urban concerns, allowing for independent evaluation of the role of culture in urban areas and in sustainable urban development. In some cases, cities may also wish to position themselves within the overall national position. These city-level indicators will encourage further synergies with UNESCO's existing cities-related programmes and networks, in particular the UNESCO Creative Cities Network and the World Heritage Cities Programme.

## **Prioritise capacity building of relevant agencies**

The Culture|2030 Indicators will focus on capacity building for national, regional and local agencies to use existing global, national and local data to construct indicators relevant to culture, both quantitative and qualitative. The objective is to support their understanding of culture's specificities and their ability to identify and combine relevant data. From this perspective, the early involvement and continuous commitment of statistical agencies will be essential to the successful implementation of the project.

## **Facilitate cooperation across institutions**

Culture-related data is fragmented and produced by different institutions across policy areas. It is therefore essential to foster cooperation amongst the institutions producing data. Implementing the Culture|2030 Indicators initiative therefore requires the coordination of information emanating from a range of different national and local institutions across different sectors (such as culture, labour, trade, youth, environment, and education), and agencies (including the National and Local Statistics Offices, professional bodies, arts and heritage foundations).

## **Propose a framework adaptable to different statistical capacities**

The Culture|2030 Indicators are intended to meet the needs of all Member States, regardless of their statistical capacities, and should take into account the differing levels of statistical capacities and data availability in each country. From that perspective, the methodology developed for each indicator foresees possible alternatives when primary data sources or calculation methods cannot be fully performative, with a view to reaching a common objective. With the help of regional experts, technicians will be able to adapt the indicators at field level. The Culture|2030 Indicators are thus a more flexible way of assessing culture than other, more technically sophisticated but rigid methodologies (such as the Cultural Satellite Accounts) and are more adapted to the wide range of statistical capacities for culture that UNESCO Member States represent.

## **Provide an aspirational tool for all rather than normative assessment**

The Culture|2030 Indicators are expected to assist countries and cities in assessing their own progress and measuring the outputs of their policies. The Indicators are meant to provide evidence of change over time in the same place, rather than global comparability or ranking between different countries or cities. In that sense, the purpose of the framework is more aspirational than normative, recognizing opportunities for aspiration and improvement, rather than aiming at measuring achievement or failure against absolute benchmarks. In time they may become a regular part of monitoring of cultural policies, programmes, and activities by relevant national or local institutions.

## **Reflect the Results-Based Management conceptual framework**

The Culture|2030 Indicators seek to reflect the Results Based Management (RBM) framework, as a key conceptual mechanism at the core of UNESCO programme delivery. Although the impact of culture can rarely be measured directly, the inputs, outcomes and processes are key elements for monitoring longer-term impacts. Each thematic dimension combines these different types of indicators to measure inputs (e.g. development of cultural infrastructure), processes (e.g. governance mechanisms) or outputs (e.g. participation in cultural life), with a view to producing an overall understanding of culture's contribution.

# METHODOLOGICAL APPROACH

## Review of existing frameworks, methodologies & experience

The Culture|2030 Indicators aim to reap the benefits of UNESCO's unique expertise in collecting and analysing quantitative and qualitative data and supporting evidence-based practice for the development of policies, programmes, and actions in the cultural field. With this in mind, a review was conducted of existing frameworks, methodologies and experience that have been developed and implemented by UNESCO and others partners globally over the last few years in order to measure culture, with a view to facilitating their convergence towards the SDGs and enhance existing instruments and data.

### Framework for Cultural Statistics (FCS)

Where relevant, the Culture|2030 Indicators draw upon the Framework for Cultural Statistics (FCS), building on its classification and methodology. Developed in 2009 and implemented by UIS, this framework uses agreed international standards that are utilised by every National Statistical Office globally, to collect cultural data on cultural activities, goods and services. Other national or regional statistical frameworks, including Barometers, may also provide additional data or conceptual frameworks.

### Global SDG indicator 11.4.1

The Culture|2030 Indicators incorporate the global SDG indicator 11.4.1 on heritage expenditure as the principle indicator within the dimension on Environment and Resilience (see indicators framework). Developed and implemented by UIS to monitor Target 11.4, this new internationally-comparable indicator reflects the total amount per capita each country spends to protect their cultural and natural heritage. To produce this indicator, a new survey is being developed by UIS in cooperation with countries and partners.

### The periodic reporting and monitoring frameworks of the UNESCO Culture Conventions

Where relevant, the Culture|2030 Indicators also draw upon the periodic reporting mechanisms and monitoring frameworks developed by the UNESCO Culture Conventions to assess their national implementation. The objective of these frameworks is to monitor the ways in which State Parties are implementing each of the Culture Conventions, including the extent to which national implementation of the Conventions contributes to the 2030 Agenda. However, the periodic reporting questionnaires and mechanisms are not designed to obtain a complete national or local picture of the Culture Sector and its contribution to the 2030 Agenda.

A review of the Culture Conventions' periodic reporting and monitoring frameworks was conducted as part of the Culture|2030 Initiative, with a view to enhancing the data collected and to build on existing concepts and working tools and foster overall consistency. The intention is not to duplicate the regular reports of the Conventions but rather to enhance and contextualize this qualitative information. While Culture Conventions typically collect data through their dedicated referring entity or focal point, data for the current initiative may come from different respondents, thus requiring alignment of responses to ensure consistency.

## Culture for Development Indicators Suite (CDIS)

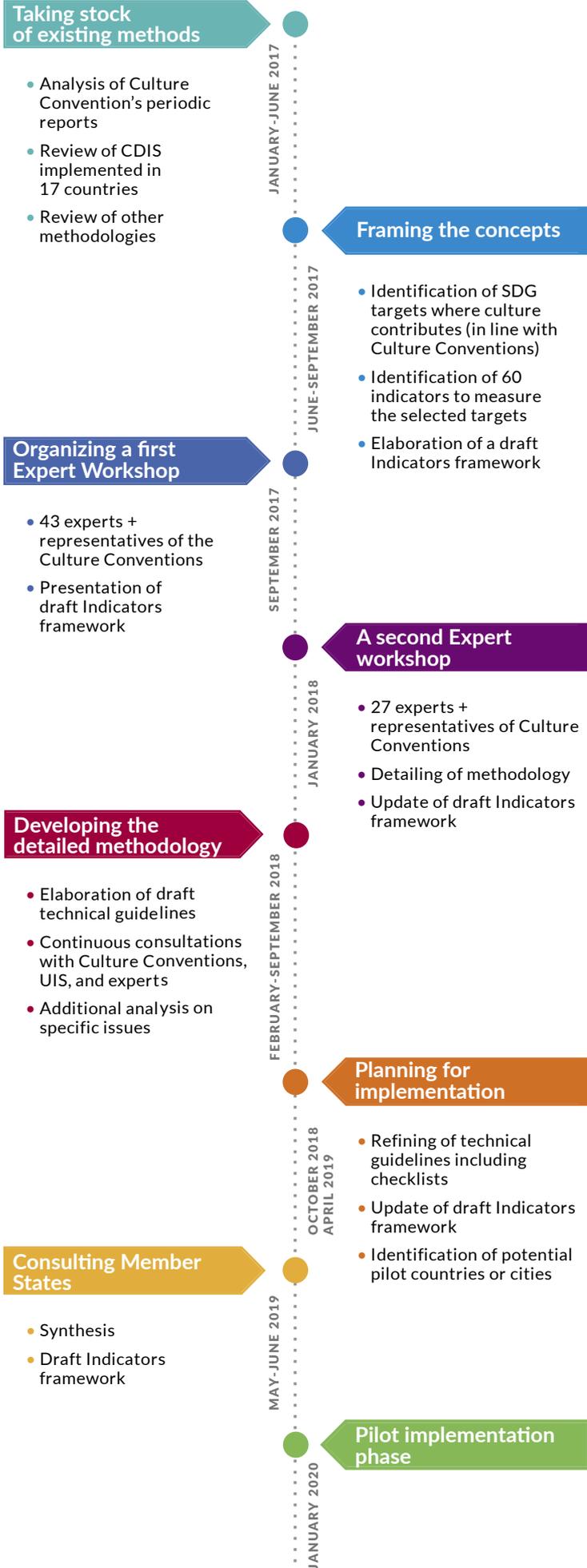
The Culture|2030 Initiative builds on the achievements of the CDIS, which was initiated in 2009 by UNESCO with the generous support of the Government of Spain and eventually implemented in 17 countries. The CDIS was developed to assess the contribution of culture to development in the context of the Millennium Development Goals (MDGs), based on a conceptual framework derived notably from the *Our Cultural Diversity Report* (UNESCO, 1996). The CDIS proposed a suite of indicators, distributed in seven thematic dimensions with an emphasis on the cultural and creative industries.

As a first step to addressing the lack of cultural statistics in low and middle-income countries, the CDIS approach relied on existing and secondary sources from which raw data was extracted analysed and used to construct new indicators that were often proxies for the hard-to-measure aspects of the impacts of culture. The approach relied on reinforcing local capacities to extract data and construct indicators, thus building national capacities for cultural statistics. The UNESCO CDIS was a unique policy and advocacy tool that informed policies and actions in the countries where it was implemented.

The present initiative builds on some of the conceptual and methodological material developed as part of the CDIS. Some of the indicators within the Culture|2030 Indicators framework derive from CDIS while others are completely different as they have been developed in response to the framework of the 2030 Agenda and are also informed by the experience of implementing CDIS. The Culture|2030 Indicators framework enriches and expands the initial CDIS methodology and scope in a number of other ways. Firstly, by enlarging in its methodology and framework the use of the UIS Framework for Cultural Statistics (UNESCO-UIS, 2009), as well as the UIS global indicators for Culture for which data is already being collected. Second, by expanding the thematic scope - notably to encompass environment and urban planning - and further encouraging implementation at the local level; and finally, by allowing more systematic synergies with the data collection mechanisms of the Culture Conventions and Recommendations.

Figure 2. Project Timeline

# EARLIER STEPS AND STATE OF PROGRESS



# Process and progress in developing the Culture|2030 Indicators

## Preliminary steps and progress

The development of the Culture|2030 Indicators framework began in early 2017 with the review of existing methodologies, including the FCS, the CDIS, the Culture Conventions periodic reporting mechanisms and other methodologies in the specific context of the 2030 Agenda. A preliminary list of 60 indicators was then developed, together with a draft indicators framework.

Two expert workshops were organized (September 2017 & January 2018) to discuss the proposed indicators framework and the methodologies for collecting data. The workshops involved UNESCO staff (representatives of different Culture Conventions as well as representatives from some Field Offices who had previous experience in the implementation of the CDIS), representatives from UIS, UN-Habitat, Eurostat, OECD, World Bank, UNEP, the JRC, and some national and local statistical agencies with previous experience in cultural statistics; representatives from AECID who had previously supported the CDIS, as well as international experts from different regions.

Building on the outcomes of this review exercise, a framework of 22 indicators grouped into 4 thematic dimensions was developed. Technical guidelines were developed which included a description of the purpose, data sources and calculation methods of each indicator. These guidelines were developed with continuous input from UIS, the teams of the UNESCO Culture Conventions, as well as from a number of external experts who generously dedicated their time and expertise to this exercise.

## Next steps

A consultation with Member States was launched in May 2019. Feedback from Member States will be compiled, analysed and consolidated in an information document that will be presented at the 207th session of the Executive Board in October 2019. The initiative will also be presented at the Forum of Ministers of Culture to take place in November 2019. Based on the outcomes of the consultation, the project team will fine-tune the methodology and develop working tools including capacity-building material and a training toolkit, in preparation of the launch of the pilot phase of implementation of the Culture|2030 Indicators. Regional experts will be selected and trained in order to facilitate the use of the methodology and planning for national and local implementation. Additional consultations with senior experts will be sought as necessary throughout the process.

A pilot implementation phase of the Culture|2030 Indicators will be launched at the end 2019 or early 2020 in a number of volunteer cities and countries. In each pilot city and country, a local or national expert (a statistician or economist with experience in the field of culture) will be identified. This expert will be in charge of ensuring the extraction and analysis of data and construction of indicators following the detailed methodology developed for the Culture|2030 Indicators. A regional expert will provide expert guidance and technical support to the participating countries of each of the global regions throughout the implementation process and will be responsible for the preparation of the final national reports. A training workshop will be carried out in the initial phase to introduce the initiative and trial of the methodology using available data.

Building on the outcomes of the pilot phase, the methodology will be fine-tuned and systematized in view of its future roll-out. A third expert workshop will be organized by the end of the pilot phase to analyse feedback from the pilot implementation phase and further reflect on the methodology and data collected. Data gathered in the different pilot cities and countries will be analysed and compiled into an online digital databank, which will gather a variety of data on culture available at UNESCO - including from the national reporting on Culture Conventions and Recommendations as well as from activities and initiatives in Field Offices. This will also include the data from the previous CDIS implementation, as well as links to the UIS data on cultural statistics. Visual interpretations of the national and local profiles for Culture|2030 Indicators will also be developed.

# Summary of UNESCO Member State Consultation

A consultation with UNESCO Member States on the Technical Guidelines for the Culture|2030 Indicators was launched online on 16 May 2019. This included an online questionnaire (accessible in English and French) in which Member States were requested to share their interest and recommendations on the Culture|2030 Indicators, the proposed framework and methodology. The survey was closed on 29 July 2019 to allow maximum number of Member States to participate in the consultation.

Feedback from Member States has been compiled, analysed and consolidated in a full analytical report available in English and French on the website of the Culture|2030 Indicators ([whc.unesco.org/en/culture2030indicators/](http://whc.unesco.org/en/culture2030indicators/)).

Responding Member States were unequivocal in their conviction regarding the need, purpose, and principles of the Culture|2030 Indicators and that the measurement of culture and the development of indicators were necessary to support and enhance the role of culture in their national efforts to implement the UN 2030 Agenda. Member States recognised that a lack of common, consistent, and internationally comparable indicators impedes the recognition of culture's contribution to sustainable development.

Almost 100% of the respondents (45 out of 46 respondents) agreed with the proposed framework and approach of the Culture|2030 Indicators, which aims to measure the contribution of culture across several Goals and Targets and links them together. Specifically, all respondents agreed that the proposed Culture|2030 Indicators framework would help make the transversal role of culture in the 2030 Agenda more visible and that measurement was necessary to support advocacy for culture in sustainable development policies and initiatives. Over 90% of respondents agreed that an accurate measurement of culture's contribution to sustainable development would support the prioritisation of culture-related policies and actions. Furthermore, 98% agreed that the proposed framework would support the integration of culture in other sectors and policies, and 100% agreed that the proposed framework would help build a knowledge-base and monitor progress on national goals and SDGs.

The Culture|2030 Indicators framework is intended to be implemented in volunteer cities and countries to provide a valuable baseline from which to measure progress and also contribute to a global overview of the state of progress of culture in the 2030 Agenda. Through their quantitative and qualitative evidence, several of the respondents saw the links to its role and contribution to the SDGs transversally, and some respondents are specifically gathering data on culture in the 2030 Agenda. There was an overall clear agreement on the importance of the linkages between the Culture|2030 Indicators and the SDGs, including their transversal connections, linking both quantitative and qualitative data on culture with the 2030 Agenda and the SDGs.

The methodology of the Culture|2030 Indicators is based on four key principles of constructing indicators from existing data to the extent possible, using both qualitative and quantitative data, integrating data from the national periodic reporting and monitoring frameworks of the UNESCO Culture Conventions, and measuring culture at both the national and the urban levels constructing indicators that are broadly aligned at both levels. There was agreement on the methodology of the indicators and data collection. Collecting and updating data is a demanding and costly process, particularly for countries with limited statistical capabilities. Responding Member States agreed that merely collecting quantitative data was viewed as too limiting, and that qualitative data was also necessary to capture evidence of culture's contribution to sustainable development more accurately. Moreover, many emphasised the value of utilizing existing data sources, as has been proposed in the methodology of the Culture|2030 Indicators.

The Culture|2030 Indicators will allow countries and cities to monitor their own progress regarding the outcomes of their policies and the effectiveness or robustness of policies. Over 90% of the respondents agreed that the proposed framework would facilitate the inclusion of culture in the National Voluntary Reporting on the implementation of SDGs at the UN High-level Political Forum. Of the responding Member States, 96% agreed that it would help support the inclusion of culture in national and urban reports on the implementation of SDG 11 and the New Urban Agenda. Of the responding Member States, 87% underlined that the thematic framework and indicators reinforce their national priorities relevant to culture, and 89% support that it could facilitate the inclusion of culture in development programmes.

The Culture|2030 Indicators is a framework adaptable to different statistical capacities and data availability. The methodology developed for each indicator foresees possible alternatives when primary data sources or calculation methods cannot be fully achieved. Of the responding Member States, 83% agreed that the broad and inclusive approach in the proposed framework would be compatible with data sources available in their country.

The purpose of the Culture|2030 Indicators initiative is more aspirational than normative, as it aims to assist countries and cities in assessing their own progress, recognising opportunities for aspiration and improvement. The objective of the framework is to support national and local understandings of their culture's specificities and their ability to identify and combine relevant data. Feedback received for implementation underlines the necessity of reinforcing knowledge and capacity-building by way of organizing regional and national workshops as essential to foster cooperation and partnerships between institutions, especially for countries that have limited statistical capacities.

In sum, feedback from the Member States consultation demonstrated an overwhelming support for the initiative from the respondents. Member States provided a number of suggestions as well as links to ongoing efforts and other documents that are valuable contributions to refine the methodology of the indicators and develop working tools including capacity-building material for the pilot phase of implementation of the Culture|2030 Indicators.

# FOUR THEMATIC DIMENSIONS

## The Dimensions

The Culture|2030 Indicators are supported by a conceptual framework of four transversal thematic dimensions: (i) Environment & Resilience, (ii) Prosperity & Livelihoods, (iii) Knowledge & Skills and (iv) Inclusion & Participation. Each dimension combines several SDG Goals and Targets to capture the multifaceted and transversal contribution of culture to sustainable development, thus echoing the purpose of the thematic indicators within the 2030 Agenda. The framework gives priority to the areas that are relevant to UNESCO's mandate in Culture and where relevant quantitative or qualitative data are already being collected or are likely to be identified.

### Environment & Resilience

Dimension 1



This thematic dimension provides a framework for assessing the role and contribution of culture to sustainable human settlements with a focus on cultural and natural heritage and urban environment, thus echoing the 'Planet' pillar of the SDGs. It addresses tangible and intangible heritage, as well as natural heritage, as a lever for sustainable development and as an end in itself. The proposed indicators assess the level of commitment of countries to the safeguarding of cultural and natural heritage and provide evidence of sustainable management of heritage and the inclusion of traditional knowledge in culturally sensitive planning. This dimension also

assesses the physical/spatial aspects of the quality of the urban environment including public space and cultural infrastructure.

### Prosperity & Livelihood

Dimension 2



This thematic dimension provides a framework for assessing the contribution of culture in driving and enabling more inclusive and sustainable economies, in line with the 'Prosperity' pillar of the SDGs, by generating income and employment, as well as stimulating

revenue through cultural goods, services, and enterprises. The seven proposed indicators within Dimension 2 are expected to assess the contribution of culture to key aspects of the economy (GDP, trade, employment, businesses, household expenditure). As the institutional

structures and frameworks to govern culture sector activities in each country are different and play an important role in culture's contribution to inclusive economic development, an indicator on governance of culture is also included in this dimension. This indicator provides evidence of the governance structures in place to support a thriving role for culture in local and national economic development and livelihood generation.

## Knowledge & Skills

### Dimension 3



This thematic dimension provides a framework for assessing the contribution of culture in building knowledge and skills including local knowledge and cultural diversity. It focuses specifically on the contribution of culture to the transmission of local cultural values, knowledge and skills and fostering empowerment through education training, processes, policies and materials. It emphasises the role of cultural diversity in primary, secondary and tertiary

education, as well as vocational training and focuses on in-depth development of curricula to integrate cultural knowledge. The proposed indicators will assess the level of commitment of public authorities and institutions in integrating and leveraging cultural knowledge to foster respect and appreciation of cultural diversity, understanding of sustainable development and transmission of cultural values, as well as in prioritising cultural training (including advanced training in heritage conservation) and promote skills and competence in creative fields.

## Inclusion & Participation

### Dimension 4



This thematic dimension provides a framework for assessing the contribution of culture in building social cohesion, as well as in fostering inclusion and participation. It focuses on the abilities of people to access culture, the right of all people to participate in cultural life, and their freedom in cultural expression, including artistic and creative freedom. This dimension also explores ways in which cultural practices, sites, elements, and expressions convey values and

skills conducive to social inclusion. Finally, the proposed indicators assess the capacity of culture to stimulate effective engagement of local communities in public life.

# Data types and sources

## Data types

The Culture|2030 Indicators framework combines a variety of quantitative and qualitative indicators, which are adapted to the national or the local levels. The indicators used in the list adopt various metrics:

- Statistical indicators which are normally expressed as ratios (e.g., gender parity ratio) or as percentages, allowing them to be assessed in relation to a baseline.
- Trends, whereby 'raw' numbers are monitored over time (e.g., number of museum visitors from one year to the next).
- Checklists which are not statistical (i.e., non-parametric), but enable some assessment of topics which cannot be captured through quantitative measurement (e.g., asking countries whether a certain cultural policy or legislation exists). Even a checklist requires supporting evidence to permit validation of the responses.<sup>2</sup>

Statistical indicators are important in providing scalable measures of culture related activities. Their use of international standard classification and definitions makes them clear and precise. Checklists have the advantage that they are able to account for the presence/absence of particular culture-related activities/policies which cannot be easily quantified. The statistical indicators include those that are measured using international standards with global reach/comparability as well as those that are national or local.

The indicators have been considered in relation to the principles of data quality including relevance, accuracy, availability, transparency, and clarity of definitions, and avoiding duplication. Few indicators fit all these principles perfectly but data quality will certainly be a major element for interpretation.

