Towards a
UNESCO Suite of indicators on Culture and Development
(2009 – 2010)

Literature review

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Summary:

This literature review presents the main works on cultural indicators identified and adopted of the past fifteen years, providing a solid background from which to develop the suite of indicators core to this project. After analysis of the methods used, taking into account their positive and innovative aspects as well as their flaws, UNESCO will build on the work of these studies to further develop its own suite of indicators on Culture and Development, which aims not only to measure the impact of culture on development, but to assess and understand the intricate relations between the two.

The first part of this review explores the different models adopted in the 1990s following the implementation of the recommendations of *Our Creative Diversity*. The second part presents Culture and Development cooperation strategies issued by bilateral development agencies (Spain, Switzerland, Denmark, Sweden, Finland, Norway, the Netherlands and Canada). The following part examines other indicator suites (Hong Kong, OCDE, New Zealand and Africa), while the final part explores other models of indicator suites not only related to the theme of Culture and Development as a whole but also dimensions taken into account in the elaboration of the UNESCO suite of Indicators, such as freedom or gender.

This is a working document. As such and in order not to generate biased reinterpretation, the following writing provides, in specific parts, direct quotes from the documents used, the pages of which are indicated in footnotes.

I.   Indicator suites in UNESCO/UNRISD research papers (1996-1997)

Our Creative Diversity, the Report of the UN-UNESCO World Commission on Culture and Development recommended in 1996 that "an annual Report on Culture and Development be published as an independent statement addressed to policy makers and other interested parties". Work on the preparation of the UNESCO first World Culture Report led to the organisation of a number of workshops, notably those held by Royaumont, as well as the publication of a series of papers on culture and development and in particular indicators. Of key importance are the four papers produced by UNESCO and UNRISD (United Nations Research Institute for Social Development) in 1997, which include the research and discussion conducted for the 1998 and 2000 UNESCO World Culture Reports.

The first UNESCO/UNRISD report focused on 'constructing cultural statistics and indicators'. It presented a report of the Workshop on Cultural Indicators of Development organised at the Royaumont Foundation (France) on 4-7 January 1996. During this meeting, three areas for which relevant indicators should be constructed were identified, based on the principal messages of *Our Common Future*, the report of the Brundtland Commission

1. **Global ethics** (evaluative indicators), to assess the extent to which certain basic universal rights and freedoms (human rights, political rights, minority rights, essential needs) are respected in different countries.

2. **Cultural vitality** (evaluative indicators), to assess the vitality of cultures using conventional cultural development indicators (literacy, cultural diversity of media content, popular arts and crafts, preservation of cultural heritage, access to and participation in cultural performances and activities, including festivals and so on).

3. **Cultural diversity, cultural globalization and management of pluralism** (descriptive indicators of access, participation and equity related to cultural diversity). Among these three types of indicators, the first two categories provide descriptive information (e.g. diversity of a national society, penetration of global culture), while the third category is more directly concerned with policies and laws. There is a need to document the conditions that allow diversity to exist in particular:
> - protection of minority rights (e.g. the right to speak native languages and to be taught in them);
> - political and institutional representation; one key mechanism for managing conflict is designing systems of representation that allow for the political presence of minorities and offer alternatives to the rule of a single dominant culture.

In this first report, Keith Griffin, former member of the WCCD, emphasized that a World Report on Culture and Development would be an opportunity to bring imagination and creativity to bear on many unheeded links between culture and development. He took the subject of health as an example, and made four preliminary points:

a) First, the health status of a person is one aspect of his/her "standard of living".

b) Second, the health status of a person is, in part, a cultural variable.

c) Third, the treatment of ill health and the definition of sickness are a direct reflection of cultural assessments of health and illness.

d) Fourth, good health undoubtedly enhances a person's capacities and contributes to human development

Thus health, culture and development are clearly and closely interconnected. In principle it should be possible to quantify each of the linkages and to compile illuminating indicators. Examples linking cultural variables to health status include the following:

- Indicators of alcohol consumption per capita across countries;
- Tobacco consumption per capita;
- Per capita consumption of major addictive drugs;
- Diet and obesity;
- Death rate due to violence, disaggregated by age group, ethnic group and sex;
- Incidence of depression and mental illness (disaggregated).

Health status, in other words, is not exclusively a medical issue. A people's culture, its way of life, may be just as important. What is true of health may be equally true of standards of nutrition, literacy and education, levels of employment (particularly of women), and much more.

