## Day 2: Culture|2030 Indicators Methodology; Dimension 1, Dimension 2

**Friday 5 June 2020**

**14:00 – 16:00 +1UTC**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 Minutes</td>
<td><strong>Presentation by Simon Ellis</strong> on Dimension 1 Environment &amp; Resilience;</td>
</tr>
<tr>
<td></td>
<td>1. Expenditure on heritage</td>
</tr>
<tr>
<td></td>
<td>2. Sustainable management of heritage</td>
</tr>
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<td></td>
<td>3. Climate adaptation &amp; resilience</td>
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<td></td>
<td>4. Cultural facilities</td>
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<td>5. Open space for culture</td>
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<tr>
<td>5 Minutes</td>
<td><strong>Presentation by UIS</strong> on indicators from Dimension 1 that utilize UIS data:</td>
</tr>
<tr>
<td></td>
<td>‘1. Expenditure’ and ‘4. Cultural facilities’</td>
</tr>
<tr>
<td>15 Minutes</td>
<td><strong>Q&amp;A session</strong></td>
</tr>
<tr>
<td>40 Minutes</td>
<td><strong>Presentation by Naima Bourgaut</strong> on Dimension 2 Prosperity &amp; Livelihoods;</td>
</tr>
<tr>
<td></td>
<td>6. Culture in GDP</td>
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<tr>
<td></td>
<td>7. Cultural employment</td>
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<tr>
<td></td>
<td>8. Cultural businesses</td>
</tr>
<tr>
<td></td>
<td>9. Household expenditure</td>
</tr>
<tr>
<td></td>
<td>10. Trade in cultural goods &amp; services</td>
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<td></td>
<td>11. Public finance for culture</td>
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<td>12. Governance of culture</td>
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<tr>
<td>5 Minutes</td>
<td><strong>Presentation by UIS</strong> on indicators from Dimension 2 that utilize UIS data:</td>
</tr>
<tr>
<td></td>
<td>‘7. Cultural employment’ and ‘10. Trade in cultural goods &amp; services’</td>
</tr>
<tr>
<td>10 Minutes</td>
<td><strong>Q&amp;A session</strong></td>
</tr>
<tr>
<td>5 Minutes</td>
<td><strong>Assignment of Workgroup Exercise 1:</strong></td>
</tr>
<tr>
<td></td>
<td><em>Groups must utilise data collected under the preparatory exercise for the construction of the five indicators of dimension 1.</em></td>
</tr>
<tr>
<td></td>
<td><strong>Assignment of Workgroup Exercise 2:</strong></td>
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<tr>
<td></td>
<td><em>Groups must utilise data collected under the preparatory exercise for the construction of the seven indicators of dimension 2.</em></td>
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</tbody>
</table>
UIS Indicators in the Culture|2030 Indicators

Lydia Deloumeaux, UIS, Statistician

Culture statistics

Online international Expert Workshop on the Culture|2030 Indicators, June 2020
Four UIS indicators on the Culture|2030 Indicators

- **Part 1**
  - Indicator 1: Expenditure on heritage: SDG 11.4.1
  - Indicator 4: Cultural facilities: component on number of cinemas

- **Part 2**
  - Indicator 7: Cultural employment
  - Indicator 10: Trade in cultural goods & services
Part 1
Indicator 1: Expenditure on heritage
SDG 11.4.1
SDG Indicator 11.4.1

Total expenditure per capita spent on the preservation, protection and conservation of all cultural and natural heritage, by source of funding (public, private), type of heritage (cultural, natural) and level of government (national, regional and local/municipal)

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.
Status of the SDG Indicator 11.4.1

- **UIS custodian agency**
  - Metadata of the indicator 11.4.1

- **Coordination process**
  - Inter-Agency and Expert Group on Sustainable Development Goal Indicators (IAEG-SDGs)
  - SDG focal points within National Statistical Offices
  - Countries have already committed to produce this indicator as part of the SDG Global Agenda

- **UIS will launch of the first data collection cycle from Member States at the end of June 2020**
**SDG Indicator 11.4.1 Methodology**

\[
\text{HCExp per capita} = \frac{\sum \text{Exp}_{pu} + \text{Exp}_{pr}}{\text{Population}} \times \text{PPPf}
\]

HCExp per capita = Expenditure per inhabitant in heritage in constant PPP$

HC Exp = Expenditure on Preservation, Protection and Conservation of all cultural and/or natural heritage

\(\text{Exp}_{pu}\) = Sum of public expenditure by all levels of government on the preservation, protection and conservation of cultural and/or natural heritage

\(\text{Exp}_{pr}\) = Sum of all types of private expenditure on the preservation, protection and conservation of cultural and/or natural heritage

PPPf: Purchase Power Parity = PPP Constant $ conversion factor
Based on international standards

- Classification of the Function of the Government (COFOG)
- International Standard Industrial Classification of all Economic Activities Revision 4 (ISIC Rev. 4)
- What is Official Development Aid?, OECD, April 2019
<table>
<thead>
<tr>
<th>Data Sources</th>
<th>Potential Data producers</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Accounts</td>
<td>National Statistical Office</td>
</tr>
<tr>
<td>Cultural satellite accounts</td>
<td>Ministry of culture</td>
</tr>
<tr>
<td>Household Surveys</td>
<td>Ministry of environment</td>
</tr>
<tr>
<td>Administrative Data</td>
<td>Ministry of finance</td>
</tr>
<tr>
<td>Dedicated Heritage Statistics Surveys</td>
<td>Private companies for sponsorship</td>
</tr>
<tr>
<td>ODA</td>
<td>NGO</td>
</tr>
<tr>
<td></td>
<td>Foundations etc.</td>
</tr>
</tbody>
</table>
Issues to consider

- Transfer between level of governments: need to avoid double counting
- Lack of private data on heritage expenditure
- Difficult to estimate gaps on private data
- Need a clear definition distinguishing Rural from urban settings
- Alternative data: budget data
## Indicator 1 Results from the pilot survey 2017

<table>
<thead>
<tr>
<th>Main indicator</th>
<th>Indicator labels</th>
<th>Indicators SDG 11.4.1 in US$ PPP</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Canada</td>
</tr>
<tr>
<td>By type of heritage</td>
<td>Public heritage expenditure per capita</td>
<td>Q</td>
</tr>
<tr>
<td></td>
<td>Private heritage expenditure per capita</td>
<td>Q</td>
</tr>
<tr>
<td></td>
<td><strong>SDG Indicator 11.4.1: public + private per capita</strong></td>
<td>Q</td>
</tr>
</tbody>
</table>

| By type of heritage | Public heritage expenditure per capita | Q | 7 | 3 | 51 | 0.0009 | 0.006 | 0.0003 |
| | Private heritage expenditure per capita | Q | M | M | M | 0.0015 | 0.001 | M |
| | **SDG Indicator 11.4.1: public + private per capita** | Q | 7* | 3* | 51* | 0.002 | 0.01 | 0.0003* |

---

* = partial;  
M = missing  
Q = confidential
Indicator 4: Cultural facilities
Number of cinemas
Indicator 4 on cultural facilities: one component cinema facilities

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.