## Data sources

While relying in priority on national statistical institutes, the Culture|2030 Indicators will seek to bring together a variety of data sources, including from different ministries, observatories and public agencies, information systems for culture, specific barometers, specific national and regional surveys, and professional volunteer organisations. The project will also support countries to enhance existing data within the UNESCO Culture Conventions periodic reports as well as the cultural data produced by UIS.

The indicators are targeted at two levels of administration: i) national and ii) urban, reflecting the overall aims of the SDGs and SDG 11 in particular. Individual indicators or items are explicitly identified as applying to one or both these levels of administration. Normally, urban indicators will not be applicable at national level, but national indicators may also be applicable at urban level. Some national indicators may be appropriate at urban level, while some city administrations may wish to respond to others in order to place their city within the national context.

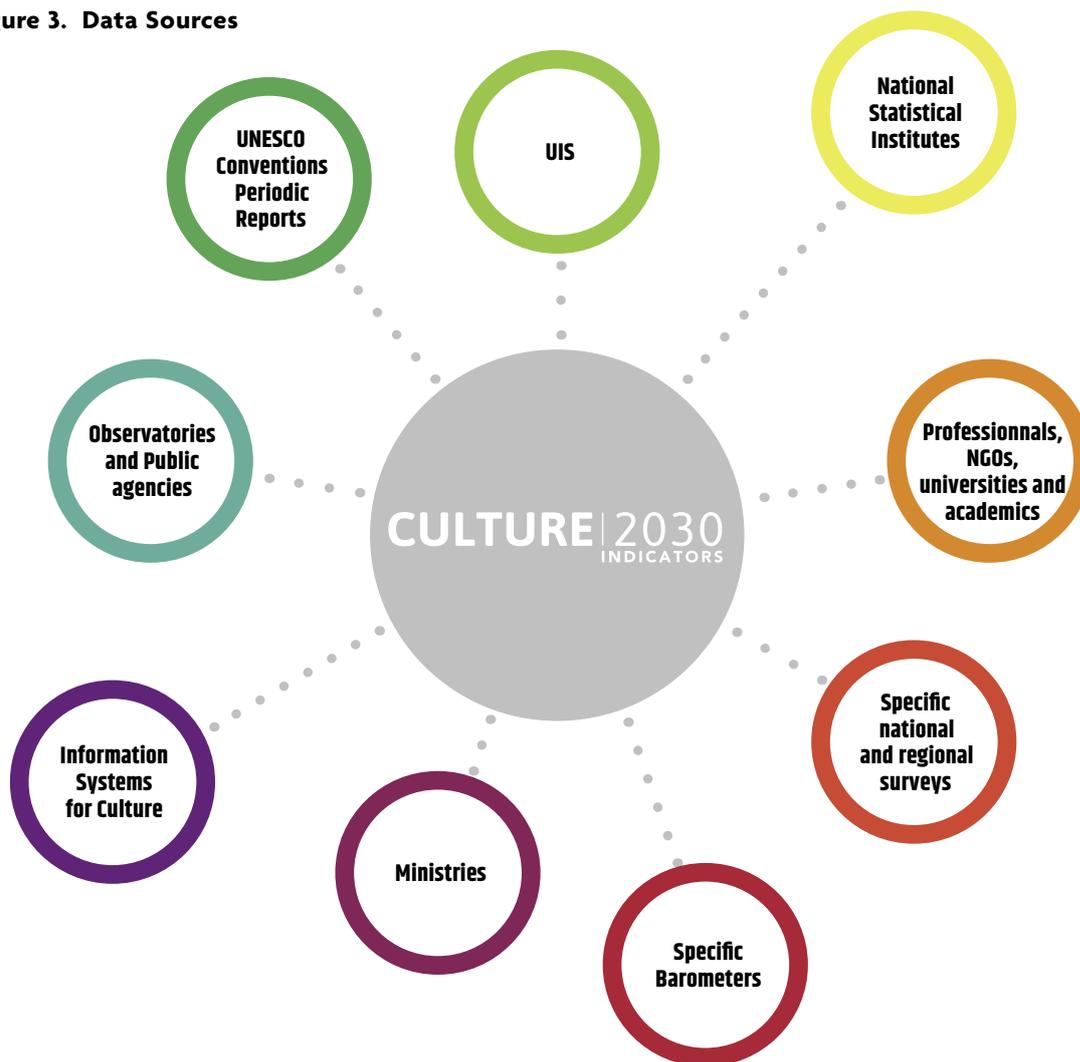
# A transversal approach to partnerships and gender

## Partnerships for the SDGs | SDG 17

The Culture|2030 Indicators initiative as a whole contributes transversally to SDG 17 by the very nature of UNESCO's multilateral structure and operation, including through the Culture Conventions. The implementation of the Culture Conventions demands further attention to:

- Target 17.9 on capacity building
- Target 17.16 on global partnerships
- Target 17.17 on public, private and civil society partnerships
- Target 17.19 on measurement of sustainability

**Figure 3. Data Sources**



## Gender equality | SDG 5

As an overarching priority, gender equality is also addressed transversally across the framework, rather than only through a specific indicator dedicated to gender. This transversal approach is deemed more relevant as most statistical and administrative information distinguish between men and women. It allows the appreciation of gender equality across a number of data points from access to opportunities and their participation in social, economic, political and cultural life. The potential gender dimension for each indicator is considered in the table below. Wherever possible, sex-disaggregated data will be collected. The Culture|2030 Indicator Framework identifies every indicator where this is expected to be assessed. Gender equality can be addressed through collecting data by sex or by identifying gender aspects of policies, laws and procedures. Whenever possible, the same disaggregation approach can be applied to other individual characteristics that may be conducive to discrimination (such as age, ethnicity, or disability).

Every checklist contains at least one item that particularly mentions gender issues, while almost all numeric indicators may be disaggregated by sex. In addition to disaggregation by sex, respondents may wish to consider disaggregation according to self-reported gender identity which is being increasingly used by statistics offices around the world<sup>3</sup>.

Table 1 shows the indicators which can be analysed with a gender lens as well as by other forms of inequality or disadvantage.

In addition to gender, other important topics may be identified by examining the indicators in a transverse fashion, such as tourism impacts (Indicators 2, 7, 12, 21) and the digital aspects of culture (Indicators 2, 14, 19, 21).

# Indicators framework

The 4 thematic dimensions and 22 indicators are captured in a visual framework (see following page). This framework underlines interactions with possible data providers, in particular UIS and the UNESCO Culture Conventions (through their respective monitoring frameworks and reporting mechanisms).

**Table 1. Gender Concordance**

DIMENSION	REF.	INDICATOR	POTENTIAL GENDER DIMENSION
<b>Environment &amp; Resilience</b>	1	Expenditure on heritage	
	2	Sustainable Management of heritage	Gender taken into account in policy considerations
	3	Climate adaptation & resilience	Gender taken into account in policy considerations
	4	Cultural facilities	Sex of owner-operated businesses. Sex ratio of board members and senior directors
	5	Open space for culture	Sex of users and operators (e.g. market stalls)
<b>Prosperity &amp; Livelihoods</b>	6	Culture in GDP	
	7	Cultural Employment	Disaggregate by sex, age & other characteristic
	8	Cultural Businesses	Sex of owner-operated businesses. Sex ratio of board members and senior directors
	9	Household expenditure	
	10	Trade in cultural goods & services	
	11	Public finance for culture	Gender-based accounting
	12	Governance of culture	Gender taken into account in policy considerations
<b>Knowledge &amp; Skills</b>	13	Education for Sustainable Development	Gender taken into account in policy considerations
	14	Cultural knowledge	Gender taken into account in policy considerations
	15	Multilingual education	
	16	Cultural & artistic education	Gender parity index
	17	Cultural training	Gender parity index
<b>Inclusion &amp; Participation</b>	18	Culture for social cohesion	Disaggregate by sex, age & other characteristic
	19	Artistic freedom	Gender taken into account in policy considerations
	20	Access to culture	Disaggregate by sex, age & other characteristic
	21	Cultural participation	Disaggregate by sex, age & other characteristic
	22	Participatory processes	Disaggregate by sex, age & other characteristic



# THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

## ENVIRONMENT & RESILIENCE

- 1 Expenditure on heritage
- 2 Sustainable management of heritage
- 3 Climate adaptation & resilience
- 4 Cultural facilities
- 5 Open space for culture

UNESCO Culture Conventions



- 2.4 Sustainable foodways & agriculture
- 6.6 Water related ecosystems
- 9.1 Quality infrastructure
- 11.4 Cultural & natural heritage
- 11.7 Inclusive public spaces
- 12.b Sustainable tourism management
- 13.1 Climate & disaster resilience
- 14.5 Marine areas conservation
- 15.1 Sustainable terrestrial ecosystems
- 16.4 Recovery of stolen assets

## PROSPERITY & LIVELIHOODS

- 6 Culture in GDP
- 7 Cultural employment
- 8 Cultural businesses
- 9 Household expenditure
- 10 Trade in cultural goods & services
- 11 Public finance for culture
- 12 Governance of culture

UNESCO Culture Conventions



- 8.3 Jobs, entrepreneurship & innovation
- 8.9 Policies for sustainable tourism
- 8.a Increase Aid for Trade
- 10.a Differential treatment on trade
- 11.4 Cultural & natural heritage

## KNOWLEDGE & SKILLS

- 13 Education for Sustainable Development
- 14 Cultural knowledge
- 15 Multilingual education
- 16 Cultural & artistic education
- 17 Cultural training

UNESCO Culture Conventions



- 4.4 Skills for employment
- 4.7 Skills for sustainable development
- 8.3 Jobs, entrepreneurship & innovation
- 9.c Access to information technologies
- 12.a Sustainable consumption
- 13.3 Education on climate adaptation

## INCLUSION & PARTICIPATION

- 18 Culture for social cohesion
- 19 Artistic freedom
- 20 Access to culture
- 21 Cultural participation
- 22 Participatory processes

UNESCO Culture Conventions



- 9.1 Quality infrastructure/equitable access
- 9.c Access to information technologies
- 10.2 Social inclusion
- 11.7 Inclusive public spaces
- 16.7 Participatory decision-making
- 16.10 Fundamental freedoms
- 16.a Prevention of violence
- 16.b Non-discriminatory policies

SDG & TARGETS

THE CULTURE | 2030 INDICATORS

ALSO CONTRIBUTE TRANSVERSALLY TO:



5 Women participation & leadership  
5.c Policies on gender equality



17.9 Capacity building  
17.16 Global partnership  
17.17 Public, private and civil society partnerships  
17.19 Measuring of sustainability

UIS



Gender



# DESCRIPTION OF THE INDICATORS

The forthcoming chapter provides details on the four thematic dimensions and their related indicators. Each dimension is introduced by a brief description presenting its scope and purpose, as well as its specific contribution to identified SDG Targets. A presentation of each indicator is then provided, to specify its description, purpose, data sources, detailed methods and comments.

The following indicators are intended to be implemented at the national and/or urban level. Indicators which are applicable at the city level are identified with a specific icon (see below). In some cases, the same indicator can be used for both the national and urban level, although data sources for each of them may be different. In other cases, a different indicator is proposed specifically at the urban level either due to data availability or because the aspect of culture is expressed differently in the national or urban setting.



**Urban level**

In addition, indicators that are relevant to a gender interpretation and for which data can be disaggregated by sex are identified with the following icon:



**Gender**



# ENVIRONMENT & RESILIENCE

This thematic dimension provides a framework for assessing the role and contribution of culture towards sustainable places with a focus on cultural and natural heritage and urban environments echoing the Planet pillar of the SDGs. This dimension addresses tangible and intangible heritage, as well as natural heritage, as a lever for sustainable development and as an end in itself. The proposed indicator assesses the level of commitment of countries towards the safeguarding of cultural and natural heritage, provide evidence of sustainable management of heritage and the inclusion of traditional knowledge in culturally sensitive planning. It also assesses the physical/spatial aspects of the quality of the urban environment including public space and cultural infrastructure.

Culture contributes to environment and resilience across different SDGs and targets:

- Safeguarding the world's cultural and natural heritage is a specific target in itself (**Target 11.4\_Cultural & natural heritage**).
- The integration of intangible cultural heritage and traditional knowledge into policies and strategies encourages sustainable development, through sustainable food production, resilient agriculture, and the conservation of natural resources (**Target 2.4\_Sustainable foodways and agriculture**).
- As an important dimension of World Heritage, the conservation of natural heritage, including notably water eco-systems, marine areas and terrestrial ecosystems, directly contributes to environmental sustainability. Intangible Cultural Heritage and traditional knowledge are also significant components of ecosystem management by local communities and in safeguarding plans and mechanisms for natural heritage conservation (**Target 6.6\_Water related ecosystems, Target 14.5\_Marine areas conservation, Target 15.1\_Sustainable terrestrial ecosystems, Target 13.1\_Climate & disaster resilience**).
- Natural, historically derived and local building practices, and intangible cultural heritage can help mitigating the risks of climate related disaster, support resilience and enhance the adaptation capacities of communities (**Target 13.1\_Climate & disaster resilience**).
- Cultural tourism and eco-tourism are central to sustainable tourism and play a primary role in protecting the environment. Policies and measures on sustainable tourism can be integrated into national, subnational and local development plans, mechanisms, and strategies (**Target 12.b\_Sustainable tourism management**).
- In order to improve sustainable management of heritage, cultural policies and strategies must reduce illicit trafficking and encourage the recovery of stolen assets (**Target 16.4\_recovery of stolen assets**).
- Cultural facilities form part of quality, reliable, sustainable and resilient infrastructure for cities. Historic buildings, spaces and urban areas as well as careful and compatible new designs rooted in local materials and contexts enhance the urban space and reinforce cultural identity. Cultural facilities integrated into territorial planning enhance the diversity of public space and citizen well-being (**Goal 11 several Targets**). Similarly, public green spaces available to cultural activities stimulate social cohesion and function as meeting points, thus contributing to a quality environment (**Target 11.7\_Inclusive public spaces**).



THEMATIC INDICATORS  
FOR CULTURE IN THE  
2030 AGENDA

35

ENVIRONMENT  
& RESILIENCE



**Description** **Global SDG 11.4 Indicator:** "Total expenditure (public and private) per capita spent on the preservation, protection and conservation of all cultural and natural heritage, by type of heritage (cultural, natural, mixed, World Heritage Centre designation), level of government (national, regional, and local/municipal), type of expenditure (operating expenditure/investment) and type of private funding (donations in kind, private non-profit sector, sponsorship)." (methodology provided by UIS).

**Purpose** This indicator illustrates how financial action by public authorities, at the local, national and international levels, alone or in partnership with civil society organisations (CSO) and the private sector, to protect and safeguard cultural and natural heritage has a direct impact on safeguarding heritage and in making cities and human settlements more sustainable. This indicator is a proxy to measure the Target.

**Data Sources**

- UNESCO data: UIS
- National and local sources: National Statistical Institutes, Administrative data, Specific national surveys and Information systems for culture when available.

**Method** The following disaggregation would be required:

- By type of heritage: cultural, natural, mixed, World Heritage properties
- Public expenditure by level of government (national, regional, local/municipal)
- Type of public expenditure (capital expenditure, operating expenditure)
- Private funding: donations in kind, private non-profit sector, sponsorship

$$= \frac{\sum Exp_{pu} + \sum Exp_{pr}}{Population}$$

PPC Expenditure = Preservation, Protection and Conservation of all cultural and/or natural heritage

= Sum of public expenditure by all levels of government on the preservation, protection and conservation of cultural and/or natural heritage

= Sum of all types of private expenditure on the preservation, protection and conservation of cultural and/or natural heritage

**Comment** This indicator can be difficult to calculate for several reasons:

- Countries' national accounting frameworks may not clearly separate cultural natural, and other activities
- Financial transactions may be rechannelled for different uses
- Financial transactions may be double counted at different levels of public administration

This indicator covers public and private monetary investments in heritage. It does not measure non-monetary factors such as national regulations or national/local policies for the preservation, protection and conservation of national cultural and/or natural heritage including World Heritage. These policies could take the form of fiscal incentives such as tax benefits for donations or sponsorships.

UIS will finalize the methodology and survey instruments by end of 2018. The new global data collection will start in 2019.



**Description** Checklist for the sustainable management framework to safeguard and manage cultural and natural heritage, practices, knowledge, and movable historical artefacts.

**Purpose** This indicator offers a general picture of the strengths and shortcomings of public action to protect and promote heritage sustainability through the analysis of three components:

- national and international registers and inventories;
- action to protect, safeguard and manage heritage involving all stakeholders and fostering sustainability;
- the level of support mobilised to safeguard and revitalize heritage.

**Data Sources**

- UNESCO data: periodic reports of the 1972, 1970, and 2003 Conventions as well as the survey data from the 2011 and 2015 Recommendations
- National and local sources: administrative data, specific national surveys and information systems for culture when available

**Method** The checklist contains both numeric and Yes/No items

**Comments** The indicators are based on those used for reporting on the UNESCO conventions including the UNESCO World Heritage Sustainable Development Policy (2015), which they supplement by:

- Covering all heritage elements in the country/town not just those recognised by UNESCO
- Providing context to heritage in the community
- Adding some numeric reference points for examining annual trends in the development of heritage policy in the community

This indicator is to be applied at both urban and national level. Some items may exist at national rather than the urban level. Respondents should note this in submissions.

#### URBAN LEVEL

A basic checklist of expected processes/safeguards that ensure protection and proper management and safeguarding of the urban heritage. The qualifiers below form the basis for that basic checklist.

The indicator is presented as a checklist requiring Yes or No answers and appropriate supporting evidence. In some cities, the data might also be assessed spatially e.g. the overall area (m<sup>2</sup>) protected, as a percentage of overall urban area.

It should be noted that 'protection' does not only cover sites under UNESCO listings, but includes any sites which are covered by national or local listings.

# Checklists for Sustainable Management of Heritage

## A) NATIONAL AND URBAN

These indicators should be completed by all national respondents, and may be completed where relevant by urban respondents. For example, urban centres may include one or more World Heritage Sites. Local or urban authorities may also wish to fill in National items in order to place their city in a national context. Responses required may either be Yes/No or a quantified response (Number). The appropriate answer boxes are left unshaded in the table below.

**Table 2(A). Checklist for Sustainable Management of Heritage – NATIONAL & URBAN**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>1. REGISTRATIONS, INVENTORYING AND RESEARCH</b>				
<b>International Level</b>				
<b>Creation or updating of tentative lists or inventories</b> of cultural and natural heritage to the UNESCO World Heritage Centre <b>in the last 5 years</b>				
Inscription of cultural, natural or mixed heritage sites on the UNESCO <b>World Heritage List (number of inscriptions)</b>				
Inscription of an element on the UNESCO Representative List of the <b>Intangible Cultural Heritage of Humanity (number of inscriptions)</b>				
Inscription of an element on the UNESCO List of the <b>Intangible Cultural Heritage in Need of Urgent Safeguarding (number of inscriptions)</b>				
<b>National Level</b>				
Existence of a <b>national natural and cultural heritage registry or list</b> (number of items inventoried)	1972 Conv.			
→ Has this registry or list <b>been updated</b> in the last 5 years? (date of last update)	1972 Conv. - 1970 Conv. / Question 20			
Existence of <b>intangible heritage inventories</b> at the national or sub-national level (number of items inventoried)	2003 Conv.			
→ Have these inventories <b>been updated</b> in the last 5 years? (date of last update)	2003 Conv.			
Number of heritage items included in lists of <b>protected cultural property (national and local)</b>	1970 Conv.			
→ Has this inventory <b>been updated</b> in the last 5 years? (date of last update)	1970 Conv.			
Existence of a <b>list or database of cultural property stolen</b> from a museum, religious institution or public monument established for transmission to the police and customs officials as well to museums, auction houses and art dealers worldwide	1970 Conv. / Question 18			

**Table 2(A). Checklist for Sustainable Management of Heritage – NATIONAL & URBAN**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
→ Has this registry or list <b>been updated</b> at least once in the last 5 years? (date of last update)				
Have scientific, technical and artistic research results been <b>used to safeguard heritage</b> in the last five years? ( <b>number of actions and examples</b> )	2003 Conv. / Indicators 9.1 & 11.3			
<b>2. PROTECTION, SAFEGUARDING AND MANAGEMENT</b>				
<b>Institutional and Policy Framework</b>				
Existence of institutions for <b>the conservation and promotion of heritage</b> at national level with powers of enforcement	1972 Conv.			
Existence of institutions for <b>safeguarding intangible cultural heritage</b> at national level with powers of enforcement	2003 Conv. / Indicator 1.1			
Existence of specialized units in the <b>police and customs forces for the fight against the illicit trafficking</b> of cultural objects and movable heritage	1970 Conv.			
Existence of specialized units in the <b>armed forces, services</b> whose purpose will be to secure respect for cultural property <b>in case of conflict</b> .	1954 Conv. / Art 3: question 1 Art 7: question 2			
Specific legislation/policies/measures for <b>conserving and promoting inventoried</b> cultural and natural heritage adopted in the last 5 years (date of adoption and evidence)	1972 Conv.			
Specific legislation/policies/measures <b>regulating archaeological excavation</b> adopted in the last 5 years (date of adoption and evidence)	1954 Conv.			
Specific legislation/policies/measures for <b>preventing the illicit trafficking of protected cultural properties adopted</b> : for example, measures to control the export and acquisition of cultural property, etc. adopted in the last 5 years (date of adoption and evidence)	1970 Conv.			
Has your country established a <b>domestic legal framework for the prosecution and punishment of the perpetrators of acts committed against cultural property</b> in accordance with the 1999 Second Protocol to the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict? (date of adoption and evidence)	1954 Convention and its Second Protocol  Criminal responsibility and jurisdiction			
Number of convictions for poaching in last five years	1972 Conv.			
<b>Management plans and mechanisms</b>				
Explicit reference to <b>the role of cultural heritage for sustainable development</b> integrated into the current national development plans, including UNDAFS and sustainable development plans (date of plan)	1972 Conv.			