In the fourth occasional paper from the UNRISD/UNESCO series on culture and development entitled 'Cultural indicators of development', Terry McKingley explains that, when we examine human development from a 'cultural perspective', we examine how people's quality of life is determined by how they are able to live together and the value systems that animate their interactions. If culture is an all-encompassing term, then all indicators reflect, to one degree or another, a cultural content. How do we decide which ones to use? Moreover, since culture defines peoples' value systems, how can we evaluate different cultures or cultural practices from trans-cultural perspectives? McKingley takes the position that the ultimate test for a particular culture is whether it fosters an expansion of human capabilities and choice – whether it enables people to live well. He proposes the construction of a composite index of three indices: the Cultural freedom Index, the Creative Empowerment Index and the Cultural Dialogue Index, to form the Cultural Index of Development. As far as the Cultural freedom Index is concerned, he advises the incorporation of: integrity of the self; freedom of expression and equality before the law. Freedom of expression should be another important component of this index.

Once the three composite indices that we have proposed are constructed, arises the question of how to combine them into one overall Cultural Index of Development. The three would simply be combined with equal weight.

Indicators in the area of global ethics	Indicators in the area of cultural vitality	Indicators in the area of cultural diversity, cultural globalization and management of pluralism
Indicators of human rights - Human rights deprivation scale - Ratification of international instruments on human rights - Status of refuges and prisoners - Personal security	Indicators of literacy, numeracy, media development, radio/TV; books, newspapers - Literacy - Newspaper content - Radio/TV - Computer literacy/numeracy	1. Indicators of cultural diversity Languages: - Number of languages commonly spoken compared with number of official languages - Proportion of the population covered by each of the main languages - Number of official languages and percentage of population speaking them 2. Religion 3. Immigration: % of population born abroad 4. Ethnicity: Ethnic groups as a percentage of the population 5. Patterns of family formation
Indicators of political rights e.g. political system: single-party versus multi-party; Elections: their regularity and frequency; Suffrage: universality, restrictions on particular categories (such as women or illiterates); Size of electoral register covered (percentage of population eligible); Ballot: secret or open; Percentage of population voting, etc…	Indicators of popular arts and crafts -Ration full-time/part-time specialists or professionals engaged in arts and crafts…	Indicators of cultural globalization 1. Global media 2. Global patterns of language usage: trends in patterns of language usage 3. Global cultural products: imports versus exports of cultural goods 4. cultural content of communication 5. participation in global civil society 6. Number of NGOs, number of volunteer workers
Indicators of cultural rights - Languages - Freedom of expression and assembly (freedom of expression deprivation scale; freedom of worship indicators)	Indicators of the preservation of cultural heritage - Ratification of conventions on cultural heritage - Percentage of government budget allocated to site preservation - Private spending for site preservation - Ration of revenues generated by 'cultural tourism' as opposed to other forms of tourism	Indicators of access, participation and equity related to cultural diversity 1. Access to education and information 2. Ability to communicate with institutions: Percentage of population non-literate in official languages 3. Institutional and cultural barriers: official discrimination against people on a cultural basis 4. Political representation of minorities 5. Institutional mediation of conflict

Indicators of minority rights - Basic indicators of literacy, life expectancy and school enrolment of minorities should be used	Indicators of access to and participation in cultural activities	
Indicators of essential needs - Percentage of children under a certain age suffering from malnutrition - Percentage of population living below the poverty line	Indicators of cultural industries: cultural goods and the fostering of artistic creation - Number of people employed in cultural activities - Income generated in the cultural 'sector' - Export and import of cultural goods - Trade tariffs on cultural goods…	

Table 1: Indicators identified at the workshop on Cultural Indicators of Development (Royaumont Foundation, France, 4-7 January 1996)

Cultural freedom Index	Creative Empowerment Index	Cultural dialogue Index
Integrity of self: Are people free from arbitrary arrest, detention or exile? Are they free from arbitrary interference with their privacy? etc.	Expenditure on cultural products and activities: - Government expenditure - non-governmental expenditure (corporations, universities, foundations) - household expenditure - tourist expenditure	First cluster: To contain basic information on literacy and education, if possible disaggregated by ethnic groups to indicate equality in educational achievements
Non discrimination Is everyone entitled without any discrimination to equal protection of the law, without regard to race, colour, sex, languages, etc.	Creation of new products Number of new titles for books, periodicals and newspapers? Number of new performances?	Second cluster To contain the basic means of communication in society and people's access to these means; e.g. newspapers' circulation per 100,000 people.
Freedom of thought and expression: Does everyone have the right to freedom of thought, conscience and religion? Does everyone have the right to freedom of opinion and expression	Number of people directly involved in creative activity Professionals and amateurs	Third cluster: - Should evaluate whether people are literate in their own language as well as in the official national language, and in a *lingua franca* such as French or English. - Extent of translations carried out in a country.
Right of self-determination: Do members of minorities have adequate opportunities to learn their mother tongue and to have instruction in it? Do states take measure in the field of education to encourage knowledge of the history, traditions, language and culture of the minorities residing within their territory?		