**Number of cinema facilities:** sum of all indoor cinema sites at country level
Data Providers: National statistical offices, Agency of cinematography, Ministry of culture and/or Communication/ media

Definition: **Indoor cinema site:** A permanent/fixed commercial business installation primarily engaged in the commercial projection of cinematographic audiovisual works in 35 mm and digital format using a minimum of 1.3K resolution.
Issues to consider

- Other types of cinema that are excluded from the definition
  - **Other cinema facilities**: Other commercial installations using video projection equipment or 16 mm projection equipment or below. It also covers art cinemas, mobile unit cinemas and outdoor cinemas (such as drive-ins)

- More countries have data on number of screens rather than number of cinema sites

- UIS does not have data on floor space areas
## Indicator 4 Data table: Cinema facilities

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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>Total number of indoor cinemas</td>
<td>Total number of seats</td>
<td>Total number of indoor cinemas</td>
<td>Total number of seats</td>
<td>Total number of indoor cinemas</td>
<td>Total number of seats</td>
<td>Total number of indoor cinemas</td>
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<tr>
<td>Algeria</td>
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<td>..</td>
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<tr>
<td>Angola</td>
<td>..</td>
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<td>..</td>
<td>..</td>
<td>..</td>
<td>..</td>
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<td>Azerbaijan</td>
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<td>3,376</td>
<td>9</td>
<td>3,666</td>
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<td>5,312</td>
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<tr>
<td>Bosnia and Herzegovina</td>
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<td>37</td>
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<td>..</td>
<td>10</td>
</tr>
<tr>
<td>Burkina Faso</td>
<td>..</td>
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<td>32</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>9</td>
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<tr>
<td>Cambodia</td>
<td>7</td>
<td>3,850</td>
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<td>65,462</td>
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<td>18,769</td>
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<td>66</td>
<td>33,651</td>
<td>65</td>
<td>33,652</td>
<td>59</td>
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<td>Czechia</td>
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<td>Denmark</td>
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<td>163</td>
<td>59,000</td>
<td>161</td>
<td>59,000</td>
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<td>Dominican Republic</td>
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<td>..</td>
<td>..</td>
<td>32</td>
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<td>Eritrea</td>
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<td>..</td>
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<td>Gabon</td>
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<td>2,733</td>
<td>3</td>
<td>1,550</td>
<td>3</td>
<td>1,550</td>
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</tbody>
</table>

Source: UIS, [Feature film statistics](https://www.unesco.org/)
Part 2
Indicator 7: Cultural employment
Indicator 7: Cultural employment

Number of people employed in the cultural and creative sectors and holding a cultural occupation as a percentage of overall employment for the latest year.

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.

\[ CEP_0 = \frac{\sum_{i=1}^{n} CE_{\text{isco codes}}}{EP} \]

$CEP_0$ is the percentage of people engaged in cultural occupations;

$CE_{\text{isco codes}}$ 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.
Cultural employment: What do we measure? Activities in cultural occupations

Non cultural sector

Non-cultural occupations

Mechanic in automobile industry

Cultural sector

Cultural occupations

Designer in automobile industry

Musicians, singers and composers

Non-cultural occupations

Accountant in a museum
### FSC 2009 cultural employment approach

<table>
<thead>
<tr>
<th>Cultural occupations</th>
<th>Cultural Industries</th>
<th>Non-Cultural Industries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural occupations</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Non-cultural occupations</td>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>

**Cultural occupations**

- Ex: visual and performing artists, musicians, film directors, editors, librarians, architects, craftsmen, arts teachers and designers

**Employment in cultural industries includes**

- Ex: those working in companies, enterprises and establishments dedicated to cultural activities such as publishing houses, theater companies, television and broadcasting enterprises, crafts workshops, art schools, bookstores, museums and libraries
### National Data Sources

- Labour Force survey
- Census
- Special surveys dedicated to cultural employment,
- Administrative sources,
- Business Registers,
- Income taxes,
- Household Income and Expenditure Surveys,
- Industrial, service, commercial and agriculture surveys and censuses, Living standard measurement surveys,
- Private sources
International standards and classifications

- Use the 2009 Framework for cultural statistics definitions
- International (or nationally compatible) classifications at 4-digit or 3-digit minimum
- International Standard Classification of Occupations 08: ISCO-08 (4 digit ideal, 3 digit)
- International Standard Industrial Classification of All Economic Activities: ISIC Rev.4
- National classification more detailed
  - Ex: India adaptation of ISCO at 6-digit, many codes related to handicraft
## India National Classification of Occupations-2004-Link with ISCO

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>7332</td>
<td>Handicraft Workers in Textiles, Leather and Related Materials</td>
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<tr>
<td>7332.10</td>
<td>Candle Maker</td>
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<tr>
<td>7332.20</td>
<td>Candle Moulder</td>
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<tr>
<td>7332.30</td>
<td>Carpet Weaver (Carpet &amp; Rug)</td>
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<tr>
<td>7332.40</td>
<td>Knitting - Machine Operator, Automatic</td>
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<td>7332.50</td>
<td>Hand Printer, Textile</td>
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<tr>
<td>7332.60</td>
<td>Hand Dyer</td>
</tr>
<tr>
<td>7332.70</td>
<td>Penciller (Woollen Textile)</td>
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<td>7332.80</td>
<td>Repairer, Fabrics</td>
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<td>7332.90</td>
<td>Handicraft Workers in Textiles, Leather and Related Materials, Other</td>
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<td>2454</td>
<td>Choreographers and Dancers</td>
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<td>Dancer</td>
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<td>2454.90</td>
<td>Choreographers and Dancers, Other</td>
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</tbody>
</table>
### Activities to exclude

#### Cultural consumption, culture practices

**Ex:**
- Playing a musical instrument, visiting a museum
- Activities of communities like ritual dance
- Services provided between households or non-paid services offered to the community by non professional artists

#### Other data collection instruments

**Ex:**
- Cultural participation survey
- Time Use Survey
- Visitor Survey

**Other classification**
- ICATUS
Issues to consider

- Labour Force Survey: most reliable source when level of disaggregation is available, but may be irregular
  - Can provide information by sex disaggregated level and socio demographic status (age, level of education)
- Census can be an alternative source however may not include data by industry nor data by status on employment
- Estimations are challenging because based on sample and work at micro level and issues of confidentiality: Need weighted estimations
- Difficult to estimate the non cultural component of a code: Number of cultural teachers at tertiary level or secondary levels
- National classification may offer additional breakdown to identify the cultural component of some codes.
Indicator 7: Percentage of persons in cultural employment by GDP per capita, 2015 or latest year available

Source: UIS 47, 2017  Factsheet Precarious situation for women working in the field of culture
UIS resources on cultural employment

- UIS Cultural employment Web page
- UIS Survey on cultural employment
  - Main questionnaire
  - Metadata questionnaire
  - Instruction manual
  - Summary Report of the 2013 UIS Cultural Employment Metadata Survey
Indicator 10: Trade in cultural goods & services
Indicator 10: Trade in cultural goods and Services

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

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.

\[
TCCS = \frac{\sum_{i=1}^{N} ECG + \sum_{i=1}^{N} ECS}{TGS}
\]

ECG = Exports of the sum of all cultural goods
ECG = Exports of the sum of all cultural services
TGS = Total exports of goods and services
Data Sources: Customs statistics based on the Harmonised classification for cultural goods

Services statistics: BOP Statistics, Business Surveys; Household Surveys; Administrative data; Public services data; and Information collected via partner countries and international organizations (WTO)

Scope: all cultural goods and services that circulated within a national territory for a given year
Goods classified by their observable physical characteristics and not according to the status of national content, cultural value or other similar criteria

Customs data do not capture the symbolic value of cultural goods

Trade in goods that physically enter or leave the country

The actual market value of cultural goods is often considered far more important than the declared value at customs
<table>
<thead>
<tr>
<th>BPM6</th>
<th>EBOPS</th>
<th>Labels</th>
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<tbody>
<tr>
<td>Core cultural services</td>
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<td>1.A.b.9.3.</td>
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<td>News agency services²</td>
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<td>1.A.b.9.3.</td>
<td>9.3.2</td>
<td>Other information services³</td>
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<td>1.A.b.10.2.</td>
<td>10.2.2</td>
<td>Advertising, market research and public opinion polling</td>
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<td>1.A.b.10.3.</td>
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<td>1.A.b.11.1.</td>
<td>11.1.2</td>
<td>Artistic related services⁴</td>
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<td>1.A.b.11.2.</td>
<td>11.2.3</td>
<td>Heritage and recreational services⁵</td>
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<td>1.A.b.9.2</td>
<td>9.2.2</td>
<td>Other computer services</td>
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<tr>
<td>Related cultural services</td>
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<td>Tourism</td>
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<td>1.A.b.4.2.3</td>
<td>4.2.3.</td>
<td>Travel – Other personal⁶</td>
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</tbody>
</table>
Issues to consider