**Table 2(A). Checklist for Sustainable Management of Heritage – NATIONAL & URBAN**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Management plan(s) <b>for cultural and natural heritage and ICH</b> , at the sub-national, national or international level elaborated or updated in the last 5 years (date(s) of publication and evidence)				
Management plan(s) <b>for registered heritage sites</b> at the sub-national, national and international level elaborated or updated in the last 5 years (date of publication and evidence)	1972 Conv. / Indicator 8			
→ Explicit guidance in the management plan(s) to include <b>a gender contribution to and participation</b> in the entire process (evidence and sex ratio of committees and consultation meetings)	1972 Conv. / Indicators 28 and 29			
→ Management plan(s) include <b>a section to manage visitors, tourism activity</b> and derived economic, socio-cultural and environmental impacts	1972 Conv. / Indicator 22			
→ Evidence that <b>the benefits of tourism are shared</b> with local communities (e.g. numbers of jobs created, heritage income for local businesses, revenue of local council from heritage)	1972 Conv. / Indicator 23			
→ Evidence that the <b>customary rights, practices and expressions of communities</b> in the last 5 years (particularly as regards the Ethical principles, the practice, transmission and inventorying of intangible cultural heritage)	Committee paper ITH-17-12 com. WG-& Indicators 13 - 14			
Evidence of management plan(s)/policies/measures <b>to support traditional forms of land ownership and land management</b> elaborated in the last 5 years				
Evidence of programmes and progress of <b>museums and galleries in digitizing their collections</b> (archiving and promotion) (number of museums and galleries implementing)	Museum Recommendations			
Evidence that <b>a review of heritage impacts (negative and positive)</b> has taken place within the last 5 years (date of review and statement of overall outcome)	1972 Conv. / Indicator 5			
<b>3. TRANSMISSION AND MOBILISATION OF SUPPORT</b>				
<b>Involvement of other partners and stakeholders</b>				
Specific measures <b>to involve civil society and/or private sector</b> in heritage protection, safeguarding and transmission implemented in the last 5 years (date of adoption).				
Existence of <b>formal agreements with tour operators</b> for the protection, safeguarding and transmission of heritage sites (number of agreements).				
Existence of <b>private foundations or associations</b> working for heritage advocacy and funding protection initiatives (number of foundations and associations)				

**Table 2(A). Checklist for Sustainable Management of Heritage – NATIONAL & URBAN**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Dissemination and experience sharing</b>				
Have you shared, particularly via the secretariat of UNESCO and periodic reports, your experiences in implementation and best practices?	2003 Conv. / via selecting projects of best practices, 1954 Conv. / Art 5 2005 Conv.			
Does the agency responsible for national heritage publish and make public its annual report? (date of latest published report)				
Existence of <b>programmes for promotion and dissemination of good safeguarding practices</b> to heritage managers, citizens and civil society	1972 Conv. / Indicator 42 2003 Conv. / Indicator 19.3			

## B) URBAN ONLY

These items are only applicable at the urban or local level.

**Table 2(B). Checklist for Sustainable Management of Heritage – URBAN ONLY**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Does your city have a <b>historical urban area recognised and protected</b> ?				
Has your city's historical urban area <b>been mapped</b> ?				
Does your city have a <b>register of sites/buildings of historical importance</b> ?				
Does your <b>city have a management plan for historic areas</b> ? (date this was last updated) Is the plan implemented and enforced?				
Evidence of <b>involvement of local communities</b> in I. Compiling an initial list of potential sites II. Creating a fully documented register of sites III. Managing listed and registered sites	2003 Conv.			
Are impact <b>assessments<sup>4</sup> compulsory</b> in infrastructure intervention in historic urban areas?				
Evidence of <b>mandatory historical/archaeological investigation</b> prior to demolition or new construction				
Evidence for adopted <b>Carrying Capacity Plans</b> for managing tourism				
Extent to which the <b>2011 Recommendation of the Historic Urban Landscape</b> is implemented (please describe how effectively it is used to set policies or strategies on the protection of heritage in urban development)	1972 Conv. / Indicator 19			

\* Responses to the checklist should include either 'Yes/No' or figures, with supporting evidence.



## GENDER DIMENSION

Respondents should evaluate the gender dimension of heritage management and impacts, covering elements included in the checklist such as:

- ▶ The sex ratio of membership in various management committees.
- ▶ Do plans take into account the particular interests of women in managing heritage; for example, areas of historic sites, and urban centres traditionally used by women.

3

## CLIMATE ADAPTATION & RESILIENCE



**Description** Checklist for the climate adaptation framework, particularly including traditional practices for resilience.

**Purpose** This indicator aims to assess measures taken to foster climate change mitigation and adaptation and enhance resilience through sustainable safeguarding and management of tangible and intangible cultural heritage as well as natural heritage.

**Data Sources**

- UNESCO data: periodic reports of the 1972 and 2003 Conventions.
- National and local sources: administrative data, specific national surveys and Information systems for culture when available.

**Method** The checklist contains both numeric and Yes/No items.

**Comment** The indicator is based on the Sendai Framework for Disaster Risk Reduction 2015-2030 and those used for reporting on the UNESCO conventions including the UNESCO World Heritage Climate Change Policy (2008, updated edition forthcoming) which they supplement by:

- Covering all heritage elements in the country/town not just those recognised by UNESCO
- Providing context to heritage in the community
- Adding numeric reference points for examining annual trends in the development of heritage policy in the community

URBAN LEVEL

This indicator is to be applied at both urban and national level. Some items may exist at national rather than the urban level. Respondents should note this in submissions.

The checklist consists of a section on the institutional framework for climate adaptation and resilience and another section on traditional knowledge and how it can lead to resilience.

In particular, it measures the degree to which new construction in historic areas is based on the use of sustainable, natural, and traditional building techniques and materials.

Data is derived from from municipal Planning Departments; planning policy guidance, planning registers, and monitoring of development in designated historic districts.

3



In terms of urban construction, the SDGs seek to encourage the use of sustainable building materials. These tend to be defined in terms of 'sustainable building' or 'natural building' (see Glossary). Both terms suggest building materials which are 'green' with a low energy cost and that do not involve man-made materials such as concrete. Low environmental impact can be associated with both processing and local sourcing to reduce transport costs. When related to culture and historic districts of cities it is also important that construction materials, building techniques and architectural styles are aligned with those of historic buildings in the area in question. Historic buildings will also tend to use locally-sourced materials (though use of architectural material made in distant lands could also be a sign of status).

Such techniques are most often applied to construction of housing in local or 'vernacular' styles, but can also be applied to other buildings, as, for example, in the use of 'modern' adobe techniques for public facilities in cities of south-west USA. New construction will require a certain level of 'modern' fittings, such as electric cabling and kitchen/bathroom facilities as well as some energy conservation measures which are not 'traditional' in appearance e.g., solar panels. Under these circumstances, it will be necessary to decide if the overall appearance/construction of a building indicates sustainable construction in keeping with the character of the historic district.

# Checklists of Climate Adaptation and Resilience

## A) NATIONAL ONLY

The majority of the items below are likely to be national rather than local initiatives. If this indicator is being measured at local/urban level, respondents may consider the relevance of some of the items.

**Table 3(A). Checklist of Climate Adaptation and Resilience – NATIONAL ONLY**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Institutional and policy frameworks</b>				
Existence of national <b>Disaster Risk Reduction Plan(s)</b> for heritage sites/elements (attach example)	1972 Conv. / Indicator 20			
Existence of <b>Policy Document on the impacts of Climate Change and Natural Disaster</b> on heritage	1972 Conv. / Indicator 21			
→ Specific measures on national and local natural heritage sites to reduce the <b>exposure and vulnerability of people and ecosystems</b> to the risks and hazards of climate change.	World heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change			
Evidence of a <b>review of the impact of climate change</b> on heritage within the last 5 years <sup>5</sup>	1972 Conv. / Indicator 3 (trend factors)			
Evidence of a <b>review of the impact of a natural disaster</b> on heritage within the last 5 years	Sendai framework Priority 1: d) 2003: indicator 13.3			
Evidence of a review to monitor the contribution of national <b>forests and ocean sites</b> to climate change mitigation in the last 5 years	World Heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change			
Evidence of policies/measures to take into account <b>traditional and local community knowledge in assessing the possible impact of climate adaptation</b> on heritage elements and practices <sup>6</sup>	Sendai Framework Priority 1: i) 2003 Conv. / Indicator 15.3			
Evidence that policies support the particular role of women in sustainable environmental management of local resources				
Number of research results on climate change <b>used to safeguard heritage</b>	2003 Conv. / Indicator 9.2			
Evidence of policies or actions to <b>reduce environmental impact</b> at heritage sites (energy consumption, waste, etc.)	1972 Conv.			

## B) URBAN ONLY

**Table 3(B). Checklist of Climate Adaptation and Resilience – URBAN ONLY**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Traditional knowledge and cultural practices for resilience</b>				
Existence of local <b>Disaster Risk Reduction Plan(s)</b> for heritage sites/elements (attach example)	1972 Conv. / Indicator 20			
Examples of <b>training courses on skills in the use of sustainable or natural construction materials</b> supported by local and national authorities	Sendai Framework - Priority 4. Enhancing disaster preparedness for effective response and to "Build Back Better" in recovery, rehabilitation and reconstruction. Sustainable development for cities framework.			
Evidence of <b>training in the techniques of sustainable or natural construction</b> (numbers of courses, students, apprenticeships)				
Trends/percentage of <b>professionals certified</b> and practicing sustainable building techniques				
Trends in the <b>number of buildings built with sustainable or natural techniques/materials</b> as a percentage of all new construction				
Evidence of integrating cultural factors, including knowledge, traditions and practices of all people and communities, into local strategies on <b>environmental sustainability</b>				
Evidence of integrating cultural factors, including knowledge, traditions and practices into <b>agricultural strategies</b>				
Evidence of measures and initiatives intended to address the issue of the <b>environmental impact of cultural production and artistic practice</b>				
Have you shared, particularly via the secretariat of UNESCO, your <b>experiences and best practices</b> in terms of climate adaptation and resilience?				

\* Responses to the checklist should include either 'Yes/No', or relevant data and supporting documentary evidence such as organisation structures, meeting minutes, or reports on completed projects. Proposals, draft documents or projects waiting to be implemented are not acceptable.



### GENDER DIMENSION

Respondents should evaluate the gender dimension of climate change management and impacts, covering elements included in the checklist such as:

- ▶ The sex ratio of membership in various management committees
- ▶ Policies highlighting the different role of women, and men in responding to climate change especially in local communities



**Description** The distribution of cultural facilities through spatial mapping.

**Purpose** This indicator aims to assess the diversity of cultural facilities and their distribution with a territorial approach. It enables the identification of cultural areas in relation to the population, transport, administration, and economic centres.

This indicator complements indicator 20 'Access to culture' as it aims to assess how cultural facilities are integrated in the urban landscape and provide an enabling environment for communities to attend cultural events, practice and participate, and for culture professionals and businesses to thrive. It also enables the spatial assessment of areas better served or in greater need of cultural facilities.

**Data Sources**

- UNESCO data: UIS
- National and local sources: administrative data

**Method** **Spatial Analysis**

In the case of cities it is possible to conduct a more in depth analysis of cultural facilities. Initial factors to be considered are:

*Diversity.* What is the range of different types of facilities (see Table 4) in the city? Are there facilities that cater to different groups, e.g. local community centres, or which concentrate on a particular element of local culture, e.g. a museum dedicated to say the History of Science or the career of a local scientist or author? Many buildings, especially in small communities, have several functions, e.g. a library/museum/theatre. A 'creative hub' in a large city can include private businesses, public services such as a resource or advice centre, and even performance venues, sometimes all within one building.

*Capacity.* What is the seating capacity or floor space of different facilities? Many buildings such as theatres and libraries are described by their seating capacity. Are there large-capacity theatres and smaller theatres for different communities within the city? Remember that buildings may be several storeys high incorporating several different rooms for different functions.

*Area.* What is the overall area built or open devoted to/available for different cultural functions? Buildings may be several storeys high incorporating several different rooms for different functions. Cultural activities may take place inside or outside a building so, for example, the area of an Arts Complex may include several interior and exterior spaces. Two potential sources are i) GIS where surface area could be calculated from land use plans or admin data or both, ii) administrative records for the maintenance of buildings and spaces. While large metropolises increasingly have GIS systems for land use, transport and administrative purposes, it may prove difficult for cities in LDCs to calculate this indicator.



*Network analysis*<sup>7</sup>. There are several ways of analysing the distribution of cultural facilities. At its most simple level it will be enough to know whether each community (neighbourhood, district) has a venue that can be used for cultural activities as such activities are fundamental in building community identity. However large venues (e.g., the National Theatre) can attract attendance from a great distance and have a very large capacity. In more developed urban centres, authorities will have access to spatial analysis (models or Geographic Information Systems) which allow the study of facilities in relation to available transport routes. Lack of public transport can be a major barrier in discouraging people in 'remote' areas from attending cultural events.

Table 4 (below) identifies different cultural facilities, including open space; covering the type of facility, the dimensions measured (no. of institutions, output, finance, visitors) and the indicators that measure them.

**Table 4. Concordance of indicators on cultural facilities**

FACILITY	REFERENCE NUMBERS OF INDICATORS COVERING....			
	NUMBER OF INSTITUTIONS	ECONOMIC OUTPUT	PUBLIC FINANCE	NUMBER OF VISITORS/USERS
Library	4	6*	11	21
Museum	4	6*	11	21
Gallery	4	6*	11	21
Performance venues	4, 6, 8	6*	11	20, 21
Cinema <sup>8</sup>	4, 6, 8	6		20, 21
Traditional cultural space	4, 5		1	21*
Creative hubs	4, 8	6*	6	7
Education institutions			11	15, 16
Cultural internet sites			6	21

\* In the case of Libraries, Museums and Galleries their economic output (contribution to GNP) may not always be fully measured (in the EU they are included in BACH <https://www.bach.banque-france.fr/?lang=en>). In the case of creative hubs, they are often a collection of micro-businesses and so their output may either be seen as a 'collective' or by the individual business. In either case the output of creative hubs may not be easy to define.



## GENDER DIMENSION

This indicator addresses the quality of cultural facilities. In this context, several aspects may be assessed with a gender lens:

- ▶ The sex ratio of management committees for cultural facilities
- ▶ The availability of cultural facilities that cater equally to the needs of both men and women
- ▶ The sex ratio of visitors to such facilities (see concordance Table 4)

Men and women tend to have different cultural interests that may be made manifest in the facilities they visit. These patterns may be visible in participation surveys (Indicator 21 'Cultural participation') but they may also be visible in the kinds of spatial analysis (GIS, Networks) suggested here.



**Description** Number and size of open spaces used for cultural purposes by type of use.

**Purpose** This indicator aims to assess the extent of public open spaces, the nature of the spaces and the degree of public use (including traditional markets).

**Data Sources**

- UNESCO data: UN-Habitat – Public open space strategies SDG 11.7.1
- National/Local sources: administrative data

**Method** Several potential metrics can be used here:

- The area (m<sup>2</sup>, ha) of ‘cultural open space’ as a percentage of all public open space
- Number of ‘cultural open spaces’ as a percentage of all open spaces
- Percentage distribution of cultural events in open space by FCS domain

### Comment

#### URBAN LEVEL ONLY

This indicator closely follows SDG 11 and UN-Habitat monitoring proposals. The objective will be that while UN-Habitat will monitor the overall number, area and diversity of open spaces, this indicator will assess the degree to which they are available, accessible and in practice used for cultural activities.

Accessible open space in cities is often the basis for cultural activities including:

1. Formal and informal cultural meetings of various ethnic or other minority groups (e.g. maids from the Philippines in Hong Kong)
2. Festivals including domestic workers, music concerts, open air theatre, celebrations on national/local holidays
3. Markets including by rural communities, members of which have come into town to sell their produce, articles of which may also reflect their particular cultural expressions
4. Such spaces may contain formal structures for performances; e.g. bandstands.
5. Heritage activities including natural heritage (landscapes, wildlife), built heritage, and intangible heritage (festivals, community meals and meetings)

*Defining open space.* Planning policies usually define open space in a number of ways. In terms of use it may be described as recreational or it may be ‘protected’ for conservation purposes. These two uses may conflict. The range of heritage and cultural activities which UNESCO might seek to measure under this indicator could be in conflict between each other.

It will be important to breakdown ‘cultural events’ by the type of event. Initially it is proposed that the UNESCO FCS domains be used. However, many events will fall under the single ‘Performance and Celebration’ domain. These could be broken down further according to the major artistic disciplines: music, dance, theatre, and other, as appropriate.

Many major festivals and events collect detailed information on types of performance, visitor profiles and numbers. These data will be important in the analysis and interpretation of this indicator. The role of tourism and visitor numbers will be of great importance to policy makers and citizens.

**Comment**

Markets which have a 'cultural' aspect could include those at which items defined as 'cultural products' by FCS are sold, or involving cultural activities as defined under FCS take place.

*Measurement issues.* It is understood that UN-Habitat is likely to monitor this goal through GIS measures of area. Using a spatial assessment would allow benchmarking of cultural use against the overall indicators for the goal, suggesting the degree to which cultural activities contributed to achieving the goal. To establish the types of cultural activities taking place in open space a street survey would be necessary<sup>9</sup>.

Currently UN Habitat provides two global measures for this indicator, one including streets and one excluding streets from the analysis<sup>10</sup>.

The indicator on markets can be complete with the ratio of traditional markets vs supermarkets in selected urban areas (count of registered traditional markets / count of registered non-traditional markets).

Traditional markets in urban areas offer an environment for different cultural groups, especially minorities and rural communities, to offer their produce for purchase through direct sales to consumers. They are thus an important vehicle for promoting cultural diversity as well as contributing a strong cultural element to the urban environment and economy.

In many developing countries, sales take place throughout the city. Such activities can only be monitored with great difficulty. Thus, this indicator will only be applied to registered markets taking place within a defined location.

Traditional markets are defined as listed in the Glossary. All other markets taking place in the city which are registered and take place in a defined space are regarded as 'non-traditional'. The indicator records the ratio between the two groups.

**GENDER DIMENSION**

The gender dimension may be assessed above all through two particular elements:

- ▶ Are cultural spaces used equally by men and women, taking into account both direct (e.g. access restrictions) and indirect barriers (e.g. unsafe environments) to use? (see also Indicator 4 'Cultural facilities').

Are women and men equally involved in events (performance, markets) held in such spaces? E.g. ownership of market stalls.



# PROSPERITY & LIVELIHOODS

This thematic dimension provides a framework for assessing the contribution of culture in driving and enabling more inclusive and sustainable economies, in line with the Prosperity pillar of the SDGs, by generating income and employment, as well as stimulating revenue through cultural goods, services, and enterprises. The seven proposed indicators within Dimension 2 are expected to assess the contribution of culture to key aspects of the economy (GDP, trade, employment, businesses, household expenditure). As the institutional structures and frameworks to govern culture sector activities in each country are different and play an important role in culture's contribution to inclusive economic development, an indicator on governance of culture is also included in this dimension. This indicator provides evidence of the governance structures in place to support a thriving role for culture in local and national economic development and livelihood generation.

Culture contributes to prosperity and livelihoods across different SDGs and targets:

- The Culture sector has a direct and significant impact on GDP and jobs and businesses creation, notably in the field of heritage conservation, heritage tourism and in the creative sector (**Target 8.3\_Jobs, entrepreneurship & innovation**).
- Heritage tourism, in particular, can support jobs creation and promote local culture and products, contributing to sustainable development (**Target 8.9\_Policies for sustainable tourism**).
- Public policies can also encourage economic activities and employment opportunities through increased investment in cultural and natural heritage and infrastructure such as museums, community centres or galleries (**Target 11.4\_Cultural & natural heritage**).
- The governance of culture creates the enabling conditions that allow cultural activities and forms to thrive, enhancing the economic contribution of culture both at the national and local level. Policies and regulations also lay the ground for more equitable international trade (**Target 10.a\_Differential treatment on trade and Target 8.a\_Increase Aid for Trade**).





**Description** Percentage of Gross Domestic Product attributable to private and formal cultural production.

**Purpose** This indicator aims to assess the overall contribution of the culture sector to the economy in a given territory. One limitation of this indicator is that it is not able to take into account all cultural activities including those that are informal and unpaid.

It aligns with the international classification of the Framework for Cultural Statistics.

**Data sources**

- National and local sources: National Accounts, Business surveys and censuses, Service and commercial surveys, Government records, Cultural special surveys, artist registers, etc., Private sector sources (e.g. special surveys done by trade unions or chambers of commerce).

**Method** To obtain the ratio of cultural GDP, add the values obtained using the ISIC statistic codes include in the UIS Framework for Cultural Statistics (UNESCO-UIS 2009, pp. 52-64) then compare this sum with the gross domestic product (GDP) of the local economy.

$$CGDP = \frac{\sum_1^n GVA_{isic\ codes}}{GDP}$$

Where GVA is (GDP + subsidies - (direct, sales) taxes).

**Comment** This is the 'standard' indicator for assessing the economic contribution of culture. It requires data at four digits of the International Standard Industrial Classification (ISIC), or compatible business output data. This was used in CDIS but with only a restricted list of codes from UIS/FCS. The indicator is now applied to all codes identified as part of the culture and creative economy to offer a disaggregation of the results by all cultural domains as identified by UNESCO FCS. This indicator will always be an under-estimate as it does not include the informal economy (see also Cultural Employment next indicator)<sup>11</sup>. More details on the methodology can be obtained from the CDIS Methodology Manual (CDIS pp. 24-25<sup>12</sup>).