Table 2: McKingley's proposal for a Cultural Index of Development (fourth occasional paper from the UNRISD/UNESCO series)

II. Cooperation strategies on culture and development by bilateral development agencies

1. Spanish Strategy for Culture and Development Cooperation (2007)

The Spanish Cooperation Master Plan (MP) sets as one of its priority areas of action the identification of cultural actions to foster development focused on supporting cultural policies and practices linked to development objectives. Hence, the Strategy put in place and implemented by the Spanish Agency of Development Cooperation (AECID) is envisaged as a process which, while integrating existing traditions and practices, seeks to open up a wide array of possibilities to cooperation actors with the aim of progressing towards a more specific use of the potential that culture has to offer as a major dimension in the fight on poverty and social exclusion. It also aims to involve the creators and entrepreneurs of cultural life in the dynamics of local and national development given that they should play an active role in the development and democratisation processes of their societies. The Culture & Development Strategy also pays special attention to youth and women, two groups which have not traditionally had a high profile in the cultural sector despite the important role they play in this connection.

Dimensions of culture and development	Preliminary description
Training of human capital for cultural management, prioritising projects which focus attention on culture and development	Facilitating and fostering processes which contribute to the creation of Human Resources while encouraging autonomy in the management of the different aspects of cultural life having an impact on development.
Political dimension of culture as a factor contributing to development	Focusing on the impact that cultural policies can have on improving governance by fostering institutional cultural development, by stimulating citizen participation and by implementing better civil society participatory mechanisms thereby contributing to the creation of a citizenry which plays a more active role in its own cultural life.
Economic dimension of culture as a factor contributing to development	Enhancing culture's contribution to the development of the economic sector through the promotion, creation and production of cultural and creative businesses, industries and institutions fostering cultural employment and stimulating the latter's ties with other productive sectors such as tourism, enhancing their versatility in the construction of productive creativity and vitalise an expanding field able to decisively contribute to social development.
Relationship and complementarity between Education and Culture	Reinforcing cultural structures and content in both formal and informal educational processes seeking better understanding and participation of students in contemporary cultural and artistic phenomena.
Sustainable management of Cultural Heritage at the service of development	Supporting and working with the many existing processes in the area of conservation, restoration, preservation and revaluation of heritage properties (tangible and intangible), taking advantage of the contribution that all of these efforts can make to sustainable development.
Relationships between Communication and Culture having an impact on development.	Promoting communication processes within communities, contributing to the integration of the different sectors comprising the community and providing those who have traditionally been silenced with a voice through these new projects. Also contributing to the training of the general public, to the generation of new cultural industries and fostering the advance from cooperation to co-production
Advocating processes leading to recognition of Cultural Rights	Further raising societal awareness of subjects relating to cultural diversity and the incorporation of human rights into the sphere of culture and encouraging studies on the different aspects of cultural legislation covering areas ranging from copyright to the conservation of heritage properties. It will likewise reinforce social inclusion, which is vital in multi-cultural projects resulting from globalisation.

Table 3: Spanish Strategy for Culture and Development Cooperation (2007)

In order to evaluate the results and impact of this Strategy, which are more often than not intangible and very hard to measure with existing indicators, the AECID has developed a comprehensive methodology to evaluate cultural projects for development – "Cómo Evaluar Proyectos de Cultura Para el Desarrollo". This methodology is the result of a one year consultation process centred on seven meetings grouping leading experts in the domain of cultural projects, coming from different professional horizons. The result was a comprehensive method to asses project's activities at any moment of their implementation, based on Stuffellbeam and Shinkfield's CIPP model, which proceeds to 4 different types of analysis based on indicators **sorted by context, input, process and product**. These indicators provide variables for each of the strategic lines of Culture and Development and are divided in 2 main groups, Project indicators, which are linked to the different phases of projects and Evaluation indicators, which permit an analysis of the results of each different phase of a project. For each indicator, extensive research has lead to the selection of variables permitting to measure in numbers qualitative phenomena. Such a methodology, with **more than 100 different indicators**, not only permits to evaluate current projects, but facilitates the creation of more effective future projects in line with the codes and language of development cooperation.