- Need to reconcile two different data sources
  - Imports are declared CIF in customs statistics while FOB in BOP statistics
- Classification at national level is often more detailed than HS, more precise to define culture
- Current status of international transactions of services are not detailed enough to measure culture. Need some advocacy at national level to improve the situation
  - Issues of ecommerce and online activities
## Indicator 10: Exports of cultural goods in total exports of goods

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<td>Mongolia</td>
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<td>0.046</td>
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<td>Ghana</td>
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</tr>
<tr>
<td>Mauritius</td>
<td>3.646</td>
<td>2.972</td>
<td>2.51</td>
<td>2.038</td>
<td>2.936</td>
<td>3.222</td>
<td>1.596</td>
</tr>
<tr>
<td>Pakistan</td>
<td>1.868</td>
<td>6.622</td>
<td>1.74</td>
<td>0.495</td>
<td>0.097</td>
<td>0.127</td>
<td>0.591</td>
</tr>
<tr>
<td>Eswatini</td>
<td>..</td>
<td>..</td>
<td>1.706</td>
<td>1.088</td>
<td>0.91</td>
<td>0.896</td>
<td>0.654</td>
</tr>
<tr>
<td>Jamaica</td>
<td>0.463</td>
<td>0.492</td>
<td>0.519</td>
<td>0.372</td>
<td>0.295</td>
<td>0.83</td>
<td>0.702</td>
</tr>
<tr>
<td>Fiji</td>
<td>1.067</td>
<td>0.651</td>
<td>0.644</td>
<td>0.495</td>
<td>0.405</td>
<td>0.357</td>
<td>0.757</td>
</tr>
<tr>
<td>Nepal</td>
<td>1.567</td>
<td>1.1</td>
<td>1.38</td>
<td>1.534</td>
<td>1.664</td>
<td>2.022</td>
<td>2.052</td>
</tr>
<tr>
<td>Turkey</td>
<td>1.942</td>
<td>2.226</td>
<td>2.764</td>
<td>3.266</td>
<td>3.194</td>
<td>3.196</td>
<td>3.129</td>
</tr>
<tr>
<td>Antigua and Barbuda</td>
<td>..</td>
<td>..</td>
<td>1.72</td>
<td>3.299</td>
<td>0.91</td>
<td>1.111</td>
<td>3.152</td>
</tr>
</tbody>
</table>
Since 2010, China is the lead exporter of cultural goods. The top 10 exporters of cultural goods are shown in the diagram.
UIS Resources in culture statistics

- Trade in cultural goods and services

- 2009 UNESCO FCS Handbook Series on economic and social measurement of culture
Thank you!
Data to transform lives

Lydia Deloumeaux
Statistician, Associate Programme Specialist
Culture and communication unit
l.deloumeaux@unesco.org
Learn more http://uis.unesco.org/
@UNESCOstat
Thematic Indicators for Culture
Environment & Resilience

Day 2 - Presentation by Simon Elis
Learning Objectives

Module 3.1: Environment & Resilience

At the end of this training session, participants will:

» Learn how to construct indicators 1 – 5 of the framework and become familiar with the data tables of these indicators

» Impart with practical advise on constructing indicators with proxies in case of missing data
Module Outline

Module 3.1: Environment & Resilience

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

SDGs relevant to the first dimension:

SDGs with transversal contribution
1. Expenditure on heritage
1. Expenditure on heritage

Description

» Total expenditure (public and private) per capita spent on the preservation, protection and conservation of all cultural and natural heritage;

» Disaggregated 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)
  • Type of private funding (donations in kind, private non-profit sector, sponsorship).

» Methodology provided by UNESCO Institute of Statistics (UIS)

Purpose

» Illustrates how financial action by public authorities 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 is demonstrated at the local, national and international levels, alone or in partnership with civil society organisations (CSO) and the private sector.

» This indicator is a proxy to measure SDG target 11.4 “strengthen efforts to protect and safeguard the world’s cultural and natural heritage”
1. Expenditure on heritage

Data Sources

» UNESCO Institute of Statistics (UIS)

» National and local sources:
  • National Statistical Institutes
  • Administrative data
  • Specific national surveys
  • Information systems for culture (when available)

Method

» Calculated as:

\[
\text{PPC Expenditure} = \frac{\sum \text{Exp}_{pu} + \sum \text{Exp}_{pr}}{\text{Population}}
\]

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

Reporting Level

» National level and/or urban level
### 1. Expenditure on heritage

Exercise. Construct the indicator using data table:

<table>
<thead>
<tr>
<th>Reference year</th>
<th>Latest year available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Currency</td>
<td>LCU</td>
</tr>
<tr>
<td>Unit</td>
<td>Thousands</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type of heritage</th>
<th>Cultural</th>
<th>Natural</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>National</td>
<td>415,490</td>
<td>425,026</td>
<td>840,516</td>
</tr>
<tr>
<td>Regional</td>
<td>478,541</td>
<td>172,314</td>
<td>650,855</td>
</tr>
<tr>
<td>Local/municipal</td>
<td>6,729</td>
<td>18,714</td>
<td>25,443</td>
</tr>
<tr>
<td>Total public expenditure</td>
<td>900,760</td>
<td>616,054</td>
<td>1,516,814</td>
</tr>
<tr>
<td>Private expenditure</td>
<td>371,920</td>
<td>134,454</td>
<td>506,374</td>
</tr>
<tr>
<td>Total expenditure spent on heritage</td>
<td>1,272,680</td>
<td>750,508</td>
<td>2,023,188</td>
</tr>
<tr>
<td>Total population</td>
<td></td>
<td></td>
<td>34,147,564</td>
</tr>
<tr>
<td>Total expenditure per capita spent on heritage</td>
<td></td>
<td></td>
<td>59.2</td>
</tr>
</tbody>
</table>
1. Expenditure on heritage

» Challenges to constructing this indicator:

» It can be difficult to get the data on private expenditure

» Is it really important to separate cultural and natural? What should we do if it is not possible?

» Problem of financial transactions rechannelled for different uses

» Problem of double counting

» Expenditure not budget and not income (ie not tickets and souvenirs but spend on conservation, wages etc)

» Disaggregated at point of spend ie at site or city, plus national total

» Beware of transfers

» Specific ‘urban’ municipal responses may not be consistent with SDG reporting

» Source; ministry and national authorities, local taxes

» Indicator 11 – Total public expenditure on culture provides some context
2. Sustainable management of heritage
2. Sustainable management of heritage

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
  • Level of support mobilised to safeguard and revitalize heritage

Data Sources

» UNESCO data: Periodic reports of the 1970, 1972 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.

Reporting Level

» National level and/or urban level
A. National and urban

» All types of heritage as identified by UNESCO
  • built, intangible, natural, movable, underwater

» Not just World Heritage but national and local
  • Emphasis on recognised sites/elements whether ‘listed’ at national/international level or by a local authority

» Aim is to judge the overall level of protection, management, and promotion eg.
  • protection under conflict, illicit trafficking
  • Management plans, and training
  • Awareness campaigns (building identity)
  • Interests of particular people; women, disadvantaged, local communities
2. Sustainable management of heritage

Exercise. Construct the indicator using data table:

<table>
<thead>
<tr>
<th>1. REGISTRATIONS, INVENTORYING AND RESEARCH</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>International Level</strong></td>
</tr>
<tr>
<td>Creation or updating of tentative lists or inventories of cultural and natural heritage to the UNESCO World Heritage Centre in the last 5 years</td>
</tr>
<tr>
<td>Inscription of cultural, natural or mixed heritage sites on the UNESCO World Heritage List (number of inscriptions)</td>
</tr>
<tr>
<td>Inscription of an element on the UNESCO List of the Intangible Cultural Heritage in Need of Urgent Safeguarding (number of inscriptions)</td>
</tr>
</tbody>
</table>

Note column headings
2. Sustainable management of heritage

Exercise. Construct the indicator using data tables.