## Comment

## URBAN LEVEL

GDP data may not be available for urban areas. Should this be the case, the following data should be used instead, in order of preference:

1. Value added
2. Turnover

It is important that an economic valuation of culture includes some form of indicator regarding the level of production activity. Value added is similar to GDP in measuring the degree to which cultural production adds to the overall economic value of inputs to the production process (i.e. raw materials, labour etc.). A measure of value added may not be possible at urban level because, as in the case of GDP, it is hard to formally identify inputs or outputs which are clearly products of the urban area as opposed to being brought into the city. Economists also take into account taxes and subsidies in their GDP calculations which may not be possible at the urban level.

Turnover of companies/establishments based in the city is a simple measure of overall levels of production which does not take into account the value of inputs to the production process. Ideally, turnover should only include activities which take place within the urban area, but for some businesses it may not be possible to separate production by plants (establishments) within the city from those in other parts of the country. This can be a particular issue for capital cities which may tend to have a high concentration of business headquarters. Headquarters establishments may not 'produce' anything themselves, but may record all the activities of all their branches in the country as associated with their establishment.

In sum, the overall aim of this indicator at urban level is to measure the degree to which the production of cultural establishments in the urban area contributes to the overall economic production of the city. The data to compose this indicator must come from a business survey, not a household survey, except as concerns self-employed businesses operating from home that might, for example, include many artists.



**Description** Number of people employed in the cultural and creative sectors and cultural occupations as a percentage of overall employment for the latest year.

$$CEP_o = \frac{\sum_1^n CE_{isico\ codes}}{EP}$$

$CEP_o$  is the percentage of people engaged in cultural occupations;

$CE_{isico\ codes}$  is the total number of people employed in cultural occupations according to the selected International Standard Classification of Occupations (ISCO) codes; (or ISIC codes - see below - where occupation data is not available);

$EP$  is the total number of the employed population.

**Purpose** This indicator aims to assess the role of culture as an “employer” at the national and local level as well, as the vitality and dynamism of the culture sector and its potential in improving the material welfare of those employed in it.

**Data sources**

- UNESCO data: UIS
- National and local sources: National Accounts, Population Census, Labour Force surveys (LFS), Administrative records (e.g. social security registers), Professional associations.

**Method** Cultural employment is normally understood as including three groups of workers (CDIS p. 28, FCS p. 40<sup>13</sup>):

**Table 5. Components of cultural employment**

	CULTURAL ESTABLISHMENTS	NON-CULTURAL ESTABLISHMENTS
Cultural occupations	A	B
Non-cultural occupations	C	

A. People who have a cultural occupation and who work in businesses with a cultural activity (e.g. an actor in a theatre)

B. People who have a cultural occupation but who work in a business which is not engaged in cultural activity (e.g. a designer in the motor industry)

C. People who work in cultural businesses but who do not have a cultural occupation (e.g. an accountant working in a theatre)

The indicator is calculated as the sum of all these three groups as a percentage of all employed persons.



## Comment

## URBAN LEVEL

This is a descriptive and contextual indicator calculated using four digits of International Standard Classification for Occupation (ISCO-08) following the cultural codes established by the UIS Framework for Cultural Statistics (UNESCO-UIS 2009, pp. 74-7).

Data on cultural occupations are usually collected through the Labour Force Survey (covering Table 3 groups A and B). The Labour Force Survey may also be used to calculate the number of people in non-cultural occupations in cultural sectors or businesses (Table 3 group C), but sometimes an estimate for this group may be obtainable from business surveys and registers.

FCS lists the codes to be used to identify cultural occupations and sectors. Occupations are classified under ISCO, and sectors (business activity) are classified under ISIC.

It is important to note the different coverage of business and household surveys. A business survey will record those working in an area but who may not *live* there. A household survey (e.g. Labour Force Survey) will record those *living* in an area, but not those who commute from outside for work.

This indicator will always be an under-estimate as it does not include the many people whose 'cultural' job is in the informal economy, or whose second job is in culture<sup>14</sup>. ILO have developed a methodology for surveys of the informal economy<sup>15</sup> with data available in 2011 for 37 countries. In general, however, such data is difficult to come by in any reliable way<sup>16</sup>.

Trends in cultural employment are often possible using this indicator. The LFS is normally collected every three months (four times a year). This can be important as cultural activity may be dependent on the seasons, e.g. festivals.



## GENDER DIMENSION

This indicator can readily be disaggregated by sex, as well as by other forms of potential disadvantage such as age and ethnicity using the Labour Force Survey.



**Description** Trends in cultural businesses as a percentage of all businesses.

**Purpose** This indicator aims to assess the enabling conditions provided to cultural businesses (especially small and micro enterprises) by following the trend in numbers of cultural businesses, in particular, where there is no data for indicator 6 "Culture in GDP".

**Data sources**

- National and local sources: Business surveys, Registers of businesses (such as the Chamber of Commerce and sectoral bodies).

**Method** Level of change as measured by annual percentage points difference in cultural businesses as a percentage of all businesses for the given area:

$$CE/\Sigma E * 100 \{Year 2\} - CE/\Sigma E * 100 \{Year 1\}$$

Where CE = number of cultural establishments and  $\Sigma E$  = the total number of establishments in the given city.

**Comment** This is a simple count of 'cultural enterprises' based on the sectoral definitions (ISIC) derived from UNESCO FCS (pp. 52-64). The more nuanced indicators of production (6) and employment (7) are to be preferred. This indicator, for example, does not take into account the size of the company neither in terms of level of production/output, nor in terms of number of people employed. On the other hand, where such data are lacking, this indicator can provide an overall summary of changes in the nature of cultural business (e.g. sub-sectoral balance, areas of concentration, clustering etc).

The indicator is perhaps easiest to present in the form of a graph of the trend for each year. Several graphs could show trends by sub-sector, or again if data are missing the graph could show five-year trends.



### GENDER DIMENSION

Wherever possible, business ownership should be assessed by sex. For large companies this can be assessed by through the sex ratio of senior managers and board members. In the case of small businesses and the self-employed the sex ratio of ownership can be measured.



<b>Description</b>	Percentage of total household expenditure devoted to cultural activities, goods and services.
<b>Purpose</b>	This indicator aims to assess how households of a given territory value cultural goods and services through markets transactions and to obtain insight into the size and the potential of the local market for cultural activities, goods and services.
<b>Data sources</b>	<ul style="list-style-type: none"> <li>National and local sources: Industry surveys and censuses, Service surveys, Small establishment surveys, household expenditure surveys.</li> </ul>
<b>Method</b>	<p><i>CHFC</i> is the household final consumption expenditure on cultural activities, goods and services set against total household final consumption expenditure;</p> <p><math>HCS_{COICOP}</math> codes is the total amount of household expenditure in the selected COICOP codes;</p> <p><i>HFC</i> is the total household final consumption expenditure.</p> $CHFC = \frac{\sum_1^n HCS_{COICOP\ codes}}{HFC}$
<b>Comment</b>	<p>This indicator is an important element in assessing cultural participation, but will neither cover all cultural household consumption nor the contribution of culture to national product from the perspective of spending since it excludes the majority of non-market products; and leaves out certain spending on cultural products that are not financed directly by households, such as design services and advertising.</p> <p>It should be assessed using the COICOP coding in the UIS FCS9 (p.34), which are used in national surveys of household expenditure. It is possible that some local surveys may have more precise information based on specific questions recording, for example, the amount spent on 'going out' activities (e.g. tickets for 'shows'). 2018 saw an important update to COICOP which will need to be taken into account in future revisions of FCS<sup>17</sup>.</p> <p>It is essential for interpretation that spending on culture is expressed as a percentage of total expenditure for the same reference period. The reference period should be long enough to avoid any seasonal biases (e.g. a high % of outdoor activities might be concentrated in the summer). National or local household surveys may identify spending in much more detail.</p>



### GENDER DIMENSION

Surveys of household expenditure usually analyse spending by the household as a single unit and so cannot be disaggregated by sex, however, some surveys consider responsibilities for different aspects of family spending (e.g. buying food at the local market). Under the latter circumstances, it is possible that gender-specific patterns of cultural spending may be identifiable.

**Description** Exports of cultural goods and services as a percentage of all exports.

**Purpose** This indicator aims to assess the degree to which products as expressions of culture are exported reflecting both the economic demand, the international profile of the country/city's cultural products and services, and the regulatory environment to enable this.

**Data sources**

- UNESCO data: UIS
- National and local sources: National Customs and Revenue reports preferred, otherwise the international COMTRADE database (comtrade.un.org).

**Method**

- The value of physical cultural exports using the codes (HS where possible) as listed in FCS as a percentage of the value of all exports of physical goods. The value of exports and import either in US\$ (preferred) or national currency.
- The value of exports of cultural services using the codes (EBOPS where possible) as listed in FCS (p. 39) as a percentage of the value of all service exports. The value of exports and imports either in US\$ (preferred) or national currency.

**Comment** This is amongst the easiest data to obtain thanks to the national submissions for physical goods included in the COMTRADE database<sup>18</sup>. The physical products and goods included in COMTRADE are coded using the Harmonised System and the International Standard Trade Classification (ISTC). The Harmonised System (HS) is preferred.

Services are coded using the Electronic Balance of Payments System (EBOPS), but very few countries, especially developing countries, have submitted data to international agencies (IMF, UNCTAD, UNESCO, WTO). Because of this, reporting under the current suite may be restricted to physical products. However, countries may be able to compile the data on cultural services using national classification systems equivalent to EBOPS.

Codes consistent with a classification of cultural and creative activities under EBOPS, HS, and ISTC are listed in the UIS Framework for Cultural Statistics (FCS). The indicator measures the significance of the cultural products of a country that are circulated internationally. UIS continues to refine measures of this trade and has published regular detailed reports on the topic<sup>19</sup>. UIS is developing an international database of cultural goods and services. The data will be available online as of 2019 and will be updated on an annual basis.



**Description** Proportion of public expenditure devoted to cultural and creative activities and the annual public budget and expenditure for the cultural and creative sectors.

**Purpose** This indicator aims to monitor the amount of actual public spending on cultural and creative activities.

Actual expenditure figures are preferred to the allocated budget. Expenditure figures may be compared to the allocated budget. Where expenditure is not available, budget figures may still be presented.

**Data sources**

- National and local sources: Administrative data, Specific national surveys and Information systems for culture when available.

**Method** **For public expenditure for culture**, the following disaggregation would be required:

- Public expenditure by administrative unit
- Type of public expenditure (capital investment, operating expenditure)
- Public expenditure per inhabitant
- By sector of intervention
- Public expenditure by source

**For public budget for culture**, the following disaggregation would be required:

- Public budget by administrative unit
- Type of public expenditure (capital investment, operating expenditure)
- Public budget per inhabitant
- By sector of intervention
- By source of funding (donation, central government allocation, local taxes)

**Comment** **For public expenditure for culture**

This indicator can be difficult to calculate for several reasons

- National accounting frameworks may not clearly separate cultural and other activities
- Money may be rechannelled for different uses
- Money may be double counted at different levels of public administration

On the other hand, any framework for culture must attempt to gain a clear picture of public spending in culture and the arts. Thus, despite difficulties, this indicator must be regarded as core.

FCS (p.34) lists a number of culture-related statistical classifications used to assess expenditure and spending, especially the Classification of Expenditure According to the Functions of Government (COFOG) which lists 8.1 Recreation and Sporting services, 8.2 Cultural Services, 8.3 Broadcasting and publishing services, 8.5 R&D, and 8.6 Recreation culture and religion.

Identifying the sources of public spending can be important. For example, distinguishing money provided for culture by central government from money raised locally (through taxation or from other sources).

**Comment**

It is important to note that public spending on culture may include much more than direct support to the 'sector'. It might, for example, include payments to NGOs or individual artists, grants to local communities or, publicity and advertising of public cultural events.

It may be noted that figures for this indicator would include public expenditure on heritage (as included in Indicator 1). If allowance is made for the use of different sources, then it is possible to estimate the % of public cultural spending devoted to heritage.

**For public budget for culture**

Information on expenditure is to be preferred to budgets, since actual spending often differs considerably from budget. However, it is understood that it is more difficult for countries to calculate expenditure.

The current indicator includes all public budgets allotted to projects or institutions which would be included in FCS domains.

**GENDER DIMENSION**

Where gender-based budgeting exists, this can be used to assess the differential impacts of public spending on men and women. Gender-based budgeting, or gender accounting, does not explicitly divide budgets for men and women but identifies how targeted spending can reduce inequality<sup>20</sup>. It is employed in a range of developed and developing countries.



**Description** Checklist of the governance framework to support culture and creativity.

**Purpose** This indicator offers an overall picture of the government policies and regulatory frameworks in place to support a variety of activities in the culture sector, intended to ensure and foster its contribution for economic and social development as well as the decision-making processes in cultural domains. This indicator aims to assess the regulation of the Culture sector and to promote better working and trade conditions for better livelihoods.

This indicator aims to assess the degree of development of the governance framework at national/local level for culture in general and by cultural domains specifically (see UNESCO-UIS FCS). A number of basic components have been selected and are classified in 3 major levels:

- Institutional and regulatory framework at national/local level.
- Management, technical and financial assistance framework.
- Mobilisation of support.

**Data sources**

- UNESCO data: Periodic reports of the 1954, 1970, 1972, 2003, and 2005 Conventions.
- National and local sources: Administrative data, Specific national surveys and Information systems for governance culture when available.

**Method** The checklist contains both numeric and Yes/No items.

**Comment** Wherever possible, each component (row) should be evaluated for each domain (column) as defined by UIS/FCS. It is clearly understood that this will not be possible for all aspects of the table. For example, certain elements only apply at national rather than urban level. Please note that in each case, 'evidence' in the form of supporting documentation is required.

Cultural and natural heritage are inextricably linked; wherever the checklist below considers cultural heritage it should be understood to include natural heritage, as well as taking into account the impact of cultural activity on the natural environment. Even in urban settings, elements of natural heritage may rely on built heritage for their sustainability.

# Checklists for Governance of Culture

## A) NATIONAL LEVEL ONLY

All responses in the form of 'Yes' or 'No' with supporting evidence in the form of policy/legal documents, or reports of resulting activities.

**Table 6(A). Checklist for Governance of Culture – NATIONAL LEVEL ONLY**

	CONVENTION REFERENCE	YES/NO	EVIDENCE
<b>1. SUPRANATIONAL OR INTERNATIONAL LEVEL</b>			
<b>Binding international instruments ratified</b>			
Convention <b>Concerning the Protection of the World Cultural and Natural Heritage</b>			
Convention for the <b>Safeguarding of the Intangible Cultural Heritage</b>			
Convention on the <b>Protection and Promotion of Diversity of Cultural Expressions</b>			
Convention on the <b>Protection of the Underwater Cultural Heritage</b>			
Convention on the Means of <b>Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property</b>			
UNIDROIT Convention <b>on Stolen or Illegally Exported Cultural Objects</b>			
Convention for the Protection of Cultural Property in the <b>Event of Armed Conflict</b>			
Berne Convention for the <b>Protection of Literary and Artistic Works</b>			
Rome Convention for the Protection of <b>Performers, Producers of Phonograms and Broadcasting</b> organisation			
Convention for the Protection of Producers of Phonograms <b>Against Unauthorized Duplication</b> of Their Phonograms			
WIPO <b>Copyright Treaty</b> - WCT			
WTO <b>Agreement on Trade-Related Aspects of Intellectual Property Rights</b> - TRIPS			
WIPO <b>Performances and Phonograms Treaty</b> - WPPT			
Brussels Convention Relating to the <b>Distribution of Programme-Carrying Signals</b> Transmitted by Satellite			

**Table 6(A). Checklist for Governance of Culture – NATIONAL LEVEL ONLY**

	CONVENTION REFERENCE	YES/NO	EVIDENCE
<b>Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and/or regulations</b>			
UNESCO <b>Universal Declaration on Cultural Diversity</b>			
Declaration on the <b>Right to Development</b>			
Stockholm Action Plan on <b>Cultural Policies for Development</b> (Intergovernmental Conference on Cultural Policies for Development)			
Declaration on the <b>Rights of Indigenous Peoples</b>			
Recommendation concerning the Promotion and Use of <b>Multilingualism and Universal Access to Cyberspace</b>			
<b>Binding regional instruments ratified</b>			
Has your country ratified/adopted at least one <b>binding regional treaty or instrument relating to culture and/or cultural rights</b> (for example, in Europe, the European Cultural Convention of 1954 or the European Social Charter of 1962, revised in 1996; in Africa, the Cultural Charter for Africa of 1977; in the Americas, the 1988 Protocol of San Salvador; etc.)?			
<b>2. NATIONAL LEVEL</b>			
<b>National legislative and regulatory framework</b>			
Existence of a <b>"framework law"</b> for culture			
The <b>budget legislation</b> contains (an) item(s) for culture			
Evidence that cultural <b>policies/measures integrating Intangible Cultural Heritage and its safeguarding</b> , and reflecting its diversity, have been established or revised and are being implemented.	2003 Conv. / Indicator 11.1		
Have you adopted <b>national legislation providing for the custody of cultural property imported</b> either directly or indirectly from any occupied territory?	1954 Conv. / Section III		
Have you <b>taken into custody cultural property imported</b> into your territory from any occupied territory?	1954 Conv. / Section III		
Extent to which museums in your country have adopted a <b>code of ethics</b> , such as the ICOM Code of Ethics	1970 Conv. / Question 34		
Extent to which <b>dealers and auction houses follow practices</b> that are in line with the principles of the 1970 Convention, such as those outlined in the UNESCO International Code of Ethics for Dealers in Cultural Property and the Operational Guidelines.	1970 Conv. / Question 36		



**Table 6(B). Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL**

	CONVENTION REFERENCE	HERITAGE	B. PERFORMANCE	C. VISUAL ARTS	D. BOOKS AND PRESS	E. AUDIO VISUAL	F. CREATIVE SERVICES	G. TOURISM	H. SPORTS AND RECREATION
Specific measures <b>to support job creation</b> in the culture and creative sectors	2005 Conv. / Goal 1.1. Question 5								
Specific measures to encourage the formalization and growth of <b>micro/small and medium-sized cultural enterprises</b>	2005 Conv. / Goal 1.1. Question 5								
Specific measures <b>regulating public assistance and subsidies</b> for the cultural sector									
Specific measures dealing with <b>the tax status of culture</b> (tax exemptions and incentives designed to benefit the culture sector specifically, such as reduced VAT on books)									
Evidence of policies and measures that support <b>balanced international flows of cultural goods and services</b> (export strategies and measures, implementation of preferential treatment, Aid for Trade)	2005 Conv. / Goal 2.2. Question 1								
Trade and investment agreements refer to the 2005 Convention ( <b>Special status, Cultural clauses related to e-commerce and digital products, preferential treatment provisions</b> )	2005 Conv. / Goal 2.2. Question 2 Goal 2.3. 1970 Conv. / Indicator 39								
Examples of <b>cultural patronage, sponsorship or public-private partnership</b>									
Evidence of <b>legislation on non-profit cultural bodies</b> (cultural foundations and associations)									



**Table 6(B). Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL**

	CONVENTION REFERENCE	HERITAGE	B. PERFORMANCE	C. VISUAL ARTS	D. BOOKS AND PRESS	E. AUDIO VISUAL	F. CREATIVE SERVICES	G. TOURISM	H. SPORTS AND RECREATION
Evidence of <b>public service media</b> with <b>cultural mandate</b>	2005 Conv. / Goal 1.2. Question 1								
Evidence of <b>digital transformation of cultural industries</b> and institutions to create access to stakeholders	2005 Conv. / Goal 1.3. Question 1								
Evidence of cultural industries markets with a <b>diversity of e-players of all sizes</b> (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors)	2005 Conv. / Goal 1.3. Question 2								

\* Responses to the checklist should include either ‘Yes/No’, or relevant data and supporting documentary evidence such as organisation structures, meeting minutes, or reports on completed projects. Proposals, draft documents or projects waiting to be implemented are not acceptable.



**GENDER DIMENSION**

Respondents should evaluate the gender dimension of heritage management and impacts, covering elements included in the checklist such as:

- ▶ The sex ratio of membership in various management committees.
- ▶ The presence of women in senior management and leadership positions.
- ▶ Whether plans and policies take into account the particular interests of women; for example, supporting cultural activities of particular interest to them.



# KNOWLEDGE & SKILLS

This thematic dimension provides a framework for assessing the contribution of culture in building knowledge and skills including local knowledge and cultural diversity. It focuses specifically on the contribution of culture in transmitting local cultural values, knowledge and skills and fostering empowerment through education training, processes, policies and materials. It emphasises the role of cultural diversity in primary, secondary and tertiary education, as well as vocational training and focuses on in-depth development of curricula to integrate cultural knowledge. The proposed indicators will assess the level of commitment of public authorities and institutions in integrating and leveraging cultural knowledge to foster respect and appreciation of cultural diversity, understanding of sustainable development and transmission of cultural values, as well as in prioritising cultural training (including advanced training in heritage conservation) and promote skills and competence in creative fields.

Culture contributes to knowledge and skills across different SDGs and targets:

- The cultural and creative sectors open up the possibility of professional vocations, training young people and adults for decent jobs, and enhancing innovation and entrepreneurship (**Target 4.4\_Skills for employment and 8.3\_Jobs, entrepreneurship & Innovation**).
- The integration of cultural diversity in educational curricula is a specific target. Indeed, education that builds on local communities' cultural values and diversity is conducive to sustainable development, by supporting global citizenship, tolerance and respect, human rights and non-violence (**Target 4.7\_Skills for sustainable development**).
- Traditional knowledge also enhances sustainable practices of consumption and production (**Target 12.a Sustainable consumption**) and improves awareness and capacity for climate adaptation (**Target 13.3\_Education on climate adaptation**).



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**13****EDUCATION FOR SUSTAINABLE DEVELOPMENT**

**Description** **Global SDG 4.7.1** Indicator provided by UIS. This indicator is currently being developed by UIS. Once the indicator is available, it is likely to provide disaggregated data related to education for cultural diversity.