- **Economic dimension of culture as a factor contributing to development** (implemented arts education programmes for young people at risk of social exclusion)

Indicator: Variation of the creativity index of a sample group of young people at risk of social exclusion benefiting from arts education programmes, between two years, before and after the completion of the said actions of the Master Plan period (p.204)

- **Relationships between Communication and Culture having an impact on development** (actions started to facilitate access to cultural sources)

Indicator: Variation of the percentage of the number of websites dedicated to indigenous cultures at the end of the Master Plan period relative to that previous. (p.292)

- **Sustainable management of Cultural Heritage at the service of development** (actions implemented to intervene rapidly in different catastrophe situations to rebuild spaces with significant social or heritage value)

Indicator: Variation of the percentage of the number of initiatives carrying out an inventory or cataloguing of elements of special social significance or heritage value in a territory benefiting from implemented to intervene rapidly in different catastrophe situations to rebuild spaces with significant social or heritage value, at the end of the Master Plan period, relative to the period before (p.248)

Examples of indicators from "Cómo Evaluar Proyectos de Cultura Para el Desarrollo"

This publication is available in Spanish on the AECID website at:
http://www.aecid.es/web/es/cooperacion/coop_cultural/documentos/monografias/

2. Swiss Agency for Development and Cooperation (SDC): Culture is not a luxury: Culture in development and cooperation (2003)

This leaflet provides some information on programmes implemented by SDC and the way in which it has promoted the awareness and development of culture with the aim of reinforcing development and transition processes in the countries of operation. Indicators have been developed around four themes: Vitality, diversity and participation in the community; Access, participation and use; Lifestyle and identity; Culture, ethics and governance.

Measuring culture in development			
Vitality, diversity and participation in the community	**Access, participation and use**	**Lifestyle and identity**	**Culture, ethics and governance**
This measures the health and sustainability of the culture industries as well as the way in which the exchange and diversity of cultural resources and experiences contribute to quality of life. Indicators in this area should assess the following elements: • Economic strength and dynamism of the cultural sector. • Diversity of cultural production and consumption. • Sustainability of cultural ecology, including the links and flow of resources between the commercial, public and non-profit sectors. • Extent to which these factors contribute to general quality of life and participation in the community. • Are there any political frameworks, mechanisms and measures in place which facilitate development in these areas	This measures the opportunities for, and resistance to, cultural engagement by users, consumers and participants. Indicators in these areas should assess the following elements: • Access to creative activity, up to and including use. • The demography of use and users, non usage and non-users of cultural resources. • The purposes for which cultural resources are used. • Are there any political frameworks, mechanisms and measures in place which facilitate development in these areas?	This measures the extent to which cultural resources and capital are used to define a specific lifestyle and identity. Indicators in these areas should assess the following elements: • Extent, diversity and duration of use and non-usage of cultural resources for lifestyle and identity goals. • Recognition and assessment of existing subcultures operating within or beyond the normal rules, such as ethnic, gender, regional/ local and age-related forms of subculture. • Imbalances between demography, geography or income, etc. which prohibit balanced access. • Are there any political frameworks, mechanisms and measures in place which facilitate development in these areas?	This measures the extent to which cultural resources and capital contribute to changes in individual and collective behaviour. Indicators in these areas should assess the following elements: • Assessment of the role of culture and cultural resources in personal and community development. • Contribution of culture and cultural resources to community cohesion and to social integration/ exclusion. • Contribution of culture and cultural resources to an understanding of diversity and diversities. • Are there any political frameworks, mechanisms and measures in place which facilitate development in these areas?

Table 4: Culture in development and cooperation; Swiss Agency for Development and Cooperation (2003)

3. The strategy developed by Denmark

One of the key documents produced by DANIDA (Denmark's ministry of foreign affairs) is 'Culture and Development; strategies and guidelines' (2002). This document does not identify indicators per se. However, it identifies a number of essential prerequisites for poverty reduction through the culture sector[1].

<u>Promotion of the cultural dimension as an important component of poverty reduction</u>
An awareness of the cultural context is necessary in the planning and implementation of all development cooperation. Poverty reduction can only be achieved if culture is incorporated as a resource to be drawn upon rather than be allowed to function as an obstacle to the process. It is at the same time important that local culture and knowledge are taken into account as an integral component of development programmes in sectors such as education, health, agriculture and water – both for the benefit of local communities and as a contribution to continued global cultural diversity.

<u>Promotion of culture as an active instrument in strengthening the very poor</u>
Cultural projects can in general be used as an active instrument in promoting understanding for such values as social justice, equality of opportunity and sustainability and to promote the identity and dignity of poor people and of hard-pressed population groups. These groups stand in need of higher status and respect in society in order to improve their opportunities of influencing and benefiting from developments in society. As part of this process special attention must be devoted to the situation of women and indigenous peoples.

<u>Promotion of cultural diversity on the basis of human rights and tolerance</u>
The keener focus on the cultural dimension in Denmark's development cooperation must contribute to the preservation and development of cultural diversity, and an active effort must be made to strengthen mutual cultural respect. Tolerance and respect for human rights and for different cultures must be promoted as an important element in securing the cultural identity of the developing countries.