<table>
<thead>
<tr>
<th>National Level</th>
<th>Year</th>
<th>Value</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Existence of a national natural and cultural heritage registry or list</td>
<td>1972 Conv.</td>
<td>1121</td>
<td>State Register of Immovable Monuments</td>
</tr>
<tr>
<td>(number of items inventoried)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>→ Has this registry or list been updated in the last 5 years? (date of last</td>
<td>1972 Conv. -</td>
<td>Yes</td>
<td>Date of last update</td>
</tr>
<tr>
<td>update)</td>
<td>1970 Conv. /</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question 20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Existence of intangible heritage inventories at the national or sub-national</td>
<td>2003 Conv.</td>
<td>36</td>
<td>National Register of the Intangible Cultural Heritage</td>
</tr>
<tr>
<td>level (number of items inventoried)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>→ Have these inventories been updated in the last 5 years? (date of last</td>
<td>2003 Conv.</td>
<td></td>
<td>Date of last update</td>
</tr>
<tr>
<td>update)</td>
<td></td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Number of heritage items included in lists of protected cultural property</td>
<td>1970 Conv.</td>
<td>714</td>
<td>State Register of Immovable Monuments</td>
</tr>
<tr>
<td>(national and local)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>→ Has this inventory been updated in the last 5 years? (date of last update)</td>
<td>1970 Conv.</td>
<td></td>
<td>Date of last update</td>
</tr>
<tr>
<td>Existence of a list or database of cultural property stolen from a museum,</td>
<td>1970 Conv. /</td>
<td>Yes</td>
<td>1. Database of the Centre for Cultural Studies</td>
</tr>
<tr>
<td>religious institution or public monument established for transmission to the</td>
<td>1970 Conv. /</td>
<td></td>
<td>2. Institute for Heritage Protection</td>
</tr>
<tr>
<td>police and customs officials as well to museums, auction houses and art</td>
<td>Question 18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dealers worldwide</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>→ Has this registry or list been updated at least once in the last 5 years?</td>
<td>2003 Conv. /</td>
<td>Yes</td>
<td>Date of last update</td>
</tr>
<tr>
<td>(date of last update)</td>
<td>Indicators 9.1 and 11.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have scientific, technical and artistic research results been used to</td>
<td>2003 Conv. /</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>safeguard heritage in the last 5 years? (number of actions and examples)</td>
<td>Indicators 9.1 and 11.3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Do not necessarily need full UNESCO doc, as long as relevant activity, but UNESCO reports can be source.
## 2. Sustainable management of heritage

### 2. PROTECTION, SAFEGUARDING AND MANAGEMENT

#### Institutional and Policy Framework

<table>
<thead>
<tr>
<th>Description</th>
<th>Year</th>
<th>Requirement</th>
<th>Relevant Body</th>
</tr>
</thead>
<tbody>
<tr>
<td>Existence of institutions for the conservation and promotion of heritage</td>
<td>1972</td>
<td>Yes</td>
<td>Centre for Cultural Studies under the Ministry of Culture.</td>
</tr>
<tr>
<td>at national level with powers of enforcement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Existence of institutions for safeguarding intangible cultural heritage</td>
<td>2003</td>
<td>Yes</td>
<td>Centre for Cultural Studies under the Ministry of Culture.</td>
</tr>
<tr>
<td>at national level with powers of enforcement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Existence of specialized units in the police and customs forces for the</td>
<td>1970</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>fight against the illicit trafficking of cultural objects and movable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>heritage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Existence of specialized units in the armed forces, services whose purpose</td>
<td>1954</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>will be to secure respect for cultural property</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>in case of conflict</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific legislation/policies/measures for conserving and promoting</td>
<td>1972</td>
<td>Yes</td>
<td>Law &quot;On Protection of Cultural Heritage&quot; (date of adoption).</td>
</tr>
<tr>
<td>inventoryed cultural and natural heritage adopted in the last 5 years</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(date of adoption and evidence)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific legislation/policies/measures regulating archaeological</td>
<td>1954</td>
<td>Yes</td>
<td>Law &quot;On Protection of Archaeological Heritage&quot; (date of adoption).</td>
</tr>
<tr>
<td>excavation adopted in the last 5 years (date of adoption and evidence)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific legislation/policies/measures for preventing the illicit</td>
<td>1970</td>
<td>Yes</td>
<td>Law &quot;On Exports, Imports and Restitution of Cultural Valuables&quot; (date of</td>
</tr>
<tr>
<td>trafficking of protected cultural properties adopted: for example, measures</td>
<td></td>
<td></td>
<td>adoption)</td>
</tr>
<tr>
<td>to control the export and acquisition of cultural property, etc., adopted</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>in the last 5 years (date of adoption and evidence)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Has your country established a domestic legal framework for the prosecution</td>
<td>1954</td>
<td>Yes</td>
<td>Criminal Code (attached).</td>
</tr>
<tr>
<td>and punishment of the perpetrators of acts committed against cultural</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>property? (date of adoption and evidence)</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Archaeology**
## 2. Sustainable management of heritage

### Management plans and mechanisms

| Explicit reference to the role of cultural heritage for sustainable development integrated into the current national development plans, including UNDAF's and sustainable development plans (date of plan) | 1972 Conv. |

| Management plan(s) for cultural and natural heritage and ICH, at the sub-national, national or international level elaborated or updated in the last 5 years (date(s) of publication and evidence) | 1972 Conv. / Indicator 8 |

| Management plan(s) for registered heritage sites at the sub-national, national and international level elaborated or updated in the last 5 years (date of publication and evidence) | 1972 Conv. / Indicators 28 and 29 |

- Explicit guidance in the management plan(s) to include a gender contribution to and participation in the entire process (evidence and sex ratio of committees and consultation meetings)

| Management plan(s) include a section to manage visitors, tourism activity and derived economic, socio-cultural and environmental impacts | 1972 Conv. / Indicator 22 |

- Evidence that the benefits of tourism are shared with local communities (e.g. numbers of jobs created, heritage income for local businesses, revenue of local council from heritage)

| Evidence that the customary rights, practices and expressions of communities 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-13 and 14 |

| Evidence of management plan(s)/policies/measures to support traditional forms of land ownership and land management elaborated in the last 5 years | 1972 Conv. / Indicator 5 |

| Evidence of programmes and progress of museums and galleries in digitizing their collections (archiving and promotion) (number of museums and galleries implementing) | Museum Recommendations |

| Evidence that a review of heritage impacts (negative and positive) has taken place within the last 5 years (date of review and statement of overall outcome) | 1972 Conv. / Indicator 23 |

### Exercise

Construct the indicator using data tables.

- **Sus. Dev.**
- **Gender**
- **Tourism**
- **Digital**

1. Heritage role in delivering sustainable development
2. Sustainable development as a way of managing heritage
2. Sustainable management of heritage

Exercise. Construct the indicator using data tables.

<table>
<thead>
<tr>
<th>3. TRANSMISSION AND MOBILISATION OF SUPPORT</th>
<th>Involvement of other partners and stakeholders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific measures to involve civil society and/or private sector in heritage protection, safeguarding and transmission implemented in the last 5 years (date of adoption)</td>
<td>Yes</td>
</tr>
<tr>
<td>Existence of formal agreements with tour operators for the protection, safeguarding and transmission of heritage sites (number of agreements)</td>
<td>2</td>
</tr>
<tr>
<td>Existence of private foundations or associations working for heritage advocacy and funding protection initiatives (number of foundations and associations)</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dissemination and experience sharing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you shared, particularly via the secretariat of UNESCO and Periodic reports, your experiences in implementation and best practices?</td>
</tr>
<tr>
<td>Does the agency responsible for national heritage publish and make public its annual report? (date of latest published report)</td>
</tr>
<tr>
<td>Existence of programmes for promotion and dissemination of good safeguarding practices to heritage managers, citizens and civil society</td>
</tr>
</tbody>
</table>

Tourism
2. Sustainable management of heritage

Exercise. Construct the indicator using data tables.