**Purpose** This indicator aims to assess the extent to which global citizenship education and education for sustainable development, with a particular emphasis on cultural diversity, are mainstreamed at all levels in: (a) national education policies, (b) curricula, (c) teacher education and (d) student assessment.

**Data sources**

- UNESCO data: UIS
- National and local sources: Administrative data, Specific national surveys and Information systems for culture when available.

**14****CULTURAL KNOWLEDGE**

**Description** Checklist focusing on cultural education and capacity building.

**Purpose** This indicator aims to assess the way in which cultural knowledge enhances sustainable development practices.

**Data sources**

- UNESCO data: Periodic reports of the 1972, 2003, and 2005 Conventions, International Bureau of Education.

**Method** The checklist contains both numeric and Yes/No items.

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**Table 7. Checklist for Cultural Knowledge**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Intangible cultural heritage for sustainable development</b>				
Evidence that <b>formal school curricula</b> include <b>sustainable consumption and production</b> taking into account ICH (primary/secondary ISCED 1-3) (number of hours per year at each level)				
Evidence of <b>post-secondary training and education</b> on <b>sustainable consumption and production</b> which take into account <b>ICH</b> (post-secondary and tertiary ISCED 4+)				
Evidence that curricula take into account <b>climate adaptation and awareness-raising of ICH</b> and the importance of cultural and natural heritage conservation? (ISCED Fields of Studies 052 Environment) (primary/secondary ISCED 1-3) (number of hours per year per level)				
Evidence of <b>post-secondary training and education on climate adaptation and awareness-raising</b> which take into account <b>ICH</b> and the importance of cultural and natural heritage conservation? (ISCED Fields of Studies 052 Environment) (post-secondary and tertiary) (number of hours per year)				
<b>Diversity in curriculum for heritage</b>				
Extent to which the <b>National Curriculum includes respect and reflection on ICH</b> in local communities.	2003 Conv. / Indicator 5.2			
→ Extent to which <b>practitioners and bearers are involved inclusively</b> in the design and development of ICH education programmes and/or in actively presenting and transmitting their heritage	2003 Conv. / Indicator 4.1			
Extent to which <b>ICH is included in the content of relevant disciplines</b> , as a contribution in its own right and/or as a means of explaining or demonstrating other subjects.	2003 Conv. / Indicator 5.1			
Evidence of <b>educational programmes</b> on the <b>protection of natural and cultural spaces and places of memory</b> , whose existence is necessary for expressing ICH (number of programmes)	2003 Conv. / Indicator 5.4			
Evidence of post-secondary <b>curricula</b> (ISCED Levels 4-7 Field of Study 021) that <b>strengthen the practice and transmission of ICH</b> , offered by formal post-secondary education institutions	2003 Conv. / Indicator 6.1 & 6.2			
Evidence of <b>teacher training programmes</b> that include approaches to ICH (number of teacher training programmes)	2003 Conv. / Indicator 4.4			
<b>Capacity building programmes and mechanisms</b>				
Evidence of capacity-building and training programme(s) implemented in the last 5 years, to <b>increase heritage management staff's expertise</b> in protection and conservation of tangible heritage (number of programmes)	1972 Conv. / Indicators 35 and 36			

**Table 7. Checklist for Cultural Knowledge**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Evidence of specific capacity-building and training programme(s), implemented in the last 5 years, <b>to support armed forces expertise on the protection of cultural properties in the event of armed conflict.</b> (number of programmes)	1954 Conv.			
Evidence of capacity-building and training programme(s), implemented in the last 5 years, to <b>increase expertise in the fight against the illicit trafficking</b> of cultural properties involving police forces, customs, museum staff, and governmental representatives (number of programmes)	1970 Conv.			
Evidence of capacity-building and training programme(s), implemented in the last 5 years, to <b>increase expertise in safeguarding and transmission of intangible cultural heritage</b> by/in local communities (number of programmes and students)	2003 Conv. / Indicators 2.3 and 3.1			
Number of heritage capacity-building programmes <b>targeting women</b> (inventorying, management, conservation etc.)	1972 Conv. / Indicator 30			
<b>Education and awareness raising</b>				
Evidence of <b>heritage education programmes</b> for children and/or youth that <b>contribute to improving understanding of heritage, promoting diversity and fostering intercultural dialogue?</b> (number of programmes by level)	1972 Conv. / Indicator 40 2003 Conv. / Indicator 17.4			
Number of <b>heritage properties and museums</b> operating heritage <b>awareness programmes for children and youth</b>	1972 Conv. / Indicator 42			
Evidence of digital literacy programmes for creativity ( <b>number of programmes - levels, formal/informal, online/offline etc.</b> )	2005 Conv. / Goal 1.1 Question 4 SDG 4.4.2: youth & adults with minimal skills in digital literacy			
Evidence of <b>regular training and mentoring opportunities</b> organized or supported by public authorities during the last 5 years to <b>build skills on communication, advocacy and/or fundraising</b> of civil society organisations involved in the promotion of the diversity of cultural expressions	2005 Conv. / Goal 1.4 Question 2			
<b>Evidence of scholarships</b> supported by public authorities or private institutions for cultural training and professionals (number of scholarships)	2005 Conv. / Goal 2.1 Question 3 SDG 4.B			

\* Responses to the checklist should include either Yes/No or figures, with supporting evidence.



## GENDER DIMENSION

Respondents should consider the gender aspects of the various curricula and programmes covered by this checklist:

- ▶ Does the curriculum content reflect the interests of both men and women?  
Report the sex ratios of, for e.g., student enrolment, graduates, teachers.



<b>Description</b>	<p>Percentage of instructional hours dedicated to multilingualism in relation to the total number of instructional hours dedicated to languages in:</p> <p><b>a)</b> primary (ISCED 1)  <b>b)</b> lower secondary school (ISCED 2)</p>
<b>Purpose</b>	<p>The indicator is used to give an approximate value for the extent to which multilingualism is promoted in primary and secondary education as an approximation of the levels of promotion of intercultural dialogue, safeguarding and understanding of cultural diversity within the education system.</p>
<b>Data sources</b>	<ul style="list-style-type: none"> <li>• UNESCO data: Education Sector of UNESCO, IBE</li> <li>• National and local sources: Official school curriculum obtained from the Ministry of Education</li> </ul>
<b>Method</b>	<p><math>Indicator = ILR + II + (1 - 1/B) \times ION</math></p> <p><i>ION</i> is the annual percentage of instructional hours dedicated to official or national languages during a particular level of schooling (ISCED 1 or ISCED 2), in relation to the total number of hours dedicated to teaching languages;</p> <p><i>ILR</i> is the annual percentage of instructional hours dedicated to local or regional languages during a particular level of schooling, in relation to the total number of hours dedicated to teaching languages;</p> <p><i>II</i> is the annual percentage of instructional hours dedicated to international languages during the same level of schooling, in relation to the total number of hours dedicated to teaching languages;</p> <p><i>B</i> is the number of official or national languages taught.</p>
<b>Comment</b>	<p>The original CDIS indicator was developed by UNESCO applied only the first two years of lower secondary school. The current version of the indicator has been adjusted to conform to the International Standard Classification of Education (ISCED 2011). This increases international comparability and increases conformity with indicators for SDG 4.</p> <p>The indicator will be applied separately for primary (ISCED 1) and lower secondary education (ISCED 2). There are few dimensions of culture that can be examined at the level of primary education, however language of instruction is one. The indicator for primary education would also then reflect UNESCO guidance that mother tongue teaching should be used in primary school.</p> <p>In covering primary and lower secondary education, this and the subsequent indicators are the prime metric for the status of culture in the formal school system. Subsequent indicators examine the place of culture in post-secondary and non-formal education.</p> <p>It is important to note that a National Curriculum may not reflect what is actually taught in schools. For example, a limited supply of teachers from minority groups may prevent lessons being taught in local languages. However, few countries have clearly documented records of 'actual' language of instruction.</p>



## Comment

## URBAN LEVEL

It has been suggested that curricula may not differ between national and urban levels. However, this indicator is still valid for urban analysis as

- In some countries there are major differences between national and regional/local curricula.
- The indicator will allow consideration of the degree to which curricula at local level reflect the cultural/linguistic composition of the city which may be different from that at national level.
- The indicator will allow consideration as to the extent to which mother tongue education takes place in the city (consideration of teachers' language skills would be needed in addition to the current indicator).

**Table 8. Multilingual education**

	HOURS OF INSTRUCTION		SOURCE	YEAR
	PRIMARY	LOWER SECONDARY		
Percentage of the total annual instructional hours dedicated to <b>official or national languages</b> in secondary school in relation to the total number of hours dedicated to teaching languages				
Percentage of the total annual instructional hours dedicated to <b>local or regional languages</b> in secondary school, in relation to the total number of hours dedicated to teaching languages				
Percentage of the total annual instructional hours dedicated to <b>international languages</b> in secondary school, in relation to the total number of hours dedicated to teaching languages				



## GENDER DIMENSION

This indicator examines primary and lower secondary education (ISCED 2) in which normally the same national curriculum is taught to all pupils. Although there is no basis for monitoring language of instruction by sex, the sex ratio of enrolment should capture the core gender aspect of the indicator irrespective of curriculum subject. The sex ratio of teachers teaching at this level is also an important indicator. These gender indicators are collected from all countries by UIS.



<b>Description</b>	Percentage of instructional hours dedicated to cultural education in the first two years of secondary school (ISCED 2), in relation to the total number of instructional hours.
<b>Purpose</b>	The indicator aims to assess the degree to which cultural studies are included in the secondary school curriculum, as an approximation of the levels of encouragement in the education system of creativity and creative talents, as well as the promotion of the appreciation of cultural expressions and “the desire for culture” among the youth.
<b>Data sources</b>	<ul style="list-style-type: none"> <li>• UNESCO data: Education Sector of UNESCO, IBE.</li> <li>• National and local sources: National Official school curriculum obtained from the Ministry of Education.</li> </ul>
<b>Method</b>	Obtain the number of hours by subject from curriculum-based sources, and calculate the percentage of hours devoted to culture using FCS (UNESCO-UIS 2009) and ISCED 2011 Fields of Study (UNESCO-UIS 2014).
<b>Comment</b>	<p>It is only at lower secondary education (ISCED 2) that education systems adopt a more subject-oriented curriculum (UNESCO-UIS 2012, p. 33), and thus it will be possible to estimate the time devoted to cultural subjects. Enrolment in cultural studies at upper secondary level (ISCED 3) may well be significantly less than 100% of the official age group and may cover a limited number of subjects that are taken as ‘options’ rather than as a core curriculum. For these reasons, the indicator is applied to the first two years of lower secondary (ISCED 2) and not at upper secondary (ISCED 3).</p> <p>It will not be possible to precisely identify cultural subjects, and it is suggested that a broad inclusive definition is used. For example, it should be possible to identify time devoted to ‘History’ but not to ‘heritage’. ‘History’ may include political and international events which are not clearly related to ‘heritage’ as understood by UNESCO, while equally aspects of ‘intangible heritage’ may be included as aspects of e.g., ‘social studies’ where time devoted to ‘heritage’ or even ‘cultural’ issues cannot be clearly identified. Cultural studies may extend beyond ‘arts education’, including areas of study such as ‘design’, and social studies such as community values and practices (this also applies to Indicator 14 ‘Cultural knowledge’).</p> <p>It is important to note that a National Curriculum may not reflect what is actually taught locally in schools. For example, there may be a limited supply of teachers from minority groups which may prevent lessons being taught in local languages. Despite these limitations, it is important to gain some estimate of the place of culture in the curriculum, and as suggested above, this is best realized at lower secondary level (ISCED 2).</p>



### Comment

#### URBAN LEVEL

It has been suggested that curricula may not differ between national and urban levels.

However, this indicator is still valid for urban analysis as

- In some countries there are major differences between national and regional/local curricula.
- The indicator will allow consideration of the degree to which curricula at local level reflect the cultural composition of the city, which may be different from that at national level.
- Additional information on the curriculum will allow assessment of whether/how it reflects cultural activities/events associated with the city.



### GENDER DIMENSION

This indicator examines lower secondary education (ISCED 2) in which normally the same national curriculum is taught to all pupils. For this reason, the sex ratio of enrolment should capture the core gender aspect of the indicator irrespective of curriculum subject. The sex ratio of teachers teaching at this level is also an important indicator. These gender indicators are collected from all countries by UIS.



### Description

- a. Number of students enrolled in post-secondary and tertiary education in the field of culture during the reference year as a percentage of all students enrolled in these levels of education.
- b. Number of students graduating from post-secondary and tertiary education in the field of culture during the reference year as a percentage of all students graduating in these levels of education.

### Purpose

This indicator aims to assess the extent of participation in culture and creative studies at the post-secondary level.

### Data sources

- UNESCO data: Education Sector of UNESCO, IBE.
- National and local sources: Ministries of Technical and Higher Education, Ministry of Culture.

### Method

- a. % of all students in post-secondary education who are enrolled in programmes with culture and creative industry Fields of Study  
% of all students enrolled in tertiary education who are enrolled in programmes with culture and creative industry Fields of Study
- b. % of all students graduating in post-secondary education programmes with culture and creative industry Fields of Study  
% of all students graduating in tertiary education programmes with culture and creative industry Fields of Study

**Comment**

This indicator assesses the broader picture of student participation in all post-secondary education and training related to culture and creative industries within the domains covered by FCS. It assesses the general significance of this number but does not necessarily imply that a high level of enrolment is required (i.e. a higher figure or percentage is not necessarily 'better' than a low percentage). The indicator is based on Fields of Study relevant to the domains presented in UIS Framework for Cultural Statistics and taught at levels ISCED 4-8 (post-secondary non-tertiary, short tertiary programmes, and tertiary programmes)<sup>21</sup>.

This is the only statistical indicator for education in the suite. It forms the basis for assessing the annual intake into the labour market of students with qualifications in the culture sector. Note, however, that many such students will not work in culture as wages (especially at lower level jobs) tend to be lower than for other sectors. Even students with high grades may be attracted to more remunerative occupations.

Technical and Vocational Education and Training (TVET) is the formal term for job-related education and training whether it be tertiary education (e.g. university) or non-formal education from a public (e.g. 'college') or private sector provider. TVET programmes have a major role to play in the SDG 4-Education 2030 targets. It is hard to classify non-formal education and informal learning (see previous indicator), but data on TVET in formal education programmes are submitted to UIS and can be used reliably to calculate this indicator.

Many countries collect data on specific skills and competences under a National Qualifications Framework (NQF). Although these data are not internationally comparable (it is extremely difficult to classify thousands of short NQF courses to according to levels of education), NQF courses are designed to respond to occupation and sector needs. Thus, at national or urban level, it should be possible to judge levels of participation in culture-related education and training more precisely than with ISCED<sup>22</sup>.

**GENDER DIMENSION**

A wide range of statistical indicators may be used to assess gender aspects of this indicator:

- ▶ The sex ratio of different programmes may be used to see if gender norms are being reinforced or countered
- ▶ The overall percentage of men and women enrolling in particular programmes can be used to assess whether men or women are choosing a diverse range of different programmes
- ▶ The sex ratio of teachers in different programmes can be used to assess whether students are receiving gender-diverse perspectives on a particular subject

The gender aspects of upper secondary education and above (ISCED 3-6) can also be compared to sex ratios in cultural occupations (Indicator 7 'Cultural employment') to determine the extent to which gender biases in education and training are transferred into cultural occupations.



# C INCLUSION & PARTICIPATION

This thematic dimension provides a framework for assessing the contribution of culture in building social cohesion, as well as in fostering inclusion and participation. It focuses on the abilities of people to access culture, the right of all people to participate in cultural life, and their freedom in cultural expression, including artistic and creative freedom. This dimension also explores ways in which cultural practices, sites, elements, and expressions convey values and skills conducive to social inclusion. Finally, the proposed indicators assess the capacity of culture to stimulate effective engagement of local communities in public life.

Culture contributes to inclusion and participation across different SDGs and targets:

- Cultural diversity can enhance mutual understanding and social inclusion. Inclusive cultural activities, processes, and policies can help reduce or bridge antagonism and animosity between different social and cultural groups, emphasising shared values and practices, and encouraging dialogue and understanding (**Targets 10.2\_Social inclusion** and **16.a\_Prevention of violence**). Acceptance of cultural diversity also encourages non-discriminatory policies (**Target 16.b\_Non-discriminatory policies**).
- The provision of inclusive access to cultural facilities, contributes to an improved environment and daily well-being (**Target 9.1\_Quality infrastructure/equitable access** and **11.7\_Inclusive public spaces**).
- Expanding the range of cultural services on the Internet increases universal and affordable access to culture (**Target 9.c\_Access to information technologies**).
- Freedom of expression, and notably artistic freedom, is an integral part of fundamental rights, thus providing an enabling environment for open discussion and global citizenship (**Target 16.10\_Fundamental freedoms**).
- Culture provides a stage for community participation and renewed relations between public authorities and communities, and often serves as a rallying point for community engagement, thus stimulating participative decision-making (**Targets 16.7\_Participatory decision-making**).



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INCLUSION  
& PARTICIPATION



- Description** This indicator of social cohesion is an aggregate of three main indicators:
- **Intercultural tolerance:** Percentage of people who do not object to having a neighbour from another culture.
  - **Interpersonal trust:** Percentage of people reporting that other people can be trusted.
  - **Perception of gender equality:** Degree of positive assessment of gender equality (subjective output).

**Purpose** This indicator aims to assess the degree of inter-cultural understanding, to measure the degree of personal acceptance of people from other cultures and to measure the gaps between women and men in respect to their opportunities and rights to take part in the cultural, social, economic and political life of their country.

- Data sources**
- National and local sources: Administrative data, Specific national surveys (including the Rosenberg question) and Information systems for culture when available.
  - World Values Survey (WVS); Latino Barometer: Interpersonal Trust (A60112); Asian Barometer: Most people can be trusted (Q024); Afro Barometer: Most people can be trusted, or Trust others.

**IMPORTANT NOTE:** actual questions and variable numbers in these surveys may change. It is important to look through the actual questions asked for each country to determine the 'best fit' for this topic.

**Method** **FOR INTERCULTURAL TRUST**  
The calculation method will differ depending on the data source available. The calculation methods are organized in order of preference of data source.

*Formula:*

$$DoC = \sum_{i=1}^k \frac{f_i}{N} / k$$

**1. World Values Survey:**

Where:

$f_i$  is the number of people who trust item  $i$

$N$  is the population of reference, and

$k$  the number of items considered (e.g. three using the WVS).

Using V35, V37 and V39 (in the V43MD\_MDI section): "People that responded that they would not like to have as neighbours", calculate the percentage of people who do not mention that having the following groups as a neighbour is undesirable:

- People of a different race
- Immigrants/foreign workers
- People of different religion



### Method

#### 2. Official national or regional surveys:

Using appropriate questions included in the most recent official national or regional survey, measure the levels of trust towards:

- a. People of a different race
- b. Immigrants/foreign workers
- c. People of different religion

#### FOR INTERPERSONAL TRUST

This indicator can be constructed using the most recent data for your country included in the three following data sources, listed below by preference:

**1. Official national or regional surveys**, implementing the following Rosenberg question: "Generally speaking, would you say that most people can be trusted or that you need to be very careful in dealing with people?"

- a. Most people can be trusted.
- b. Need to be very careful."

#### 2. World Values Survey:

The Rosenberg question has been included in the WVS since 1981 to measure interpersonal trust: "V23.- Generally speaking, would you say that most people can be trusted or that you need to be very careful in dealing with people?"

- a. Most people can be trusted.
- b. Need to be very careful."

The indicator will be the percentage of people that reply "most people can be trusted" to the Rosenberg question (see below).

#### FOR PERCEPTION OF GENDER EQUALITY

The calculation method will differ depending on the data source available.

#### 1. World Values Survey

For constructing the indicator, please refer to the following questions:

- a. (V44) When Jobs are scarce: men should have more right to a job than women
- b. (V61) Men make better political leaders than women do
- c. (V62) University is more important for a boy than for a girl

Look up results for V44, V61 and V62 using the online data analysis of the World Values Survey.

- a. For V44, there are three possible answers for this question: "Agree", "Disagree", and "Neither".

Note in the relevant cells of the Data Table only the results for "Disagree", obtainable by clicking on the tab "Marginals".

- b. For V61, there are numerous possible answers for this question: 1 Agree strongly; 2 Agree; 3 Disagree; 4 Strongly disagree; -1 Don't know; -2 No answer; -3 Not applicable; -4 Not asked in survey; -5 Missing- Unknown.

Note in the relevant cells of the Data Table only the results for "Disagree" and "Strongly disagree", obtainable by clicking on the tab "Marginals".

- c. For V62, there are numerous possible answers for this question: 1 Agree strongly; 2 Agree; 3 Disagree; 4 Strongly disagree; -1 Don't know; -2 No answer; -3 Not applicable; -4 Not asked in survey; -5 Missing- Unknown.

Note in the relevant cells of the Data Table only the results for "Disagree" and "Strongly disagree", obtainable by clicking on the tab "Marginals."



### Comment

#### ABOUT INTERCULTURAL TRUST

This indicator mirrors that used in CDIS. It measures the degree of tolerance of other cultures and like the following indicator, can be regarded as a form of measuring 'trust'. Statistical analysis of all the three World Value Survey measures included here suggests that all three measure the same 'dimension' of trust (2017; 41-2, Box 2.1).

The indicator has not been chosen as a core indicator for two principal reasons. Firstly, it is a subjective indicator. Survey results may be influenced by short-term opinion trends. Secondly, whilst the sample size of the most common source, the World Values Survey, may be reliable at national level, the results of such opinion surveys may vary depending on local conditions within a country. Anyone interpreting surveys of 'trust' at the national or international level should consult OECD's *Guidelines on Measuring Trust* (OECD 2017) which provides wide ranging information on evaluating survey methods and interpreting results.