<u>Strengthening cultural identity through language and communication</u>
Poverty is not solely a matter of money, but also of human dignity. It is therefore possible to devote special efforts to the strengthening of cultural identity, particularly among the very poor. Language is a primary source of cultural identification, and Denmark will contribute to the preservation of linguistic diversity in the world. Language is also the basis for communication and for the ability to express oneself and is an essential factor in the attainment of self-worth, identity and a vital civil society. Support can therefore be given to language development both in connection with literature, films and other form of cultural expression and also through, for example, support for school books, newspapers and ICT initiatives in local languages.

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[1] "Culture and Development. Strategy and guidelines", DANIDA, 2002

4. Sweden: SIDA's Culture and Media in development cooperation

SIDA's Culture and Media in development cooperation provides an interesting framework on culture and human development that could help to identify the dimensions that could be taken into account.

The international legal framework[2]
The right to freedom of expression, cultural rights, the right to information and the right to participation are universal human rights and fundamental freedoms, as set out in the international human rights conventions. Cultural liberty, cultural diversity and media pluralism are principles based on these rights. People's enjoyment of these freedoms and rights are both means and ends for SIDA's culture and media interventions. There is a positive correlation between enhanced freedom of expression and diminished poverty. The right to freedom of expression includes the right to seek, receive, express and disseminate opinions, ideas and information without interference, either orally or in writing in the form of art or through any other media of choice.

The right to freedom of expression is strongly linked to the right of women and men to participate in decisions that concern them, in order to function as proper members of society. Culture flows through all aspects of the lives of human beings and is decisive for how societies function and develop. Cultural rights are based on the recognition of culture as having a value in itself worth protecting. Complemented by the right to freedom of expression, cultural rights imply that all individuals and groups of individuals have the right to express and enjoy their own and other cultures. At the same time, individuals and different groups, in their enjoyment of cultural rights, must respect the human rights of others. Cultural liberty means the right to choose political, ethnic, religious or sexual orientation and gender identity without being exposed to oppression and discrimination. Cultural diversity is conditioned by cultural liberty and signifies a society where different cultures co-exist on equal terms, which is a precondition for peace and security and functioning democratic governance. Cultural diversity increases the range of choices available to people and inspires innovation and creativity.

Figure 1 shows that if culture and media support is provided based on human rights, cultural liberty, cultural diversity and media pluralism, and focuses on strengthening resources that can empower people and communities as regards power, influence and opportunities, then societal changes may take place that lead to poverty reduction.

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[2] "Culture and Media in Development Cooperation", SIDA, 2006

Four dimensions of poverty have also been identified in this document that could be taken into account when devising the indicator suite:

1. **The social dimensions of poverty** – access to culture has positive effects on both the mental and physical wellbeing of human beings. Participation in cultural activities strengthens human resources such as creativity, knowledge and cultural identity. It creates a positive sense of being, dignity and an understanding of other cultures and ways of thinking. Cultural activities can also create social relations and networks between human beings and contribute to participation in civil society.

2. **The political dimensions of poverty** – independent and professional media enhance access to information, which contributes to critical thinking and social and political awareness. Open and independent culture and media channels and arenas create platforms for expression and exchange of ideas, thoughts and interpretations of reality, which is a precondition for a pluralistic and thriving civil society and a democratic culture. Public debate and the forming of opinion are hereby facilitated, where people living in poverty can make their voices heard and increase their participation and influence in society. Culture and media channels facilitate scrutiny of those in power, exposure of corruption and demand for accountability.

3. **The peace and conflict dimensions of poverty** – media can play a crucial role in conflict prevention, by counteracting the spread of rumours and providing trustworthy information depicting different interpretations of the conflict. Access to a multitude of cultural expressions, both in peacetime and in connection with conflicts, counteracts stereotypes based on for example ethnicity and gender. Cultural expressions can also be a means of communication when media is controlled and official channels are closed (cultural diplomacy). Cultural activities in conflict areas contribute to the psychosocial processing of trauma and creates "spaces of normality" and humanity in extreme situations.

4. **The economic dimensions of poverty** - the production, sales and distribution of cultural products and services (including cultural tourism) create possibilities of generating income, opportunities for employment and economic growth. Creativity, nurtured by cultural diversity, is in itself a driving force for entrepreneurship and economic development. A vibrant media industry can also offer employment and business opportunities and boost economic growth in other sectors, for example, through advertisements and market information. Media can also play an important role in mitigating corruption and creating a sound investment climate.