### URBAN LEVEL ONLY

<table>
<thead>
<tr>
<th>Question</th>
<th>Convention Reference</th>
<th>Yes/No</th>
<th>Number</th>
<th>Supporting evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does your city have <strong>historical urban area recognised and protected?</strong></td>
<td></td>
<td>Yes</td>
<td></td>
<td>Description of the area</td>
</tr>
<tr>
<td>Has your city’s historical urban area <strong>been mapped?</strong></td>
<td></td>
<td>Yes</td>
<td></td>
<td>City map (attached)</td>
</tr>
<tr>
<td>Does your city have a <strong>register of sites/buildings of historical importance?</strong></td>
<td></td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does your city have a <strong>management plan for historic areas?</strong> (date this was last updated) Is the plan implemented and enforced?</td>
<td></td>
<td>Yes</td>
<td></td>
<td>City Development Strategy (attached)</td>
</tr>
<tr>
<td><strong>Evidence of involvement of local communities in</strong></td>
<td>II. Creating a fully documented register of sites</td>
<td>Yes</td>
<td>2003 Conv.</td>
<td>City Annual Report (attached)</td>
</tr>
<tr>
<td>I. Compiling an initial list of potential sites</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are <strong>impact assessments compulsory in infrastructure intervention in historic urban areas?</strong></td>
<td></td>
<td>Yes</td>
<td></td>
<td>Landmarks Preservation Commission (URL)</td>
</tr>
<tr>
<td>Evidence of <strong>mandatory historical/archaeological investigation</strong> prior to demolition or new construction</td>
<td></td>
<td>Yes</td>
<td></td>
<td>Landmarks Preservation Commission (URL)</td>
</tr>
<tr>
<td>Evidence for adopted <strong>Carrying Capacity Plans</strong> for managing tourism</td>
<td></td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extent to which the <strong>2011 Recommendation of the Historic Urban Landscape</strong> is implemented (please describe how effectively it is used to set policies or strategies on the protection of heritage in urban development)</td>
<td>1972 Conv. / Indicator 19</td>
<td>Yes</td>
<td></td>
<td>City Development Strategy (attached)</td>
</tr>
</tbody>
</table>
Additional themes

» Digital heritage; see also
  • 12 governance of digital media
  • 14 digital literacy
  • 19 digital skills of artists
  • 21 online participation in culture

» Tourism
  • 12 governance of tourism
  • 21 visits and participation
3. Climate adaptation & resilience
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.

Reporting Level

» National level and/or urban level
3 Climate adaptation and resilience

A. National
  » International conventions: UNESCO World Heritage, Sendai disaster reduction

B. Urban
  » Conventions
  » Sustainable building
  » Training
3. Climate adaptation & resilience

Reporting Level

» National level and/or urban level

» 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.

Data Sources

» UNESCO data: Periodic reports of the 1970, 1972 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.
### 3. Climate adaptation & resilience

**TABLE:**

<table>
<thead>
<tr>
<th>Institutional and policy frameworks</th>
<th>Convention Reference</th>
<th>Yes/No Number</th>
<th>Supporting evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Existence of national Disaster Risk Reduction Plan(s) for heritage sites/elements (attach example)</td>
<td>1972 Conv. / Indicator 20</td>
<td>Yes</td>
<td>Emergency Management Strategy (attached)</td>
</tr>
<tr>
<td>Speciﬁc measures on national and local natural heritage sites to reduce the exposure and vulnerability of people and ecosystems to the risks and hazards of climate change</td>
<td>World heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change</td>
<td>Yes</td>
<td>Emergency Management Strategy (attached)</td>
</tr>
<tr>
<td>Evidence of a review of the impact of climate change on heritage within the last 5 years</td>
<td>1972 Conv. / Indicator 3 (trend factors)</td>
<td>Yes</td>
<td>Top Climate Change Risks: Expert Panel on Climate Change Risks and Adaptation Potential (attached)</td>
</tr>
<tr>
<td>Evidence of a review of the impact of a natural disaster on heritage within the last 5 years</td>
<td>Sendai framework Priority 1: d) and 2003 Conv. / Indicator 13.3</td>
<td>Yes</td>
<td>Top Climate Change Risks: Expert Panel on Climate Change Risks and Adaptation Potential (attached)</td>
</tr>
<tr>
<td>Evidence of a review to monitor the contribution of national forests and ocean sites to climate change mitigation in the last 5 years</td>
<td>World Heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change</td>
<td>Yes</td>
<td>Climate Change Mitigation Plan (attached)</td>
</tr>
<tr>
<td>Evidence of policies/measures to take into account traditional and local community knowledge in assessing the possible impact of climate adaptation on heritage</td>
<td>Sendai Framework Priority 1: l) and 2003 Conv. / Indicator 15.3</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Evidence that policies support the particular role of women in sustainable environmental management of local resources</td>
<td></td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Number of research results on climate change used to safeguard heritage</td>
<td>2003 Conv. / Indicator 9.2</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Evidence of policies or actions to reduce environmental impact at heritage sites (energy consumption, waste, etc.)</td>
<td>1972 Conv.</td>
<td>Yes</td>
<td>Environmental Assessment Act (date of adoption)</td>
</tr>
</tbody>
</table>

**Exercise:** Construct the indicator using data tables.
### 3. Climate adaptation & resilience

#### Traditional knowledge and cultural practices for resilience

<table>
<thead>
<tr>
<th>Description</th>
<th>Convention Reference</th>
<th>Yes/No</th>
<th>Number</th>
<th>Supporting evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Existence of local <strong>Disaster Risk Reduction Plan(s)</strong> for heritage sites/elements (attach example)</td>
<td>1972 Conv. / Indicator 20</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Examples of <strong>training courses on skills in the use of sustainable or natural construction materials</strong> supported by local and national authorities</td>
<td>Sendai Framework - Priority 4 (refer to Culture [2030 Indicators guidelines for more details])</td>
<td>Yes</td>
<td></td>
<td>Sustainable Architecture Training Program (URL)</td>
</tr>
<tr>
<td>Evidence of <strong>training in the techniques of sustainable or natural construction</strong> (numbers of courses, students, apprenticeships)</td>
<td>22</td>
<td></td>
<td></td>
<td>Sustainable Architecture Training Program (URL)</td>
</tr>
<tr>
<td>Trends/percentage of <strong>professionals certified</strong> and practicing sustainable building techniques</td>
<td>Year 1: 66% Year 2: 81%</td>
<td></td>
<td></td>
<td>Office of the Professions/Licensed Professions (URL)</td>
</tr>
<tr>
<td>Trends in the number of <strong>buildings built with sustainable or natural techniques/materials</strong> as a percentage of all new construction</td>
<td>Year 1: 30% Year 2: 42%</td>
<td></td>
<td></td>
<td>Community Sustainable Development Plan (attached)</td>
</tr>
<tr>
<td>Evidence of integrating cultural factors, including knowledge, traditions and practices of all people and communities, into local strategies on environmental strategies</td>
<td>Yes</td>
<td></td>
<td></td>
<td>Community Sustainable Development Plan (attached)</td>
</tr>
<tr>
<td>Evidence of integrating cultural factors, including knowledge, traditions and practices into agricultural strategies</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evidence of measures and initiatives intended to address the issue of the <strong>environmental impact of cultural production and artistic practice</strong></td>
<td>Yes</td>
<td></td>
<td></td>
<td>Cultural Development Policy (attached)</td>
</tr>
<tr>
<td>Have you shared, particularly via the secretariat of UNESCO, your experiences and best practices in terms of climate adaptation and resilience?</td>
<td>Yes</td>
<td></td>
<td></td>
<td>Cultural Development Policy (attached)</td>
</tr>
</tbody>
</table>

> Exercise. Construct the indicator using data tables.
4. Cultural facilities
4. Cultural facilities

Description

» 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’ to assess how cultural facilities are integrated in the urban landscape and provide an enabling environment for communities. It also enables the spatial assessment of areas better served or in greater need of cultural facilities.

Data Sources

» National and local sources: administrative data, specific national surveys and information systems for culture when available.