Despite these limitations, the indicator addresses an important issue for cultural development.

#### ABOUT INTERPERSONAL TRUST

This indicator mirrors the one used in CDIS. Interpersonal trust is a common proxy for social capital, and therefore a building block for development. OECD (2017; 51) has emphasised the centrality of 'trust' to monitoring of the SDGs and social capital.

The precise measure for 'trust' has been subject to considerable academic debate, and methods are used. Anyone interpreting surveys of 'trust' at the national or international level should consult the OECD Guidelines on Measuring Trust (2017) which provides wide ranging information on evaluating survey methods and interpreting results.

The indicator has not been chosen as a core indicator for two principal reasons. Firstly, it is a subjective indicator. Survey results may be influenced by short-term opinion trends. Secondly, whilst the sample size of the most common source, the World Values Survey, may be reliable at national level, the results of such opinion surveys may vary depending on local conditions within a country.

#### ABOUT PERCEPTION OF GENDER

Cultural practices, values, attitudes and traditions shape and underlie the nature and quality of gender relations at the individual and community levels and are key determinants of the extent to which women and men are able to choose the lives they wish to lead, and to contribute to and benefit from their country's cultural, political, economic and social development.

This is a descriptive indicator measuring the extent to which gender equality is positively perceived and supported amongst members of a society. The final score will range from 0% to 100%. 100% is an ideal result indicating that gender equality holds an important position within a society, and is strongly supported by individuals. Such an ideal result should be considered a goal or benchmark against which a country's progress should be measured.

**Comment**

When analysing and contextualising the results, it may be useful to refer to the recommended disaggregation of the final score by gender and age group (as well as by any additional key variables available such as rural/urban or income quintiles groups) as they can furnish interesting insights into how gender equality is perceived across different social and demographic groups and help to pinpoint the factors that either undermine or encourage the valorisation of gender equality. Moreover, as the subjective indicators complement the areas covered by the objective indicators of this dimension (labour force participation, political participation and education), it may be interesting to correlate the results obtained for each of these particular areas.

**GENDER DIMENSION**

In theory, the survey data used in the various surveys cited here can be split into responses by men and women, allowing comparison of the attitudes to interpersonal trust and gender equality. However, sampling issues involved with the survey design may mean that such data are not reliable when disaggregated by sex. In some cases, such data may be available from the original data supplier even where not published in print or online.

**Description**

Checklist on the level of support for artistic freedom and to identify the status of the artist.

**Purpose**

This indicator aims to assess the level of development of a sustainable environment for artists and creators.

**Data sources**

- UNESCO data: 2005 Convention periodic reports.
- National and local sources: Ministry of Culture, Administrative data, Specific national surveys and Information systems for culture when available.

**Method**

The checklist contains both numeric and Yes/No items.

**Comment**

While there may be local statutes concerning artists, it seems most likely that they will be national.

# Checklist for Artistic Freedom

Items in this list are for the most part applicable at the national level. However, some cities may consider certain items to be relevant at local level too.

**Table 9. Checklist for Artistic Freedom**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Binding international instruments ratified</b>				
UNESCO 1952, <b>1971 Universal Copyright Convention</b>				
<b>WIPO 1986 Berne Convention</b> for the Protection of Literary and Artistic Works				
UNESCO 1961 Rome Convention for the <b>Protection of Performers, Producers of Phonograms</b> and Broadcasting Organisations				
WIPO 1971 Convention for the Protection of Producers of Phonograms <b>Against Unauthorized Duplication of Their Phonograms</b>				
WIPO 1996 <b>Copyright Treaty</b> – WCT				
WTO 1995 <b>Agreement on Trade-Related Aspects of Intellectual Property Rights</b> – TRIPS				
WIPO 1996 <b>Performances and Phonograms Treaty</b> – WPPT				
<b>National legislative and regulatory framework</b>				
UNESCO 1980 <b>Recommendation concerning the Status of the Artist</b> (adopted and implemented)				
Independent institutions established <b>to receive complaints and monitor violations and restrictions</b> to artistic freedom	2005 Conv. / Goal 4.2. Question 2			
Evidence for national professional organisations or administrative units <b>in charge of the registration of professional artists</b> (number of professional artists registered by sex)				
Evidence of policies <b>to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs</b>	2005 Conv. / Goal 4.1. Question 3			
Evidence of policies that acknowledge the right of artists <b>to disseminate and/or perform their artistic works without prior interventions from authorities</b>	2005 Conv. / Goal 4.2. Question 1			
Evidence of policies that acknowledge the right of all citizens <b>to freely enjoy artistic works both in public and in private</b>	2005 Conv. / Goal 4.2. Question 1			
Evidence of <b>copyright legislation</b>	2005 Conv. / Indicator 22.3			
Evidence of <b>neighbouring rights legislation</b>				

**Table 9. Checklist for Artistic Freedom**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Existence of administrative units / civil society organisations in charge of the <b>collection and distribution of copyright and neighbouring rights</b> (Number of artists registered, funds collected per year)				
Evidence that <b>artists and their associations were involved in policy-making processes</b> for a. Professional status and rights b. Regulation of the digital environment				
Evidence of policies to <b>protect artists at risk or in exile</b> , such as providing safe houses, guidance, and training, developed or supported by public authorities during the last 5 years	2005 Conv. / Goal 4.2. Question 3			
Evidence of policies intended <b>to ensure transparent decision-making</b> on government funding/state grants and awards for artists introduced or revised in the last 5 years (e.g. through independent committees)	2005 Conv. / Goal 4.2. Question 4			
Evidence for <b>social protection programmes</b> that take the professional status of artists into account adopted or revised in the last 5 years (e.g. health insurance, retirement schemes, unemployment benefits etc.)	2005 Conv. / Goal 4.2. Question 5			
Evidence for <b>economic policies</b> that take the status of artists into account adopted or revised in the last 5 years (e.g. collective agreements, reduced tax and other regulatory frameworks)	2005 Conv. / Goal 4.2. Question 6			
Evidence for activities implemented to <b>promote digital creativity and competencies of artists</b> working with new technologies a. spaces for experimentation, incubators, b. training programmes e.g. web design, use of software and hardware	2005 Conv. / Goal 1.3. Question 4			
Evidence of policies to support artists in <b>making their works available on the Internet</b>	2005 Conv. / Indicators 5 and 6			
<b>Programmes to support the mobility of artists</b> and cultural professionals and actual participation (cultural events and exchange facilities) (number of artists in exchange programmes and evidence)	2005 Conv. / Goal 2.1.			

\* Responses to the checklist may include, as relevant, Yes/No, figures or evidence.



## GENDER DIMENSION

Respondents should evaluate the gender dimension of artistic freedom and their impact, covering elements included in the checklist such as:

- ▶ The sex ratio of membership in various management committees.
- ▶ The presence of women in senior management and leadership positions.
- ▶ Whether plans and policies take into account the particular interests of women; for example, supporting cultural activities of particular interest to them.
- ▶ The sex ratio in professional associations of artists, performers and supporting workers.
- ▶ The sex ratio of participants in programmes listed above.



**Description** Availability of cultural infrastructure in relation to the distribution of the population.

**Purpose** This indicator aims to assess the degree to which different people have access to cultural facilities.

This indicator complements indicator 4 'Cultural facilities' as it aims to assess the number of cultural facilities in a city or country in relation to the size of the population. Where data is available, it may be disaggregated by types of cultural infrastructure. Table 4 is a concordance that shows how different indicators in this suite measure different aspects of cultural facilities (including finance, quality, employment/staffing, visitors.)

**Data sources**

- National and local contributions: Administrative data, and Information systems for culture when available.

**Method** This indicator aims to assess the overall availability and use of cultural facilities in relation to the population that might be expected to use them; the sub-divisions of a city or urban conglomeration, or the administrative divisions (e.g. counties, provinces) within a country.

For each administrative district or province, take the number of each type of facility (e.g. museum) and the total resident population. Calculate the standard deviation of each facility across the country/city as an indicator as to the extent to which each facility is evenly distributed across the territory.

**Comment** The indicator counts the number of different types of 'venue' per administrative area and calculates a standard deviation to assess the consistency of this distribution. The indicator does not take into account the relative size of different venues nor the quality of the service they provide. In several studies (e.g. Azerbaijan, Georgia), as a result the capital city emerges as under-provisioned. However, the venues in the capital are much larger and better quality than the provinces. For example, the 'National Library' is only one venue but may have many thousands of recent books, while the 'National Theatre' is only one venue but much bigger than any or all provincial theatres and is used by top-rated national theatre and dance companies. Since the indicator provides a simple count, it is much easier for countries to compile the data, but the interpretation as shown above is difficult.

The current indicator 20 measures the degree to which different administrative areas or neighbourhoods are provided with cultural facilities. The 'quality' of the cultural facilities is assessed through indicator 4 as Dimension 1 is more concerned with the nature and distribution of the cultural environment, while the following indicator 21 measures the degree to which people use (% of different population groups) different cultural facilities.

Cultural infrastructure is crucial in creating environments conducive to the emergence of dynamic cultural sectors and clusters. It is a source of cultural, social and economic vitality in areas where facilities are located. Cultural operators face severe difficulties in establishing viable cultural ventures when there is a lack of basic infrastructure, such as access to capital, facilities for creation, production, distribution and dissemination, and training.



## GENDER DIMENSION

This indicator addresses the distribution of cultural facilities. In this context, several aspects may be assessed with a gender lens:

- ▶ The sex ratio of management committees for cultural facilities
- ▶ The availability of cultural facilities that cater equally to the needs of both men and women
- ▶ The sex ratio of visitors to such facilities (see concordance Table 10 and Indicator 21)

# 21

## CULTURAL PARTICIPATION



### Description

The three sub-indicators measure:

1. **Cultural site visits:** Trends in the number of visits to selected cultural sites or performances.
2. **Cultural attendance:** Percentage of the population who have participated at least once in a going-out cultural activity in the last 12 months.
3. **Individual cultural activities:** Percentage of households reporting practicing cultural activities at home in the last 12 months (including: Using the internet for cultural purposes (Eurostat method)).

### Purpose

This indicator has three main purposes:

- To assess the overall number of visits to cultural sites or facilities. Trends data will suggest whether interest/visits to particular types of facility are increasing or declining.
- To assess the proportion of the population who attend a cultural event or facility. Trends data will identify whether the proportion of the population attending cultural events outside the home is increasing or decreasing.
- To assess the extent to which people engage in cultural activities or skills at home (excluding daily practices such as cooking or clothing) and to monitor the role of cultural activities on-line.

### Data sources

- National and local sources: Administrative data, Specific national surveys and Information systems for culture when available. Data from Internet service providers.
- Regional surveys such as Eurobarometer and Latinobarometer.

# 21

THEMATIC INDICATORS  
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INCLUSION  
& PARTICIPATION

**Method****FOR CULTURAL SITE VISITS**

Trends in annual numbers of tickets sold or visits to formal cultural facilities; cinema, theatre, concerts, and other cultural events held in large public venues.

Such data is commonly shown per 1,000 population, but this is not an appropriate denominator since many people are counted twice or more (see comment below).

**Method****FOR CULTURAL ATTENDANCE**

Percentage of people who report attending one of the following activities in the last 12 months:

- movies/cinema/film festivals;
- theatre or dance show;
- live musical performances;
- historical/cultural parks or heritage sites;
- museums, art galleries or crafts exhibitions;
- might be possible to extend to other activities where other such data exist.

**IMPORTANT NOTE:** Wherever possible, these figures should be broken down by sex, age group, disability, ethnicity, income, level of education and other variables.

**FOR INDIVIDUAL CULTURAL ACTIVITIES**

Calculation of percentage of people who report they engaged in one of the following activities in the last 12 months:

- performing/studying e.g. music, dance;
- practicing visual arts and craft activities (e.g. painting, sculpture, pottery).

Precise categories here are likely to depend on availability of data

**USING THE INTERNET FOR CULTURAL PURPOSES**

Calculation of percentage of people who report they engaged in one of the following activities in the last 12 months:

- reading online news;
- playing/downloading games, images, film or music;
- listening to web radio;
- consulting wikis;
- creating websites or blogs.

The denominator used by Eurostat is the population that used Internet during the last three months. Another denominator - the whole population (in the given age group) - could be also taken into account.



## Comment

**ABOUT CULTURAL SITE VISITS**

Administrative data on the number of visits to cultural sites or performances (e.g. festivals) are often available whenever entrance is closed and/or ticketed. A change in these numbers can reflect changes in the attractiveness or demand for cultural activities. While the following 'participation' indicators are to be preferred, since they count people rather than visits, this indicator can be more commonly available in developing countries.

These figures are likely to be available for a different set of facilities depending on the national context, but usually including public museums, galleries, and libraries, as well as theatres and performing arts centres. This indicator is more aligned with tracking visitor trends to a consistent set of such venues than about achieving international comparability. When used in this way it can thus suggest whether interest in a facility is rising and whether cultural events are fully subscribed.

While this indicator may be regarded as a 'participation' indicator – it does give some understanding of the level of interest in cultural events –, it is important to identify it as 'visits' since, as stated above, it represents numbers of seats filled or tickets sold and not numbers of people. For example, under this indicator a person going to the cinema four times a month is likely to be counted four times. It is well known that increasing numbers of 'visits' (e.g. ticket sales) can reflect repeat visits by the 'cultural class' rather than visits from a broader base of people<sup>23</sup>. Moreover, such administrative data are not usually compiled by age, sex or other characteristic. By contrast, the next 'participation' indicators measure numbers of people and can be used to measure the degree to which all social and cultural groups in society are inclusively involved in cultural activities.

It is also important to note that this indicator moreover does not often distinguish where the visitors come from, whereas indicators that are based on household surveys can be used to distinguish participation associated with a particular area. The current indicator may include tourists alongside local people and people from other parts of the country, but under subsequent indicators, tourists and cultural participation from different parts of the country can be distinguished. Sometimes, though rarely, tallies of tickets sales or visits may be associated with direct surveys of attendance that may identify the proportion of visits by foreigners, for example.

The facilities covered in this indicator may well be included amongst those visited in the following indicators, but in this case they are counted at the institutional level. The size of the 'overlap' between 'visits' and 'attendance' cannot be determined, making it impossible to compare them.



### Comment

#### ABOUT CULTURAL ATTENDANCE

This is usually taken as the 'core' cultural participation indicator, assessing the degree to which household members are engaged in going to performances, exhibitions and other cultural events.

The preceding indicator is based on administrative data; number of 'entrances' collected, tickets sold, or seats filled. Such data are not often broken down by age, sex, or socio-demographic groups. By contrast this and the following 'participation' indicators are based on survey data. The surveys concerned usually collect a substantial data on a substantial number of socio-demographic variables; sex and age especially, but often other important variables such as disability, ethnicity, or income. All such dimensions are important for countries seeking to ensure participation by a diversity of groups in an equally diverse set of cultural activities.

The detailed analysis of these activities is thus extremely important and can reflect many aspects of cultural diversity. It can also reflect many different types of cultural activity which may have varying importance to various communities, cities, provinces, etc. Because of this, many countries conduct dedicated Cultural Participation Surveys<sup>24</sup>. It is nonetheless understood that many countries do not have the resources to conduct such surveys and if questions on cultural participation surveys cannot be included in existing surveys it is suggested that administrative data are used as outlined in the previous indicator.

#### URBAN LEVEL

National surveys that include cultural participation questions may not have large enough samples to allow estimates for city populations. Cities should consider carrying their own cultural participation surveys, especially as part of the evaluation process for major policies and programmes such as introduction of a new tourism strategy or evaluation of a major festival. In some cases, it may be possible for cities to 'boost' the sample of national surveys by supporting enough local interviews to create a reliable sample. If a city boosts national surveys rather than conducting its own study, this has the advantage of allowing comparison with other parts of the country, as well as the overall national context.

#### ABOUT INDIVIDUAL CULTURAL ACTIVITIES

Apart from 'going out' there are many cultural activities which are a part of peoples' regular activities. They include reading literature, performing/studying music or dance, as well as visual arts and craft activities such as painting, sculpture, and pottery. For many countries expanding the number of people involved in such activity is an important policy target.

**Comment**

The distinction between this and the previous indicator is that the previous indicator assesses the percentage of individuals (by sex, age, or disability) who have participated as an audience in cultural events/activities. This indicator measures the degree to which people have actively performed cultural activities. While paid activity may be included under this indicator, the intention is to monitor the degree to which the population practices/performs for their own pleasure, say, for example, by learning to play a musical instrument at home. An audience for such 'performance' is unlikely outside the immediate household. Thus, for example, an actor (professional or amateur) might well rehearse at home, but the home is rarely (but not 'never') used as a venue for performing in front of a wider, paying, audience. Countries and cities may have policies which seek to increase the numbers of people able to, or learning to, perform cultural activities.

Sometimes taking part in cultural activities by being in the audience is classed as passive cultural participation whereas activity included under the current indicator is described as active cultural participation. It may not always be possible to distinguish between the two. In community celebrations and traditional practices, musical instruments, or performance, may circulate round the attendees. For example, each person may have to dance in front of the group. In these cases, one person may be audience at one time and performer at another time at one event. Such a distinction can also serve to differentiate formal attendance at major 'venues' from informal intangible cultural practices.

**URBAN LEVEL**

This indicator thus requires careful interpretation along with the preceding indicator. In the urban environment of a capital city, for example, those with a higher income may attend major arts venues as an audience, while local communities may pursue more informal cultural activity in which they are both performer and audience, active and passive, transmitter and receiver of cultural activity.

**USING THE INTERNET FOR CULTURAL PURPOSES:**

These categories, referring to online cultural activities, are currently collected by the Eurostat ICT survey. However, they may change in the future as the survey is adapting to the emerging forms of use of the Internet<sup>25</sup>. Korean surveys use similar categories of ICT cultural activity<sup>26</sup>.

**GENDER DIMENSION**

In theory, the survey data used in the various surveys cited here can be split into responses by men and women, allowing comparison of the attitudes to interpersonal trust and gender equality. However, sampling issues involved with the survey design may mean that such data are not reliable when disaggregated by sex. In some cases, such data may be available from the original data supplier even where not published in print or online.

**Description** Checklist for the breadth of participation of all stakeholders including local communities in the processes for developing and implementing cultural policies, programmes, and initiatives that concern them.

**Purpose** This indicator aims to assess the opportunities open to civil society – and to cultural sector professionals and minorities in particular – to participate in the formulation and implementation of cultural activities as well as policies, measures and programmes that concern them, both nationally and at the regional/ municipal/local level.

This indicator complements indicator 12 ‘Governance of culture’ as it aims to assess the role of citizens, communities and local populations in participating in all the processes involved in developing and implementing policies and projects related to culture.

**Data sources**

- Periodic reports of the 1972, 2003, and 2005 Conventions.
- National and local sources: Administrative data, Specific national surveys and Information systems for culture when available.

**Method** The checklist contains both numeric and Yes/No items

**Table 10. Checklist for Participatory Management and Governance**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Participation in heritage management and governance systems</b>				
Evidence of <b>active participation</b> of communities, groups and individuals in <b>cultural policies</b> and the definition of administrative measures integrating heritage (both tangible and intangible) and its safeguarding	2003 Conv. / Indicator 17 Indicator 11.4			
Evidence of <b>community involvement</b> during the decision-making <b>process of identifying and registering heritage elements</b> (tangible)	1972 Conv. / Indicator 31			
Evidence of <b>community-led processes</b> during <b>inventorying of intangible heritage elements</b>	2003 Conv. / Indicators 1.3 and 8.1			
Number of heritage properties with a Management Plan including a <b>formalised framework for community participation</b>	1972 Conv. / Indicator 32			
Number of <b>training programmes</b> targeted at communities, groups and individuals in the last year	2003 Conv. / Indicator 3.1			
Evidence of policies and measures that support diversity of the media by encouraging <b>community programming for marginalised</b> groups (indigenous peoples, migrants and refugees, etc.)	2005 Conv. / Goal 1.2. Question 2 2003 Conv. / Indicator 18			
Evidence that <b>local communities undertake scientific, technical and cultural studies</b> on ICH (number of communities which actually do monitoring and research and examples of their work)	2003 Conv. / Indicator 22			
Specific measures to <b>promote the participation of minorities and/or indigenous groups in cultural life</b>				

**Table 10. Checklist for Participatory Management and Governance**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Policies and measures promoting the diversity of cultural expressions elaborated in <b>consultation with CSOs</b> during the last 5 years	2005 Conv. / Goal 1.4.			
<b>Actual expenditure by Civil Society Organisations</b> to promote the diversity of cultural expressions (Amount of actual expenditure)	2005 Conv. / Goal 1.4.			

\*Responses to the checklist may include, as relevant, Yes/No, figures or evidence.

**Table 11. Participation by Cultural professionals and Disadvantaged groups (2005 Conv. / Goal 1.4.)<sup>27</sup>**

These items are relevant at both national and local level

PARTICIPATION OF ...	PROFESSIONALS	MINORITIES AND DISADVANTAGED GROUPS
Are there institutional mechanisms (periodic meetings, committees) providing a framework for dialogue between representatives and administration officials in <b>a.</b> policy formulation, <b>b.</b> management, <b>c.</b> implementation <b>d.</b> monitoring and/or evaluation		
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting has been held in the last 24 months)?		
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?		
Are these resolutions binding or are they consultative?		



**GENDER DIMENSION**

Respondents should evaluate the gender dimension of participatory processes and their impact, covering elements included in the checklist such as:

- ▶ The sex ratio of membership in various management committees.
- ▶ The presence of women in senior management and leadership positions.
- ▶ Whether plans and policies take into account the particular interests of women; for example, supporting cultural activities of particular interest to them.
- ▶ This indicator gives particular emphasis to representation of minorities and disadvantaged communities. Consideration should be given to whether these communities are represented by both men and women.