5. Finland's report: 'Navigating culture: A road map to culture and development' (2000)

The report '*Navigating Culture: A road map to culture and development'* is a reminder of the multiplicity of views of the world and the need to question the possibility of one model that fits all. Now, would this put into question the possibility of one indicator suite to fit all national cultural situations in the world?[3]

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[3] **"**Navigating culture: A road map to culture and development", Finland's Ministry for Foreign Affairs, 2000

This report stresses, more specifically, the diverging cosmovisions in the world with:
- ➢ The community over the individual
- ➢ The cyclical rather than linear nature of the universe
- ➢ Harmony with - rather than dominance over - the physical environment
- ➢ "Being" rather than "having" or "doing

The tension between individual freedom and the welfare of the group is a continuous conundrum in our society. An important aspect to bear in mind is that even the cultures that are found at either end of the continuum between extreme individualism to extreme collectivity recognize the importance of both the individual and the group. And that most cultures are not found at the extremes of this continuum, but somewhere in between. Cultures that emphasize individualism tend to value merit and competition. Individual rights and obligations are enshrined in law and protected by courts. Children are taught the importance of always doing your best, and the importance of solving problems yourself. Success follows hard work and rewards for individual achievement motivate accomplishment. In cultures that are oriented towards collectivism, the individual is given security by the group. The emphasis is on maintaining good relations and coherence within the group, and thus avoiding situations of competitions and exaggerated focus on individual achievement. The difference of collective and individual cultures also has an impact on our image of ourselves. Finns are often puzzled at how in many African countries their colleagues refer to people around them as "brothers", "sisters" or "cousins" even if there is no apparent blood relationship. In individualist cultures people tend to develop their identity in terms of independence, while in collectivist cultures the identity is developed in terms of interdependence.

Cultures also differ in their view of the way the universe is organized. Cultures that view the universe in linear terms see development as a succession of stages. After reaching a stage, we are immediately focused on the next stage and on strategies that may take us there. This view impacts us as individuals as well as societies. Theories of modernization as a way of explaining development are typical examples of linearity. The developing world is catching up with the stage reached by the developed world, the rural areas are catching up with the stages reached by urban areas, and women are catching up with men. Cultures that perceive the universe as a succession of interlocking cycles tend to focus more on the responsibility of the group for the future that comes from our involvement in the universe again and again. A good example of this is the practice of the first nations' people in North America who use as a criterion in decision-making the impact the decision will have on the seventh generation coming after the decision-makers. It is not as important to always improve conditions from one stage to the next, but to find a balance that can be maintained throughout the cycle.

Cultures differ greatly in their relationship to the environment. It is not necessary in this context to romanticize indigenous environmental practices as fundamentally sound. Rather the important difference is in the relationship perceived to exist between human systems and natural systems. The very word environment suggests something that surrounds and is therefore separate from us. In other cultures the view that humans are an integral part of the environment is upheld as vital.

The focus that some cultures put on "doing" and "having" is closely associated with the linear world view. It is by doing that we achieve more, and a measure of our achievement is

what we have. On the other hand, we conclude according to this view, those who do not have wealth, cannot be doing very much because if they did, they, too, would prosper. Listening to programme (expatriate) personnel talk about their work, the frustration with failing to get their colleagues motivated to do enough is pre-eminent. Cultures that focus on "being" allow for action to be tailored by prevailing needs rather than acting to fulfil a preconceived agenda, the purpose of which is achievement of goals often determined by external agencies.

6. 'Strategy for Norway's culture and sports co-operation with countries in the South' (Norwegian Ministry of Foreign Affairs, 2005)

This strategy is one of the key documents concerning Norway's culture cooperation activities. It covers the period 2006-2015. Unfortunately, indicators are only planed to be identified during mid-term revision of this project in 2010. It is however interesting to highlight the priorities adopted in relation to culture and development. These priorities should[4]:

- Ensure better access to cultural goods and create better conditions for free cultural expression and participation in partner countries; this is a fundamental human right and essential to cultural diversity at national and global level.
- Encourage the use of the cultural heritage as a resource for the sustainable development of society, for instance in connection with value creation, business development and the cultivation of a sense of identity.
- Disseminate knowledge and facilitate contact across political and religious divisions and help to create a more balanced picture of other cultures, which is essential for inter-cultural dialogue and for underlining common norms and frames of reference.
- Strengthen civil society in the South, as a condition for political and economic development.
- Promote mutual co-operation on an equal footing between cultural institutions in Norway and in the South, as an essential step in helping cultural institutions both in Norway and in the South to become more professional and internationally oriented.

7. Canada

Canada has generated extensive literature on the issue. Among works of interest, is that carried out by Dick Stanley, in his paper 'Beyond economics: developing indicators of the social effects of culture' where he presents a matrix of indicators that attempt to measure the social effects of culture. However, his presentation focuses on both economic and social indicators. He insists on the importance of the continuum between creators, producers, disseminators, conservers and consumers.