Reporting Level

» Urban level only
4 Cultural facilities

» Quality of the space rather than access (Indicator 20)

» Several potential measures
  • Accessibility through network and public transport
  • Surface area or seating (to take into account multiple storey)

» Sources
  • Administrative records giving floor space/seats
  • GIS to measure/analyse network connections based on transport and visitors
### 4 Cultural facilities – diversity/capacity

**Diversity capacity area**

<table>
<thead>
<tr>
<th>Cultural facilities</th>
<th>Number of cultural facilities</th>
<th>Capacity*</th>
<th>Overall area</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Number of seats</td>
<td>Floor space (m²)</td>
</tr>
<tr>
<td>Libraries</td>
<td>46</td>
<td>101,750</td>
<td>61,050</td>
</tr>
<tr>
<td>Museums</td>
<td>59</td>
<td>76,700</td>
<td></td>
</tr>
<tr>
<td>Art galleries</td>
<td>8</td>
<td>10,400</td>
<td></td>
</tr>
<tr>
<td>Performance venues</td>
<td>41</td>
<td>58,425</td>
<td>1,437,255</td>
</tr>
<tr>
<td>Cinemas</td>
<td>23</td>
<td>18,009</td>
<td>248,524</td>
</tr>
<tr>
<td>Traditional cultural spaces</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creative hubs</td>
<td>3</td>
<td>185</td>
<td>1,950</td>
</tr>
</tbody>
</table>
Network analysis

» Analyses the strengths of links between various sites
  • Between eg museums and neighbourhoods via modes of transport
  • Visitor circuits eg museum circuit, nature circuit

» Used to eg
  • Indicate whether public transport takes people easily between attractions
  • Identify kinds of visitors (locals v tourists, men v women, children v adults) using different groups of cultural venues at different times
  • Overlaps between different ‘circuits’ eg museum visitors going to the zoo

» Policy results
  • Greater integration/cross use of different cultural facilities
  • Increased use of cultural facilities by remoter areas
  • More harmonised picture of the culture(s) of a locality

» GIS or statistical modelling

» Not available to all, but as with SDGs, not just for developing countries
Network analysis – museums Twitter exchanges
Madrid – tourism mapping

TOURIST ACTIVITY
Orange & Blue
low tourism

Green & Purple
consumption

Red sightseeing
Brown coffee

Places where tourists take photos

South Tyneside cultural network - % of all attendees going to 2 attractions in 1 day

- Beach!: 14%
- Roman Fort: 9%
- Jarrow Hall: 2%
- Town Museum: 5%
- All except Jarrow within short walking distance: 2%

South Tyneside Council
5. Open space for culture
5. Open space for culture

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.

Reporting Level

» Urban level only
5 Public open space

- Overall amount (ha?) of open space *used* for cultural purposes
- Ie parks, gardens, market areas used for festivals, concerts, social and cultural meeting places
- Do not include; derelict land, spaces that are too dangerous (crime, traffic)
- May include streets if periodically pedestrianised for festivals or markets
## 5 Public open space

### A) NUMBER OF ‘CULTURAL OPEN SPACES’

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of ‘cultural open spaces’</td>
<td>1,309</td>
</tr>
<tr>
<td>Total number of public open spaces</td>
<td>2,151</td>
</tr>
<tr>
<td>Number of ‘cultural open spaces’ as a % of all public open spaces</td>
<td>60.9</td>
</tr>
</tbody>
</table>

Note: Streets that are enclosed and/or pedestrianised may be included.

### B) AREA OF ‘CULTURAL OPEN SPACES’

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Area of ‘cultural open spaces’</td>
<td>1,835</td>
</tr>
<tr>
<td>Total area of public open spaces</td>
<td>6,325</td>
</tr>
<tr>
<td>Area of ‘cultural open spaces’ as a % of all public open spaces</td>
<td>29.0</td>
</tr>
</tbody>
</table>
## 5 Public open space by cultural activity (domain)

### C) PERCENTAGE DISTRIBUTION OF CULTURAL EVENTS IN OPEN SPACE

<table>
<thead>
<tr>
<th>FCS domain</th>
<th>Number of cultural events</th>
<th>Percentage distribution of cultural events</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Cultural and natural heritage</td>
<td>15</td>
<td>6.9</td>
</tr>
<tr>
<td>B. Performance and celebration</td>
<td>70</td>
<td>32.4</td>
</tr>
<tr>
<td>C. Visual arts and crafts</td>
<td>20</td>
<td>9.3</td>
</tr>
<tr>
<td>D. Books and press</td>
<td>4</td>
<td>1.9</td>
</tr>
<tr>
<td>E. Audio-visual and interactive media</td>
<td>20</td>
<td>9.3</td>
</tr>
<tr>
<td>F. Design and creative services</td>
<td>4</td>
<td>1.9</td>
</tr>
<tr>
<td>G. Tourism</td>
<td>64</td>
<td>29.6</td>
</tr>
<tr>
<td>H. Sports and recreation</td>
<td>19</td>
<td>8.8</td>
</tr>
<tr>
<td>Total</td>
<td>216</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Inhabitants of the functional urban area without access to one hectare of green space within 15 minutes by bike

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

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

* 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.
Evidence in support of checklists

» Spending, committee minutes, web reference to activities
» Attendance list to prove minorities, women and disadvantaged groups attended meetings
» Plans and strategies must have been implemented; a draft strategy is not sufficient evidence for positive actions
Gender and equality in Heritage

» Committee membership; % of women, minorities, disabled, local communities
  • Do they turn up for meetings? Eg committee minutes.

» Do activities take into account interests of women, minorities
  • Spending or culture/heritage activities that are the particular interests of women, minorities, local communities
  • Visitors by sex, age, ethnicity, disability...
Thank You

UNESCO World Heritage Centre

culture2030indicators@unesco.org

whc.unesco.org/en/culture2030indicators
Thematic Indicators for Culture
Prosperity & Livelihoods
Day 2 – Presentation by Naima Bourgaut
Learning Objectives

Module: Prosperity & Livelihood

At the end of this training session, participants will:

» Learn how to construct indicators 6-12 of the framework and become familiar with the data tables of these indicators

» Impart with practical advise on constructing indicators with proxies in case of missing data
Module Outline

Module: Prosperity & Livelihood

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
**8.3**
Promote development-oriented policies that **support productive activities, decent job creation, entrepreneurship, creativity and innovation**, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

**8.9**
By 2030, **devise and implement policies to promote sustainable tourism** that creates jobs and promotes local culture and products.

**10.A**
Implement the principle of special and **differential treatment for developing countries**, in particular least developed countries, in accordance with World Trade Organization agreements.

**11.4**
Strengthen efforts to **protect and safeguard the world’s cultural and natural heritage**.
Outputs and outcomes of the thematic

- Providing a framework and a methodology, based on international standards and studies
- Generating Data, from sources that are often scarce and disseminated
- Multiple facets assessment, across all cultural domains and related, to inspire policy-making
- Highlighting and strengthening the enabling and driving role of culture for sustainable development
Standard Classifications

» International Standard Classifications: common understanding of economic activities, occupations and consumption etc. = statistician language

» The International Standard Industrial Classification of Economic Activities (ISIC);

» The International Standard Classification of Occupations (ISCO);

» The Classification of Individual Consumption According to Purpose (COICOP).

» National Classifications – most of the time = adaptation of these international standards (ex: NACE rev.2 in Europe, OKVED 1.1 code of the economic activity in Russia)


→ Common language for cultural activities, occupations and consumption
General method

CULTURAL DOMAINS

A. CULTURAL and NATURAL HERITAGE
- Museums (also virtual)
- Archaeological and Historical Places
- Cultural Landscapes
- Natural Heritage

B. PERFORMANCE and CELEBRATION
- Performing Arts
- Music
- Festivals, Fairs and Feasts

C. VISUAL ARTS and CRAFTS
- Fine Arts
- Photography
- Crafts

D. BOOKS and PRESS
- Books
- Newspaper and Magazine
- Other printed matter
- Library (also virtual)
- Book Fairs

E. AUDIO-VISUAL and INTERACTIVE MEDIA
- Film and Video
- TV and Radio (also Internet live streaming)
- Internet podcasting
- Video Games (also Online)

F. DESIGN and CREATIVE SERVICES
- Fashion Design
- Graphic Design
- Interior Design
- Landscape Design
- Architectural Services
- Advertising Services

INTANGIBLE CULTURAL HERITAGE
(oral traditions and expressions, rituals, languages, social practices)