# CONCLUSION AND RECOMMENDATIONS

Building on UNESCO's Culture Conventions and programmes, the **Culture 2030|Indicators** offer a means of analysing culture's contribution to the Goals and Targets of the 2030 Agenda for Sustainable Development and enhance the positioning of culture in the international development agenda. Through an **evidence-based approach**, this publication aims to demonstrate the added value of culture for tackling global challenges - such as the changing climate of the planet, reducing extreme poverty, boosting employment and ensuring a peaceful coexistence - as well as for the wellbeing of communities. These thematic indicators can serve to improve policy-making in the field of culture and other sectors of public policy, and promote the need to widen the range of actors that should be engaged to achieve long-lasting and sustainable development.

In order to efficiently measure and monitor the impact of culture on national and local achievement of the sustainable development goals, countries and cities should rely as much as possible on **existing national and local data sources**, as well as data aggregated by international and non-governmental organizations, and assess both **qualitative and quantitative data**. Given the remarkable urban growth rates around the world, the contribution of culture in an urban context should be measured independently to provide **city-specific data** that can help advance culture's role for sustainable urban development and strengthen synergies between UNESCO's existing cities' networks and programmes.

The effective implementation of the Culture 2030|Indicators demands **building statistical and analytical capacities** of relevant agencies and improving the understanding of culture's role and specificities. Assessing the impact of culture, as an interdisciplinary bond, requires **cooperation** across institutions and sectors, from education to environment. As an overarching priority, **gender equality** should be approached transversally in assessing culture's contribution to the 2030 Agenda and should be addressed through collecting sex-disaggregated data or by identifying gender aspects of policies, laws and procedures. Whenever possible, the same disaggregation approach can be applied to other individual characteristics that may be conducive to discrimination (such as age, ethnicity, or disability). In collecting data, it is important that authorities break down data wherever possible by sex, age, disability, ethnicity, income, education or any other relevant variables both locally and nationally.

The Culture 2030|Indicators have been conceived as an **aspirational tool** to support countries and cities in assessing their own progress and measuring the impact of their policies. Evidence of change over time in the same place is a fundamental step in enhancing advocacy on the role of culture for sustainable development and placing culture at the core of sustainable development policies and actions.

# RECOMMENDATIONS

## ENVIRONMENT & RESILIENCE

**1. Improve assessments of the financial commitment of countries and cities to the safeguarding of cultural and natural heritage, as well as evidence for the role of culture in enhancing resilience and the sustainable management of the environment, and improving the quality of the urban environment.** A better assessment of countries' investment in and evidence of commitment to sustainable management of cultural heritage and natural heritage will contribute to improved quality of the urban environment, and to strengthening environmental resilience in the context of climate action as well as reducing risks of disasters.

- 1.1** **1** National and local authorities should build on the **UIS methodology** to **disaggregate their expenditure** (public and private) on the safeguarding of all cultural and natural heritage including by type of heritage, level of government, type of expenditure and type of private funding.
- 1.2** **2** Careful monitoring of the management and safeguarding of cultural and natural heritage, practices, knowledge, and movable historical artefacts with **evidence from administrative data, reported data from UNESCO's Culture Conventions and national surveys** are required to identify strengths and shortcomings of public action at the national and urban levels, especially in the face of unprecedented urbanization.
- 1.3** **3** Improve assessment of measures taken to foster climate change mitigation and adaptation and enhance resilience through sustainable safeguarding and management of tangible, intangible, and natural heritage nationwide and in cities, also through **measuring the degree** to which new construction in historic areas draws on sustainable, natural, and **traditional building techniques and materials**.
- 1.4** **4** Local and national authorities should **assess the diversity and spatial distribution of cultural facilities** to ensure the promotion of cultural expressions of all social/cultural groups within the population and to assess their reach to the widest possible range of cultural professionals and businesses.
- 1.5** **5** Monitoring of **public space** at the city level **should include size, number, spatial distribution and use**, as a way to guarantee equal access to and diversity of cultural life.

## PROSPERITY & LIVELIHOODS

**2. Quantify and qualify culture's potential to contribute to national and urban revenue as well as livelihoods and employment.** Assessing the contribution of culture to income, revenue and employment generation through cultural goods, services, and enterprises in relation to existing governance structures can help drive and enable economic growth as well as more inclusive and sustainable economies.

**2.1** **6** **Assessing the contribution** of the culture sector to economic growth, including the level of production, and tracing **employment rates** and **trends in cultural employment** are essential to promote inclusive economic growth, create employment, particularly among youth, and enhance the role of culture for poverty alleviation.

**2.2** **8** The enabling conditions for small and micro cultural enterprises should **be assessed through trends in numbers of cultural businesses**. These provide an overall perspective on the pattern of change in the nature of cultural business (e.g. sub-sectoral balance, areas of concentration, clustering etc).

**2.3** **9** **Monitoring household expenditure on culture expressed as a percentage of total household expenditure** is essential to assess the size of local markets for cultural activities, goods, and services and to inform cultural policies that can foster greater social inclusion through cultural activities.

**2.4** **10** Tracking the **export of cultural goods and services as a percentage of all exports** demonstrates international demand for the country's and city's cultural goods and services and provides insights on the regulatory environment that can be enhanced to promote export.

**2.5** **11** Any cultural framework must attempt to **gain a clear picture of public spending in culture and the arts from a variety of different funding sources**. Hence the data must be disaggregated to distinguish direct support from the central government from local sources including grants to local communities and payments to NGOs. Monitoring the level of public spending helps to indicate the leverage of public money in creating jobs and cultural expressions of local communities.

**2.6** **12** National, regional and local authorities must **keep track of existing policies and regulations aimed at supporting the culture sector** to guarantee decent working and trade conditions for better livelihoods and to allow the full potential of culture's contribution to the economy to be realized. Other indicators such as public spending, and trends in job creation will provide support for evidence-based policy and point to successes in policy implementation.

## KNOWLEDGE & SKILLS

**3. National and local authorities should monitor the extent to which the education and training system policies and institutions support the integration, transmission and promotion of cultural knowledge and skills in creative fields as well as the appreciation of cultural diversity and cultural training.** Recognising and promoting cultural practices and diversity in educational curricula, encouraging multilingualism as well as cultural and artistic education, enhance learning and promote respect for cultural pluralism. In order to measure the degree to which countries are delivering these objectives countries and urban centres should track and assess regularly.

**3.1** **13** Assess the extent to which education for sustainable development **includes cultural diversity, heritage, and cultural values** at all levels of education in policies, curricula, and classroom practice.

**3.2** **14** Monitor the **availability of training provision** related to heritage and creative fields across all levels of education and training.

**3.3** **15** Use national and local curricula to assess the extent to which multilingualism is advanced in primary and secondary education to **promote intercultural dialogue and the understanding of cultural diversity**. Local authorities should focus on obtaining clearly documented records of 'actual' language of instruction and teaching.

**3.4** **16** Assess the degree to which cultural and creative fields are included in secondary school curricula to monitor levels of creativity and the appreciation of the diversity of cultural expressions. Secondary **schools must use a broad, inclusive definition of 'cultural subjects'** when measuring the time devoted to cultural education.

**3.5** **17** Assess the proportion of students who receive training in cultural and creative fields. This helps to approximate **student participation in all post-secondary education and training in all culture-related fields**. National Qualifications Frameworks can be used to assess the place of culture in Technical and Vocational Education and Training (TVET) and non-formal education.

## INCLUSION & PARTICIPATION

**4. Evaluate the capacity of culture to foster participation, inclusion and social cohesion through the assessment of inclusive access to cultural facilities, the right to participate in and practice cultural expressions, and the provision of an environment that nurtures and enables, artistic freedom, and cultural diversity.** Together, they provide a picture of the effective engagement of local communities in public life, which in turn, promotes social cohesion, cultural understanding and making for a safer society.

**4.1** **18** Examine the degree of respect accorded to people from other cultures to **practice and participate in cultural activities** through a measure of intercultural understanding and a respect for their rights.

**4.2** **19** Monitor the **degree of artistic freedom** and **assess the level of development of a sustainable environment for artists and creators** through the provision of policies and regulatory environments guaranteeing freedom to create and express.

**4.3** **20** Assess whether all parts of the country and all urban neighbourhoods have equal access to the full range of cultural facilities. Local authorities must **assess their capacity to provide access to facilities for practice, creation, distribution and dissemination** of cultural knowledge, services, and goods, in order to ensure that demand for culture is met at the national and urban levels.

**4.4** **21** Monitor cultural participation of by assessing the proportion of people visiting cultural sites, facilities, and events as well as household reporting on cultural practices at home including the use of internet for cultural purposes. Local authorities should **cooperate with cultural institutions and civil society to improve data collection on visitors and participants, including both household surveys and administrative data on the numbers of visits to key facilities**, in support of policies that seek to increase the proportion of residents, and a sustainable number of tourists, who take part in cultural activities

**4.5** **22** Assess the **opportunities open to civil society and to cultural sector professionals to participate in decision-making processes** related to cultural activities including the development of policies, measures and programmes that concern them, both nationally and at the local level.

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# GLOSSARY

■ **Administrative division (departments/regions/provinces):** sub-national political and administrative divisions immediately below State level. For the sake of comparability, the recommended benchmark is the ISO 3166-2<sup>28</sup> *international standard for country codes and codes for their sub-divisions*, which lists the administrative sub-divisions of over 230 countries. In the European Union there is a structured classification of administrative territorial divisions NUTS covering several levels of geography. The name used for the main administrative division immediately below State level varies from one country to another. Thus, the relevant divisions will be departments in Colombia, provinces in Burkina Faso and Viet Nam and regions in the United Republic of Tanzania.

■ **Arts education:** consists of many sub-disciplines such as drawing, painting, sculpture, design, craft skills, music, drama, literature, dance, circus, photography, digital arts, cinematography and video and new emerging forms of popular artistic expression<sup>29</sup>.

■ **Bilingual and multilingual education** is the use of two or more languages as media of instruction. Although the teaching of and instruction in two or more languages equally contributes to the promotion of multilingualism, only the instructional hours dedicated to teaching languages, be they international, local, regional, official or national, have been taken into account in devising this indicator.

■ **Central cultural domains**<sup>30</sup>: common sets of culturally productive industries, activities and practices directly associated with the creation, production, distribution and enjoyment of central cultural content

- Cultural and Natural Heritage;
- Performance and Celebration;
- Visual Arts and Crafts;
- Books and Press;
- Audio-visual and Interactive Media;
- Design and Creative Services; and
- Intangible Cultural Heritage (transversal domain).

■ **Carrying Capacity Plan:** a plan for managing the tourist-carrying capacity of a site to ensure the sustainability of tourist visits to account for seasonal demand and other variations, resulting in minimising negative impacts on the site. (<http://whc.unesco.org/sustainabletourismtoolkit/guides/guide-8-managing-visitor-behaviour>).

■ **Cinema:** Defined as an 'indoor cinema' in line with the UIS definition.

■ **Creative hub:** 'an infrastructure or venue that uses a part of its leasable or available space for networking, organisational and business development within the cultural and creative industries sectors' (EU/British Council/ADDICT 2016)

■ **Creative or cultural clusters:** the concept of clusters in economics was first suggested by Alfred Marshall in 1890, but was given new life in the 1990s by Porter and Krugman. It suggests that similar businesses, although competing with each other, can be more effective when located in the same district or building where they can share facilities and ideas. This theory has proved particularly attractive in explaining cultural businesses; allowing creative people to inspire each other while leaving more 'everyday' business functions to shared facilities such as finance, personnel and other admin services. Local administrations often support clusters, especially in the form of 'incubators' to help start-ups. Incubators are often used to promote sectoral strength in one or more creative sectors. However, such clusters may be difficult to define being based on a changeable business base and on administrative branding.

■ **Cultural goods and services**<sup>31</sup>: products that are distinguished from other economic goods and services because they "encompass artistic, aesthetic, symbolic and spiritual values."

■ **Cultural Heritage:** refers to: a)

monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features which are of outstanding value from the point of view of history, art or science; b) groups of buildings: groups of separate or connected buildings, which because of their architecture, their homogeneity or their place in the landscape, are of outstanding value from the point of view of history, art or science; c) sites: works of man or the combined works of nature and man, and areas including archaeological sites, which are of outstanding value from the historical, aesthetic, ethnological or anthropological point of view.

For the purpose of constructing the indicator, cultural heritage items considered should have been recognised as having outstanding universal and/or national value and be registered in international and/or national cultural heritage lists or registers.

■ **Cultural participation:** cultural

participation includes cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting quality of life, traditions and beliefs. It includes attendance at formal and for-fee events, such as going to a movie or to a concert, as well as informal cultural action, such as participating in community cultural activities and amateur artistic productions, or everyday activities like reading a book. Cultural participation covers both active and passive behaviour; it includes the person who is listening to a concert and the person who practices music. On the basis of this definition, the indicators on cultural participation will address the following cultural activities:

- Attendance at movies/cinema/film festivals;
- Attendance at the theatre or to a dance show;
- Attendance at live musical performances;
- Attendance at historical/cultural parks or heritage sites;
- Attendance at museums, art galleries or crafts expositions;
- Attendance at national or local festivals;
- Participation in community celebrations of cultural/historic events;
- Participation in community rites/events/ceremonies

■ **Cultural practices** can be defined

according to three categories:

- Home-based: refers to the amount of time spent watching TV, listening to the radio, watching and listening to recorded sound and images, reading and using the computer and the Internet.
- Going-out: includes visits to cultural venues, such as cinemas, theatres, concerts, museums, monuments and heritage sites.
- Identity-building: covers amateur cultural practices, membership of cultural associations<sup>32</sup>, popular culture, ethnic culture, community practices and youth culture<sup>33</sup>.

■ **Cultural production activities:** activities

that are under the responsibility of an individual or group of people that transform inputs (labour force, goods and services, and capital) into goods and services (outputs), which are remunerated and fall within a cultural domain<sup>34</sup>. Not all activities that are part of cultural domains are part of production. Cultural production includes market and non-market activities. Non-market activities include those of non-profit and government entities that offer their products free of charge or for non-significant prices<sup>35</sup>. However, for methodological reasons, the CDIS core indicator on the contribution of cultural activities to GDP only assesses the contribution of private and formal cultural production activities to GDP.

■ **Cultural property:** refers to property,

irrespective of its origin or ownership, which, on religious or secular grounds, is specifically designated by national authorities as being of importance for archaeology, prehistory, history, literature, art or science, and belongs to the following categories:

- rare collections and specimens of fauna, flora, minerals and anatomy, and objects of paleontological interest;
- property relating to history (including the history of science and technology and military and social history), to the life of national leaders, thinkers, scientists and artists, and to events of national importance;
- products of archaeological excavations (including regular and clandestine) or of archaeological discoveries;
- elements of artistic or historical monuments or archaeological sites, which have been dismembered;

- antiquities more than one hundred years old, such as inscriptions, coins and engraved seals;
- objects of ethnological interest;
- property of artistic interest, such as:
  - (i) pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand);
  - (ii) original works of statuary art and sculpture in any material;
  - (iii) original engravings, prints and lithographs;
  - (iv) original artistic assemblages and montages in any material;
- rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections;
- postage, revenue and similar stamps, singularly or in collections;
- archives, including sound, photographic and cinematographic archives;
- articles of furniture more than one hundred years old and old musical instruments.

For the purpose of constructing the indicator, cultural property items considered should be the subject of State measures to protect them against illicit import, export and transfer of ownership in line with the definition contained in the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

**Destination Management Organization:**

a DMO is a broad partnership of stakeholders to manage tourism impact for a given city, or region. [whc.unesco.org/sustainabletourismtoolkit/guides/guide-2-developing-strategy-progressive-change](http://whc.unesco.org/sustainabletourismtoolkit/guides/guide-2-developing-strategy-progressive-change)

**Disadvantaged Groups:**

for the purposes of these indicators, 'disadvantaged groups' refers to any minority that because of social or economic barriers may experience difficulties in accessing public services or in upholding their rights. Such groups often include but are not limited to women, children, ethnic minorities, and the physically or mentally disabled. See also Minorities.

**Educational institutions:**

an established institution that provides education as its main purpose such as a school, college, university or training centre<sup>36</sup>.

**Employment in cultural activities:**

**cultural employment** includes people employed in occupations within establishments operating in the culture sector. Establishments dedicated to cultural activities may comprise cultural and non-cultural occupations, as, for example, an accountant working at a theatre. Indeed, in the same establishment dedicated to a cultural activity (e.g. a publishing company), there can be different people engaged in jobs linked to cultural occupations, such as illustrators, writers and editors, and other people with jobs associated to non-cultural occupations like managers, accountants, clerks and sales people. There can also be cultural occupations/workers in establishments which are not in the cultural sector (sometimes called embedded occupations), such as a designer working in a car manufacturing plant. This large concept of cultural employment is set out in the table below.

	CULTURAL ENTERPRISES	NON-CULTURAL ENTERPRISES
Cultural occupations	A	B
Non-cultural occupation	C	X

Traditionally, the total of cultural employment has been identified as A+B+C, however data on sectors and data on occupations tend to come from two different sources (business surveys, and household surveys respectively) and it may be difficult to calculate a total figure. Cultural employment includes people that perform tasks and duties "that are carried out: to generate, develop, preserve or reflect cultural or symbolic and spiritual meaning; to create, produce and disseminate cultural goods and services, which generally contain intellectual property rights; and for the purpose of artistic expression"<sup>37</sup>.

**Empowerment:** "processes by which women and men take control and ownership of their lives through an expansion of their choices"<sup>38</sup>.

Note: standard statistical measures define women and men as those aged 15 and over, and girls and boys as those under the age of 15. If your country uses a different age range, please note it in the Dimension Data Table and the Technical Report.

■ **Equipment and supporting cultural domains:** supporting industries as well as ancillary services that facilitate or enable the creation, production and distribution of products that make part of central cultural domains (e.g. printing, television apparatus or iPods) as defined by the UNESCO Framework for Cultural Statistics (2009).

■ **Establishments:** the statistical units to measure production. Establishments are active in just one location and concentrate on a sole or main activity that generates at least half of the total value added. An enterprise can be made up of one or more establishments. The establishments that make up the enterprise may in turn develop differing main activities.

The Economy Dimension focuses on establishments engaged in cultural activities related to central cultural domains (covering establishments such as publishing and broadcasting enterprises, theatre and dance companies, museums, libraries), and equipment and supporting cultural domains (covering establishments such as telecommunications enterprises).

■ **Exhibition venues dedicated to the performing arts:** for the purposes of this indicator, exhibition venues dedicated to the performing arts mean physical cultural facilities (such as venues, buildings or physical sites) intended specifically for cultural use, set up and fitted out for this purpose, and devoted mainly to the dissemination, distribution and public performance of theatre, poetry, live music, dance, circus, puppetry, song and variety shows subsumed under Performance and Celebration category<sup>39</sup>. These facilities must have a minimum of 100 seats for spectators. The definition includes indoor venues (such as theatres and auditoria), permanent outdoor sites equipped, set up and fitted out for the performing arts (such as open-air amphitheatres) and arts centres, cultural centres and other multi-domain and multi-purpose cultural venues dedicated to the dissemination of various types of cultural activities as part of their programming (such as performances, exhibitions and screenings), provided that they comply with the characteristics and conditions described<sup>40</sup>. Cinemas are not included in this definition, however.

If a same space incorporates various venues for the performing arts, as recognised by

the present working definition, for the construction of the indicator, only one infrastructure should be counted for the category of exhibition venues dedicated to the performing arts.

This working definition is supply-based and focuses on venues and sites used for the exhibition and dissemination of the performing arts, and not on cultural products, such as concerts or plays, or cultural establishments, such as dance or theatre companies, even when they are wholly or partly financed from public funds. Likewise, it does not include training, research or documentation centres, institutes or firms operating in the performing arts sector if their main activities and functions do not include the dissemination and exhibition of performing arts events in a dedicated venue that comply with the characteristics and requirements indicated.

■ **Gender-based accounting,** gender-based budgeting, or gender-responsive budgeting: a way of judging whether financial expenditure or budgeting is used to support or improve gender equality, by identifying the extent to which finance supports activities favoured by men or women and addressing problems of inequality. It has been implemented in a number of developed and developing countries<sup>41</sup>.

■ **Gender equality:** is defined as “the equal rights, responsibilities and opportunities of women and men and girls and boys”. Equality does not mean that women and men will become the same but that women’s and men’s rights, responsibilities and opportunities will not depend on whether they are born male or female. Gender equality implies that the interests, needs and priorities of both women and men are taken into consideration, recognizing the diversity of different groups of women and men<sup>42</sup>.

■ **Gender equity:** is defined as “fairness of treatment for women and men, according to their respective needs. This may include equal treatment or treatment that is different but which is considered equivalent in terms of rights, benefits, obligations and opportunities. In the development context, a gender equity goal often requires built-in measures to compensate for the historical and social disadvantages of women”<sup>43</sup>.

### Government-dependent private

**institution:** a distinction is made between government-dependent and independent private institutions on the basis of the degree of a private institution's dependence on funding from government sources. A government-dependent private institution is one that receives more than 50% of its core funding from government agencies. An independent private institution is one that receives less than 50% of its core funding from government agencies<sup>44</sup>.

Note: in many countries, private institutions and associations provide most or all technical and vocational training courses. For the purpose of the indicator, only private institutions and/or associations that may be characterised as "government-dependent private institutions" in accordance with the proposed working definition are taken into account.

**Heritage documentation centre:** refers to those public or private institutions that collect, process, code, store and disseminate recorded knowledge, information and findings related to heritage, utilizing various techniques for giving documentary information maximum accessibility and usability. Such centres could cover all forms of heritage or be specialized in particular types of heritage: natural, cultural, tangible, intangible, or movable heritage.