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[4] "Strategy for Norway's culture and sports co-operation with countries in the South", Norwegian Ministry of Foreign Affairs, **2005**

The table below presents some of the indicators that he has identified.

Node	Basic Data (over time and by province where applicable)	Classification (Characteristics) Data

Creators

Node	Basic Data	Classification Data
Photographers	-number who work in this profession -average earnings (and distribution)	-full / part time
Authors, Playwrights, Poets, other Writers	-number who work in this profession -average earnings (and distribution)	-language
Performing Artists: actors, dancers, musicians, singers	-number who work in each of these professions -average earnings (and distribution)	-full / part time
Composers	-number who work in this profession -average earnings (and distribution)	-full / part time
Painters, Sculptors, Craftspeople	-number who work in this profession -average earnings (and distribution)	-full / part time
Architects	-number who work in this profession	
New Media Creators	-number who work in this profession -average earnings (and distribution)	

Consumers

Node	Basic Data	Classification Data
Museum Visitors	number of users (incidence) number of hours number of times (frequency)	type of participation
Book and Periodical Readers (incl Library users)	number of users (incidence) number of books number of times (frequency)	language
Cinema Audiences	number of users (incidence) number of times (frequency)	language country of production of film
Video consumers	number of users (incidence) number of times (frequency)	language country of production of film
Broadcasting viewers, listeners	number of users (incidence) number of hours	by type of media by type of program
Theatre (live performance) audiences	number of users (incidence) number of times (frequency)	by type (discipline)
Festival participants	number of users (incidence) number of times (frequency)	
Music (disk) Listeners	number of users (incidence) number of hours	

To be noted also is that Stanley provides a table of macro indicators and base comparison data that could be used for the construction of indicators.

Macro Indicators

	GDP contribution of the sector	
	Total employment in the sector	by industrial and occupational codes
	Total spending in the sector from domestic and external sources	
	International trade flows	by node
	Interprovincial flow of cultural goods and services	
	Government spending on culture	by node

Base Comparison Data

	GDP	Canada / Province
	Labour force	"
	Population	"
	Total consumption	"
	Government budgets	"
	Consumer Price Index	"

III. Other models of indicator suites

1. Hong Kong

The 2005 'Hong Kong arts and cultural indicators' provides both a strategic context and a commensurable conceptual framework for positioning arts and cultural indicators in Hong Kong. Of interest is the Creative Index, described in the table below.

Hong Kong Creativity Index
Measuring Outcomes of Creativity   - Value added of HK's creative industries as percentage of GDP; Number of persons engaged in creative industries as percentage of total employment;   - Share of goods trade of creative industries relative to total goods trade;   - Share of services trade of creative industries relative to total services trade;   - Export capacity of the sector as a whole and of specific sub-sectors (visual arts, performing arts, etc);   - Productivity growth;   - Publication and title/ copyright registration data for all cultural forms (books, films, music, etc);   - Participation rates in identified cultural activities.

Structural/Institutional Capital
- Data about HK's protection of intellectual property rights
- Data about access to pirated or counterfeit cultural goods
- Data about freedom of press and publication-
- Ratification of international treaties on human and cultural rights Internet and PC penetration
- Use of mobile phones
- Public library users, stock and usage
- Cultural and leisure venues and capacity by population
- Radio and TV usage by population

Human capital
- Education expenditure (on arts/culture) as percentage of GDP
- R&D expenditure (on arts/ culture) as percentage of GDP
- Percentage of population with educational attainment at tertiary level (in arts, culture, communications, media)

Social Capital
- Corporate donations to/sponsorship of arts/cultural activities
- Arts/culture related NGOs per capita
- Contribution of cultural activities and participation to generalised trust
- Contribution of cultural activities and participation to individual trust
- Contribution of cultural activities and participation to reciprocity
- Contribution of cultural activities and participation to sense of efficacy
- Contribution of cultural activities and participation to co-operation
- Contribution of cultural activities and participation to acceptance of diversity and inclusiveness
- Contribution of cultural activities and participation to values
- Contribution of cultural activities and participation to capacity for self expression
- Participation in cultural activities
- Cultural participation rates
- Membership of cultural societies and organisations
- Frequency/intensity of cultural contacts
- Time-use for cultural activities
- Relationship between cultural participation and civic and volunteer participation
- Volunteers per capita and sub-sector

Cultural Capital
- Expenditure on arts and culture as percentage of total public expenditure
- Corporate donations to arts and culture
- Individual donations to arts and culture
- Household expenditure on arts and culture
- Value placed on creative activity
- Value placed on relationship between arts and culture and personal and community development
- Participation rates in cultural activities and venues by sub sector and by demographics.