RELATING DOMAINS

G. TOURISM
- Charter travel and tourist services
- Hospitality and accommodation

H. SPORTS and RECREATION
- Sports
- Physical fitness and well being
- Amusement and Theme Parks
- Gambling

EDUCATION and TRAINING

ARCHIVING and PRESERVING

EQUIPMENT and SUPPORTING MATERIALS

### Indicators – Data-mapping

<table>
<thead>
<tr>
<th>Core Indicators</th>
<th>Description</th>
<th>Data Sources</th>
<th>Locations</th>
</tr>
</thead>
</table>
| **CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP** | Percentage of the contribution of private and formal cultural activities to GDP | • National Accounts  
• Industry surveys and censuses  
• Government records  
• Household income and expenditure surveys  
• Household enterprise surveys  
• Labour Force Sources  
• Cultural special surveys, etc. | National Statistic Office  
Ministry of Finance… |
| **CULTURAL EMPLOYMENT** | Percentage of persons engaged in cultural occupations within the total employed population | • Population Census  
• Labour Force and household employment surveys  
• Administrative records (e.g. social security registers) | National Statistic Office  
Ministry of Finance… |
| **HOUSEHOLD EXPENDITURE** | Percentage of household final consumption expenditures on cultural goods and services set against total consumption expenditures | • Household income and expenditure surveys  
• Industry surveys and censuses  
• Service surveys  
• Small establishment surveys | National Statistic Office  
Ministry of Finance… |
## Indicators – Data-mapping

<table>
<thead>
<tr>
<th>Core Indicators</th>
<th>Description</th>
<th>Data Sources</th>
<th>Locations</th>
</tr>
</thead>
</table>
| 8 CULTURAL BUSINESSES | Trends in cultural businesses as a percentage of all businesses | • National Accounts  
• Industry surveys and censuses  
• Business survey  
• Registers of businesses | Chamber of commerce and/or of Industries, Ministry of culture, sectorial surveys etc. |
| 10 TRADE IN CULTURAL GOODS AND SERVICES | Exports of cultural goods and services as a percentage of all exports. | • UNESCO data: UIS  
• National Customs and Revenue reports preferred, otherwise the international COMTRADE database | |
<table>
<thead>
<tr>
<th>Core Indicators</th>
<th>Description</th>
<th>Data Sources</th>
<th>Locations</th>
</tr>
</thead>
</table>
| PUBLIC FINANCE FOR CULTURE | Proportion of public expenditure devoted to cultural and creative activities and the annual public budget and expenditure for the cultural and creative sectors | • Administrative data  
• Specific national surveys and Information systems for culture when available. |                                                                             |
• Administrative data  
• Specific national surveys and Information systems for governance culture when available |                                                                             |
Indicators – Data-mapping

First outputs:
• Identification of gaps and challenges
• Stocks of resources and references (by domains and/or sectors)
• Workplan !!!!

Must be:
• Partnerships and memorandum of understanding
• Technical capacities
• Regularly: updates and meetings

Keep in mind:
• Data quality criteria
• Possibility to provide Alternative and/or additional information

Presentation workshop – TAKE OFF - give some tips about how to organize the workshop
## Data collection – Data Quality criteria

**Relevance**: It is always delicate to choose a single indicator to capture a political topic, but it’s essential to build a pertinent data reflecting as accurately as possible determined objectives. The validity of chosen indicators can be additionally assessed by using statistical techniques.

**Alignment**: To ensure a reliable and valid measurement regarding the objectives, no matter the nature of the indicator, it’s necessary to rely on data, norms and recommendation already defined and widely accepted, inducing measuring constructs not to vary across settings. The measurement of different variables raises challenges over data targeting and calculation methods and these challenges also vary according to the level of implementation (national and/or local).

**Feasibility**: The targeting of data sources and construction of the indicator should be realized on a regular basis, considering the way countries, cities and different organizations collect and process information. Statistical capacities largely condition the consistency of the chosen indicator. The preference should be given to cost-effective collection of data.

**Interpretation and communication**: The selected indicator must be easy to understand and lead to a clear lecture or interpretation regarding the related objectives and potential progresses to be made.

The value of the indicator must be striking and transparent, its evolution over time must be obvious for an efficient communication and advocacy. All forms of derivatives should be accompanied by methodological documentation.
Data Collection: General method

>> **Step 1:** Asking for questionnaire used for national surveys and classification standards of the corresponding database (codebook)

>> **Step 2:** Identification of central and equipment/supporting cultural domains in the identified national classifications. Using the questionnaire codebooks identify all relevant cultural codes
- Use the FCS/ISU

>> **Step 3:** Correspondence exercise between the codes selected from international standards and national classifications
- Fill in the table of correspondence for each indicator in the Data Table depending on the number of digit available (4, 3 or 2 digit level codes)

<table>
<thead>
<tr>
<th>2 digits</th>
<th>3 digits</th>
<th>4 digits</th>
<th>ISCO Rev.4</th>
<th>National classification</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Activity class</td>
<td>Code</td>
</tr>
<tr>
<td>3211</td>
<td></td>
<td></td>
<td>Manufacture of jewelry and related articles</td>
<td></td>
</tr>
<tr>
<td>3220</td>
<td></td>
<td></td>
<td>Manufacture of musical instruments</td>
<td></td>
</tr>
<tr>
<td>5911</td>
<td>5912</td>
<td></td>
<td>Motion picture, video and television programme production activities</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>...</td>
<td>...</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
Data Collection: General method

**Step 4:** Asking for the extraction of the selected codes from national accounts/surveys and recodification
- For occupations and consumptions, ask as much as possible data to be disaggregate by key socio-economic variables (sex, age, level of education, quintile of recourses etc.)

**Step 5:** Construction of indicators depends on the digit level of available classifications.
- Provide the digit level of the national classification employed in the data table
- Closely follow the selection of codes proposed by the FCS.ISU -> core indicator
- Possibility to construct additional indicators to better explore the specificity of national cultural sectors contribution -> including more codes

**Step 6:** Construction of infographics -> giving life to data

**Technical Report** – to present the methodological process and the statistical validity
Include: implementation process; main partner involved; working methods employed, description of data sources and calculation methods for all indicators, technical challenges encountered etc.

**THROUGHOUT THE PROCESS**
6. Culture in GDP
6 Culture in GDP

Method

» Percentage of Gross Domestic Product attributable to private and formal cultural production

» 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.

\[ CGDP = \sum_{i=1}^{n} \frac{GVA_{\text{isic codes}}}{GDP} \]

» Where GVA is (GDP + subsidies – (direct, sales) taxes)

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).

» Stock of resources and references
6 Culture in GDP

Purpose

» This indicator aims to **assess the overall contribution of the culture sectors** to the economy in a given territory.

» Notes:

- this indicator is **not taking into account** all informal and unpaid cultural activities – the tip of the iceberg

- It allow the alignments of data with international classification standards (FCS/ISU) – international comparison

- Once created the data extraction can be done on regularly basis – trends

Interpretation guideline

» It will serve to quantitatively demonstrate how the culture sector contributes to growth, economic diversification, and helps to generate income and sustain livelihoods.

» At the national level, it is highly recommended to compare the contribution to GDP of cultural activities with other economic sectors with similar or higher contributions.

» Comparisons can only be made between countries using exactly the same codes selected under the methodology and the same digit level of data
7. Cultural employment
7. Cultural employment

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.
7. Cultural employment

Method

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

\[
CEP_0 = \sum_{i=1}^{n} \frac{CE_{isco \ codes}}{EP}
\]

» \(CEP_0\) is the percentage of people engaged in cultural occupations;

» \(CE_{isco \ codes}\) 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

-EP

Cultural occupation | Non-cultural occupation
---|---
\(A\) | \(C\)

Cultural occupation

Non-cultural occupation

\(C\)
7. Cultural employment

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

» allows for a detailed and disaggregated snapshot of employment in central and equipment/supporting cultural professions and gives some basic indications of the employment status of women and men in this sector

» At the national level, it is highly recommended to compare the share of cultural occupations within total employment with other major sectors with similar or higher contributions

» Comparisons can only be made between countries using exactly the same codes selected under the methodology and the same digit level of data.