**Heritage management plan:** refers to a document that sets out the significant heritage aspects of a place or site, and details the appropriate policies to manage it, so that its values are retained for future use and appreciation. While management arrangements should be tailored to the place, generally, a management plan will: a) identify the property's heritage values; b) identify the constraints and opportunities that its heritage values place on future use; c) identify what the owner is required or wishes to do regarding its use; and d) balance this information and make policies and strategies to achieve compatible outcomes. Ideally, all listed heritage listed places must have a management plan that details how the heritage values of the place will be conserved. In some cases, there may have to be more than one plan to address a place's full range of values.

### Intangible cultural heritage:

refers to those practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. These are manifested in the following domains:

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- performing arts;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship<sup>45</sup>.

### International languages taught in school:

this refers to instructional time allocated to non-official international or exogenous languages. For example, schools in many African countries teach in English or French depending on the cultural/colonial history of the country. In some countries this 'foreign' language is an 'official' language of the country. In some countries, French or English is taught as a second language because of the dominance of these languages in major commercial and social transactions.

### Internet users out of the

**total population:** the International Telecommunication Union (ITU)<sup>46</sup> defines Internet users as those who have accessed the Internet from a computer or any other device, including mobile phones, in the last 12 months.

**Language of instruction:** this is the language that teachers use to teach in the classroom. It may be an 'official' language, the language of the majority population, or a minority language where the class is drawn from a particular local community.

**Library:** an organisation or part of an organisation, the main aims of which are to build and maintain a collection and to facilitate the use of such information resources and facilities as are required to meet the informational, research, educational, cultural, or recreational needs of its users.<sup>47</sup>

■ **Local or regional languages taught in school:** this refers to time devoted to non-official indigenous languages, namely, those spoken by a significant cultural minority in the country.

■ **Minorities:** Article 1 of the 1992 United Nations Declaration on the Rights of People belonging to National or Ethnic, Religious and Linguistic Minorities refers to minorities on the basis of their national or ethnic, cultural, religious and linguistic identity and provides that States shall protect their existence. There is, however, no internationally agreed definition of which groups constitute minorities. See also Disadvantaged Groups.

To construct this indicator, the following working definition of “minorities” has been adopted: “The term ‘minorities’ [...] designates marginalized or vulnerable groups who live in the shadow of majority populations with a different and dominant cultural ideology. These groups share systems of values and sources of self-esteem that often are derived from sources quite different from those of the majority culture. The term “minorities” embraces four different categories of groups:

- Autochthonous or indigenous peoples, whose line of descent can be traced to the aboriginal inhabitants of the country having a particular relationship with their territories and an accentuated feeling of ownership of what they consider to be their land;
- Territorial minorities, groups with a long cultural tradition who have lived in national contexts where minorities are numerous [...];
- Non-territorial minorities or nomads, groups with no particular attachment to a territory;
- Immigrants who will tend to negotiate collectively their cultural and religious presence in a particular society<sup>48</sup>.

■ **Measures:** respondents should provide evidence of activities, or spending which demonstrates concrete action on the point in question.

■ **Museum:** a non-profit, permanent institution in the service of society and open to the public, which acquires, conserves, researches, communicates and exhibits sets and collections of historical, artistic, scientific and technical value or of any other cultural nature for the purposes of education, study and enjoyment<sup>49</sup>.

■ **National cultural heritage registry, list or inventory:** refers to official data banks or lists of historically or culturally significant man-made immovable properties, landmark buildings, industrial facilities, memorial homes of notable people of the past, monuments, cemeteries and tombs, archaeological sites and cultural landscapes – man-made environments and natural habitats significantly altered by humans – present in the national territory, which have been recognised as having heritage value through an official selection process and separately identified and recorded.

■ **National or local intangible cultural heritage inventories:** refers to inventories that are the result of a process of identification and definition of elements of intangible cultural heritage present in a given territory involving communities, groups and relevant NGOs, and are acknowledged as necessary measures to ensure the safeguarding of the intangible cultural heritage. Such inventories describe one or more specific elements of intangible cultural heritage in their own context and distinguish them from others. States may take different approaches to inventorying the intangible heritage present in their territory: they may create a single, over-arching inventory or a set of smaller, more restricted ones.

■ **Natural building:** refers to building techniques which use natural products rather than man-made material. As well as traditional wood and mud construction it can, for example, include the use of hemp as a binding agent in order to reduce the need for mortar and cement. The term is closely allied with sustainable building.

■ **Official languages:** an official language is a language that has a legal status for the country concerned. It is typically used by public administrative bodies and is normally the main language of instruction in school.

■ **Official or National curriculum:** a Curriculum is a systematic and intended packaging of competencies (i.e. knowledge, skills and attitudes that are underpinned by values) that learners should acquire through organised learning experiences both in formal and non-formal settings<sup>50</sup>. It may include guidance on the number of hours expected to be devoted to different topics at each grade of education.

■ **Online cultural activities:** the definition of online cultural activities is based on Eurostat<sup>51</sup> and includes the following categories:

- reading online news, newspapers and magazines
- playing/downloading games
- watching internet streamed TV or video
- listening to music (e.g. web radio, music or streaming)
- consulting wikis
- creating websites or blogs

■ **Organized representatives of culture sector professionals:** is used to mean any association, union, non-profit organisation, network, non-governmental organisation, guild, foundation, corporation or organized representative structure independent of government and legally constituted or at least publicly recognised (by being affiliated to an international network, federation or association, for example) whose main function involves the defence and promotion of the interests of its members and the attainment of aims relating to its activities. It may be general in character (cultural associations) or sectoral (such as professional associations of arts managers, cultural educators, producers or museologists).

■ **Public educational institutions** are classified as either public or private according to whether a public agency or a private entity has the ultimate power to make decisions concerning the institution's affairs. An institution is classified as public if it is controlled and managed directly by a public education authority or agency, or controlled and managed either by a government agency directly or by a governing body (council, committee, etc.), most of whose members are either appointed by a public authority or elected by public franchise<sup>52</sup>.

■ **Public open space:** a defined area of land that is open and free of access to anyone wishing to enter or cross it. Normally this area will have no constructions on it, and will be occupied by vegetation. In the case of public parks, the vegetation is likely to be cultivated, and there may be limited buildings such as cafes, stages, and public conveniences. Public parks may have certain controls on access, for example as concerns animals or visitors after dark.

■ **Standard-setting framework for culture:** this refers to the whole body of culture-related constitutional, legal and regulatory provisions in force in a State, and the international, regional or bilateral treaties and instruments it has ratified.

■ **Sustainable building or construction:** refers to the use of building materials which are both 'natural' (see above) and which reduce the impact on the environment. For example, local sourcing of materials will reduce the environmental impact of transportation. Reduced use of power tools will reduce emissions and use of electricity. Sustainable construction may take in the whole of the building 'life cycle' seeking reduced impact from identifying sustainable products for building materials to reuse of demolition material.

■ **Sustainable Development:** the classic definition from the Brundtland Report of 1983 "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.»

■ **Target population:** is the intended group of people for a research study, policy initiative, or survey. Target populations are usually defined by geographic *terms* (people living in a certain area), or by socio-demographic characteristics (e.g. age and sex).

■ **Technical and Vocational Education and Training (TVET):** is understood as comprising education, training and skills development relating to a wide range of occupational fields, production, services and livelihoods. TVET, as part of lifelong learning, can take place at secondary, post-secondary and tertiary levels and includes work-based learning and continuing training and professional development which may lead to qualifications<sup>53</sup>.

■ **Tertiary education:** tertiary education builds on secondary education, providing learning activities in specialised fields of education. It aims at learning at a high level of complexity and specialisation. Tertiary education includes what is commonly understood as academic education but also includes advanced vocational or professional education<sup>54</sup>.

■ **Total annual instructional hours devoted to languages:** this indicates the total time dedicated annually to teaching languages, whether international, local, regional, official or national. To calculate this value for each grade, three factors must be taken into account: (a) the length of the established school year; (b) the number of teaching periods allocated to each language in each grade, and (c) the average length of the aforementioned periods (of classes or hours), expressed in minutes.

■ **Traditional cultural spaces:** defined areas used as traditional village meeting/socialising spaces e.g. 'kiva' – a semi underground walled area with built hearths and furnishings (Hopi), 'maneva' roofed open-sided platform used for socialising sleeping eating and village meetings (Kiribati), 'marae' open enclosed area associated with ancestors used for meetings prayers, etc. (New Zealand).

■ **Traditional markets:** there are many possible definitions. The one adopted here is 'a market which is built and managed by government, private, cooperative or local people's self-support with business places such as stores, kiosks, stalls and tents, or some other similar names, which is owned/managed by small-medium traders, with small scale business and small capital, of which its buying and selling process is done through bargaining' (UN Habitat).

■ **Underwater cultural and natural heritage:** refers to "all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years such as: a) sites, structures, buildings, artefacts and human remains, together with their archaeological and natural context; b) vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context; and c) objects of prehistoric character."<sup>55</sup>

Underwater cultural items considered should have been registered in national and/or international underwater cultural and natural heritage lists and/or maritime registers of shipwrecks and natural features. Underwater heritage is generally assumed to be included with similar land-based sites.

Intangible cultural heritage items considered should have been inscribed on intangible heritage inventories held at the local, national or international levels.

■ **Vernacular architecture:** refers to buildings which are built by local people using local materials and following local traditions of architecture. Though commonly applied to housing, it can refer to any building built in traditional materials and/or style in this way. It is sometimes considered to be 'architecture without architects' as buildings are commonly built by local communities following traditional practice without any explicit pre-conceived plans or designs.

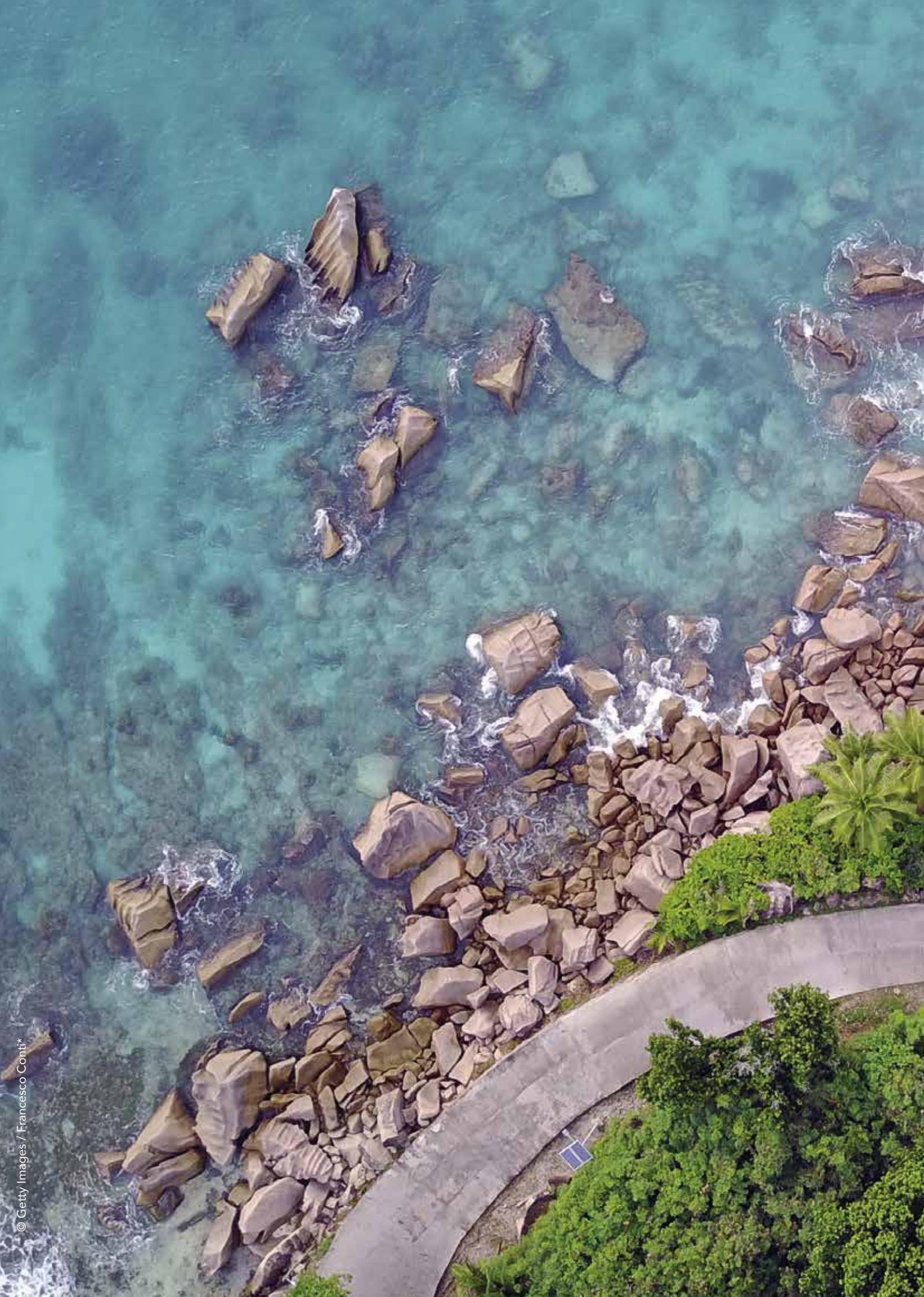
■ **Violence against women:** "any act of gender-based violence that results in, or is likely to result in, physical, sexual or mental harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life"<sup>56</sup> OECD has selected as 'proxies' sexual harassment, domestic violence and rape to reflect levels of violence against women at the national level.

■ **Yearly instructional hours dedicated to arts education:** means the total time dedicated to arts education per year, for the first two years of secondary school. To calculate this quantity for each grade and country, three components are taken into account: (a) the duration of the working school year; (b) the number of teaching periods allocated to each arts subject in each grade level; and (c) the average duration of these aforementioned periods (lessons or hours), expressed in minutes.

## END NOTES

- 1 Resolutions ref. A/RES/65/166 (20/12/2010), A/RES/66/208 (22/12/2011), A/RES/68/223 (20/12/2013), A/RES/69/230 (19/12/2014), A/RES/70/214 (22/12/2015), A/RES/72/229 (20/12/2017).
- 2 Supporting evidence required for validation consists of a relevant publication, law or committee minutes. Proposed activities, and draft documents are not acceptable, as activities must have been implemented.
- 3 As discussed at the international level by Office for National Statistics (UK) *The 2021 Census Assessment of initial user requirements on content for England and Wales; Gender identity topic report*, May 2016.
- 4 Impact assessments may vary in nature. They may concern the impact of the proposed development on the 'heritage' aspect of the site. They may concern impacts on broader cultural activities in the district, including on the livelihoods of those living and working in the area, e.g. jobs lost or created. They may cover environmental impacts. The nature of the impact studies should be determinable from the evidence presented.
- 5 The UN Sendai Framework for Disaster Risk Reduction 2015-2030 p. 15 identifies the need for such evidence 'To develop, periodically update and disseminate, as appropriate, location-based disaster risk information, including risk maps... in an appropriate format by using, as applicable, geospatial information technology'.
- 6 Sendai Framework p.15, 24 (i)
- 7 See e.g. Borgatti 'Network analysis in the social sciences', *Science* 323 (2009) pp. 892-5.
- 8 Cinema is defined as an 'indoor cinema' in line with the definition used by UIS.
- 9 Household surveys would not capture the degree to which people from outside the city used the space e.g. either for performance (such as those captured here under 'identity building') or for markets of cultural products. Administrative data would only capture 'official' uses and miss the majority of informal cultural activity. For example, in the case of Hong Kong, neither household surveys nor admin data would be likely to capture the large gatherings of SEAsian home helps which take place in public open spaces on weekends.
- 10 UNSD *The Sustainable Development Goals Report 2018*, New York (2018), p. 25.
- 11 This has proved to be a significant problem for example in CDIS for Azerbaijan, where it has been argued 60% of GDP is in the informal sector, and the CDIS report suggests this includes many cultural transactions CDIS Azerbaijan (final draft 2018), ACCA "Emerging From Shadows" (2017 pp. 11 and 13), [http://www.accaglobal.com/content/dam/ACCA\\_Global/Technical/Future/pi-shadow-economy.pdf](http://www.accaglobal.com/content/dam/ACCA_Global/Technical/Future/pi-shadow-economy.pdf)
- 12 [https://en.unesco.org/creativity/sites/creativity/files/cdis\\_methodology\\_manual.pdf](https://en.unesco.org/creativity/sites/creativity/files/cdis_methodology_manual.pdf)
- 13 For any of these issues see R.Towse *An Advanced Introduction to Cultural Economics* (2014) section 6.2.4 on the 'minefield' of defining cultural employment.
- 14 The LFS often collects information on second jobs. This can be an important element of cultural employment as, for example, artists may work at non-cultural jobs with high wages in order to support their art work. Unfortunately, statistics offices rarely store or analyse data on second jobs.
- 15 [http://www.ilo.org/global/statistics-and-databases/WCMS\\_157467/lang-en/index.htm](http://www.ilo.org/global/statistics-and-databases/WCMS_157467/lang-en/index.htm). The reliability of the data at national level depends on the confidence of respondents that their responses will not be used to assess their legal or tax responsibilities.
- 16 For any of these issues, see R. Towse '*An Advanced Introduction to Cultural Economics*' (2014) section 6.2.4 on the 'minefield' of defining cultural employment.
- 17 [https://unstats.un.org/unsd/class/revisions/coicop\\_revision.asp](https://unstats.un.org/unsd/class/revisions/coicop_revision.asp)
- 18 un.comtrade.org database
- 19 The latest report is UIS, *The Globalisation of Cultural Trade: a shift in consumption - international flows of cultural goods and services 2004-13* (2016). The issues concerned with reporting this indicator are also discussed by L. Deloumeaux 'Persisting imbalances in the flow of cultural goods and services', *Reshaping Cultural Policies; advancing creativity for development* UNESCO (2018) pp. 125-161.
- 20 See, for example, J. Stotsky 'Gender Budgeting: Fiscal context and current outcomes', IMF Working Paper 46 (2016).
- 21 *UIS ISCED Fields of Education and Training 2013 (ISCED-F 2013)* (2014) includes, for example, 021 Arts (5 subfields), 022 Humanities (3 subfields), 023 Languages (2 subfields), 032 Journalism and Information (2 subfields), 061 ICTs (3 subfields), 0723 Manufacture of textiles, 0731 Architecture and planning.
- 22 For recent reviews of TVET, see Marope, Chakroun & Holmes, *Unleashing the Potential: Transforming Technical and Vocational Education and Training*, UNESCO (2015) and Bateman and Coles, *Towards Quality Assurance of Technical and Vocational Education and Training* UNESCO Bangkok (2017).
- 23 See the classic study R. Peterson 'Understanding audience segmentation from elite and mass to omnivore and univore' *Poetics* 21 (1992), pp. 243-58 and much later research building on this theme. A recent summary is included in R.Towse '*Advanced Introduction to Cultural Economics*' (2014) section 1.3.2.
- 24 UNESCO Institute for Statistics *Measuring Cultural Participation*, FCS Handbook 2 (2012) discusses surveys from every region of the world.
- 25 Eurostat *Cultural Statistics* (2016) p. 141.

- 26 UNESCO Bangkok Information Policies in Asia: Development of Indicators (2011) p. 85.
- 27 See Glossary
- 28 See: [http://www.iso.org/iso/country\\_codes](http://www.iso.org/iso/country_codes).
- 29 This working definition is based on Informe sobre la encuesta de implementación del plan de trabajo para la educación artística [Report on the investigation into the implementation of the working plan for artistic education] (UNESCO, 2010), p. 14
- 30 UNESCO, Framework for Cultural Statistics (2009), p. 23
- 31 UNESCO, Framework for Cultural Statistics (2009), p. 22
- 32 A. Morrone, Guidelines for measuring cultural participation (UNESCO Institute of Statistics, 2006)
- 33 Due to the difficulty to integrate the measurement of amateur practices and membership in cultural associations in the framework of the synthetic indicators proposed by the CDIS, these two categories would not be taken into account in the CDIS indicator on participation in identity-building cultural activities.
- 34 The System of National Accounts (SNA) includes all the activities performed for the production of goods and services and excludes all domestic or personal household activities (e.g. cleaning, house repairs and meal serving) that are not remunerated.
- 35 These play a very important cultural role in the performing arts, heritage or services such as libraries and museums.
- 36 UIS, International Standard Classification of Education 2011 (2012), p. 79
- 37 UNESCO, Framework for Cultural Statistics (2009), p. 40
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# CULTURE|2030 INDICATORS

## THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

The Culture|2030 Indicators is a framework of thematic indicators whose purpose is to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the Goals and Targets of the 2030 Agenda for Sustainable Development (SDGs). The framework of indicators assesses both the role of culture as a sector of activity, as well as the transversal contribution of culture across different SDGs and policy areas. As a set of thematic indicators implemented on a voluntary basis, it is intended to support and complement the global indicators agreed upon within the 2030 Agenda and foster linkages between different Goals and Targets. The Culture|2030 Indicators provide a conceptual framework and methodological instruments for countries and cities to assess the contribution of culture to the SDGs as part of the existing implementation mechanisms of the 2030 Agenda at the national or local level. The methodology of the Culture|2030 Indicators relies as much as possible on existing data sources, using both qualitative and quantitative data to assess the contribution of culture. Evidence gathered will inform policies and decisions as well as operational actions. The initiative is an innovative effort to establish a methodology for demonstrating and making visible culture's impact on the UN Sustainable Development Goals in a way that helps decision-makers. By strengthening the transversal visibility of culture in the 2030 Agenda, the Culture|2030 Indicators will help build a coherent and strong narrative on culture's role in sustainable development that is evidence-based.

### Culture Sector

UNESCO

7, place de Fontenoy, 75352 Paris 07 SP, France

<https://whc.unesco.org/en/culture2030indicators>

[Culture2030Indicators@unesco.org](mailto:Culture2030Indicators@unesco.org)