Interpretation guideline

» provides a picture of its contribution and weight how the culture sector contributes to job creation and the material welfare of those employed in this sector.
8. Cultural businesses
Data sources

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

Method

Trends in cultural businesses as a percentage of all businesses.

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

\[
\frac{CE}{\sum E} \times 100 \{\text{Year 2}\} - \frac{CE}{\sum E} \times 100 \{\text{Year 1}\}
\]

Where CE = number of cultural establishments and \(\sum E\) = the total number of establishments in the given city.
8. Cultural businesses

Data sources

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

» Trends in cultural businesses as a percentage of all businesses.

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

Method

» CE/∑E*100 \{Year 2\} – CE/∑E*100 \{Year 1\}

» Where CE = number of cultural establishments and ∑E = the total number of establishments in the given city.
8. Cultural 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”.

Interpretation guideline

» The more nuanced indicators of production (6) and employment (7) are to be preferred

» This indicator can provide an overall summary of changes in the nature of cultural business

» Easiest to present in the form of a graph of trends for each year
9. Household expenditure
9. Household expenditure

Data sources

» National and local sources: Industry surveys and censuses, Service surveys, Small establishment surveys, household expenditure surveys.

» Percentage of total household expenditure devoted to cultural activities, goods and services.

Method

» CHFC is the household final consumption expenditure on cultural activities, goods and services set against total household final consumption expenditure;

» HCSCOICOP codes is the total amount of household expenditure in the selected COICOP codes; HFC is the total household final consumption expenditure.

\[
CHFC = \sum_{1}^{n} \frac{HCS_{\text{coicop codes}}}{HFC}
\]
9. Household expenditure

Purpose

» 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.

» It is recommended to analyze the results according to the disaggregation criteria proposed in the Data Table, namely by income quintiles, urban/rural, central and equipment/supporting cultural goods and services. This would help to obtain a more accurate picture of cultural consumption patterns of the overall population as well as that of particular social groups.

Interpretation guideline

» The final results will sub-estimate the total actual final consumption of households of cultural goods and services.

» It is recommended to explore how this indicator enhances the information obtained from the indicator on value added of cultural production.
10. Trade in cultural goods & services
10. Trade in cultural goods & services

Data sources

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

» 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.

Method

» 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.
10. Trade in cultural goods & services

Purpose

» This indicator aims to assess the degree to 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

Interpretation guideline

» Amongst the easiest data to obtain thanks to the national submissions for physical goods included in the COMTRADE database
» May be restricted to physical products
» The indicator measures the significance of the cultural products of a country that are circulated internationally
11. Public finance for culture
11. Public finance for culture

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)
11. Public finance for culture

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.

Interpretation guideline

» 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

But, any framework for culture must attempt to gain a clear picture of public spending in culture and the arts.

» Public spending on culture may include much more than direct support to the ‘sector’.

» 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, 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.

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

Data sources


» National and local sources:

- Administrative data, Specific national surveys and Information systems for governance culture when available.
12. Governance of culture

Method

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

<table>
<thead>
<tr>
<th>CONVENTION REFERENCE</th>
<th>YES/NO</th>
<th>EVIDENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. SUPRANATIONAL OR INTERNATIONAL LEVEL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Binding International instruments ratified</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Convention Concerning the Protection of the World Cultural and Natural Heritage</td>
<td></td>
<td></td>
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<tr>
<td>Convention for the Safeguarding of the Intangible Cultural Heritage</td>
<td></td>
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</tr>
</tbody>
</table>

B) NATIONAL AND URBAN LEVEL

This checklist is designed to assess cultural governance across all the domains of cultural activity (as classified by FCS). While not all items will be relevant across all domains, it is important to obtain as comprehensive a picture as possible.

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

<table>
<thead>
<tr>
<th>CONVENTION REFERENCE</th>
<th>HERITAGE</th>
<th>PERFORMANCE</th>
<th>VISUAL ARTS</th>
<th>BRIMS AND PRESS</th>
<th>AUDI VISUAL</th>
<th>CREATIVE SERVICES</th>
<th>TOURISM</th>
<th>SPORTS AND RECREATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard-setting, policy and institutional framework to support culture and creativity at the government level (State / City)</td>
<td></td>
<td></td>
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<tr>
<td>Institutional</td>
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</tr>
</tbody>
</table>

Evidence of a Ministry of Culture or a Culture secretariat with ministerial/directorial status at the State/national level

2005 Conv. / Goal 1.1 Question 1

Evidence of a ‘culture committee’ in the Parliament/main national legislative body
12. Governance of culture

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.

Interpretation guideline

» Wherever possible, each component (row) should be evaluated for each domain (column) as defined by UIS/FCS. This will not be possible for all aspects of the table.

» 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.
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.

Interpretation guideline

- Wherever possible, each component (row) should be evaluated for each domain (column) as defined by UIS/FCS. This will not be possible for all aspects of the table.
- 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.
6 Prosperity and livehoods

Contribution of cultural activities to GDP

**Percentage of the contribution of private and formal cultural activities to GDP in Bosnia and Herzegovina**

- Support activities: 18%
- Central activities: 32%
- Support activities: 5.72%

**Distribution of the Cultural Activities Value added in GDP by cultural domains (including equipment and support materials)**

- A. Cultural and Natural Heritage
- B. Art Performances and Celebrations
- C. Visual Arts and Crafts
- D. Books and Press
- E. Audiovisual and interactive media
- F. Design and creative services

**Source:** Consultations with key stakeholders (2012). Methodology: UNESCO CDIS

**Percentage of the contribution of private and formal cultural activities to GDP by main sectors in Ecuador**

- Information and communication: 43%
- Professional and technical activities: 15%
- Manufacture: 12%
- Wholesale and retail: 10%
- Education

**Source:** Censo Económico, INEC (2010). Methodology: UNESCO CDIS

**Percentage of the contribution of private and formal cultural activities to GDP - 4.04%**

- A. Cultural and Natural Heritage
- B. Art Performances and Celebrations
- C. Visual Arts and Crafts
- D. Books and Press
- E. Audiovisual and interactive media
- F. Design and creative services

**Source:** State Statistics Service of Ukraine (2014). Methodology: UNESCO CDIS
7 Prosperity and livehoods

Cultural employment

Percentage of persons engaged in cultural occupations within the total employed population in Burkina Faso

- Central occupations 50%
- Support occupations 1%
- Others 2.82%


Percentage of women engaged in cultural occupation in Burkina Faso

- Within the total cultural occupations
  - 50.1%
- Within the "middle and superior" cultural occupations
  - 9.9%


Répartition des emplois culturels par type de profession

- Bibliothécaires, archivistes et conservateurs de musées
- Auteurs, journalistes et ingénieurs
- Peintres, créateurs, éditeurs
- Professionnels intermédiaires de la culture
- Musiciens de l'harmonie
- Autres professions culturelles


Percentage of persons engaged in cultural occupations within the total employed population

- Urban context 8.7%
- Rural context 1.2%

9 Prosperity and Livelihoods

Household expenditures on culture

Percentage of household final consumption expenditures on cultural activities, goods and services set against total consumption expenditures by income quintile in Uruguay

Final Result: 3.08%


Source: Consultations with key stakeholders (2011). Methodology: UNESCO CCDS
Prosperity and Livelihoods

Household expenditures on culture

Analytical Brief – summarizes and interprets the results

Include: concrete and sound policy messages to focus political attention and foster public debate on culture

3 descriptive and contextual indicators that:

- Offer valuable information of the income, employment and resources generated by cultural activities at national level (as well as relevant disaggregation) to assess the vitality of cultural sectors and ICC.

- Measure only the contribution, employment and consumption of private and formal cultural activities, which only reflect “the tip of the iceberg” of the overall cultural sectors dynamism.

- Represent a significant investment in cultural data system bringing national classification in line with international classification system.
Tools

- FCS/ISU and codebooks
- Data-mapping
- Draft Workplan
- Lots of international resources
- Collaborative platform
- Data tables
Thank You

UNESCO World Heritage Centre

culture2030indicators@unesco.org

whc.unesco.org/en/culture2030indicators