Table 5: Hong Kong Creativity Index

2. OECD: 'International Measurement of the Economic and Social Importance of culture' (2007)[5]

A report was produced by the OECD entitled 'International Measurement of the Economic and Social Importance of culture' in 2007. Of particular importance in this report is the explanation of the mechanisms of a cultural satellite account.

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[5] "International Measurement of the Economic and Social Importance of culture", OECD, 2007

The main objectives of a culture satellite account include:

- Delineation of the statistical tracking system needed to monitor culture policy and industry issues;
- Standardization of concepts, methodologies, and definitions to ensure consistency in data;
- Fostering the reconciliation of the different data sources (i.e., reconcile and balance demand and supply data);
- Reconciliation of culture data with core national accounts data;
- Identification the interrelationships which exist in the culture area and that should be observed when collecting and ordering data and assessing data quality;
- Highlighting of areas requiring data development to remedy critical data inconsistencies or fill data gaps.

Layer I provides an overview of current culture activities - using the current and constant monetary values (expressed in dollars, euros, etc.) attached to different types of indicators of culture activity as standard measures for comparison. Here, the relative importance of specific culture-related components and activities (when compared to the total domestic economy) can be established. This process of comparing and interrelating data also serves as a check on the reliability of culture data. These values assume the role of "control totals" and are used, among other purposes, for the characterization of culture activities as described in Layer III.

Layer II provides a quantification of different culture activities - the quantities (number of firms, products, employees, and consumers) associated with culture activities can be indicated. Thus, the activity represented in each dollar value contained in the following table may also be described using quantity information (Layer II). These quantity figures will be used as "control totals" in the characterization process in Layer III.

Layer III provides characterization of individual components of culture activity - each value and quantity figure ("control total") from Layers I and II above, where possible, will be characterized by disaggregating these value or quantity statistics according to the cultural, social, demographic, economic, or other factors affecting the original figure.

Layer IV provides targeted and specialized analysis - exploring, integrating, interrelating and analysing data from Layer I and II to illuminate issues of interest pertaining to the cultural, social, demographic, economic, and other aspects of specific culture-related components.

Layer V provides strategic information for planning purposes, as well as documentation of the various statistical systems used.

Culture Satellite Account Framework

LAYER I	MACRO-INFORMATION MODULE: MONEY FLOWS	
	SUPPLY	DEMAND
	Size of the culture sector (economic impact)	Value in consumer demand for culture goods/services
	Value of government spending on culture	Value of culture-tourism
	Value of international trade in culture goods/services	
	Value of private sector support	
LAYER II	QUANTITY/VOLUME OUTPUT MODULE	
	SUPPLY	DEMAND
	Number of culture organizations and businesses	Quantities of consumers
	Infrastructure changes (amalgamations/births/deaths)	Attendance and participation rates
	Volume output produced	
	Size of culture employment force	
	Size of volunteerism	
LAYER III	CHARACTERIZATION MODULE	
	SUPPLY	DEMAND
	Volume output by product type (content, language, etc.)	Consumer spending by demographic variable
	Employment by occupation	Participation rates by demographic variable
	Employment by type (full-time/part-time/self-employed)	
	Output by commercial category, language	
LAYER IV	TARGETED ANALYSIS: ANALYTIC MODULE	
	SUPPLY	DEMAND
	Economic Impact Analysis	Stock of potential customers
	Labour Market Analysis	Consumer personal income, savings, expenditures
	Financial Analysis	
	Social Impact Analysis	
	Government Spending Analysis	
	Provincial profiles	
	Sector analysis	
	Ownership (foreign-control market share)	
	Identity (market share of domestic content)	
	Concentration (market share of large companies)	
	Production or cost function (inputs)	
	Investment	
LAYER V	DOCUMENTATION MODULE	
	Technical papers (concepts, methodologies, etc.)	
	Policy issues	
	Data needs	
	Data gaps	
	Contacts	
	Survey questionnaires	
	Strategic plans	

Table 6: Culture Satellite Account Framework

Macro economic and participation indicators

Given the relative rarity of satellite accounts for culture, alternative approaches must be considered. This section discusses stand-alone indicators on the economic importance of culture. In dealing with economic issues, the starting point is often the determination of how big the sector and its components actually are, often presented in comparison with other industries/sectors, i.e., in a standard economic statistics sense, what contribution does culture make to an economy? Such information is often used for advocacy purposes (ensuring a level of government support is maintained), for planning purposes (is a new museum in this area justified, can tourism to this site be better managed?) and more recently for negotiations within and across governments (can a new tax be justified, what is the real situation in relation to free trade?).

To assist in answering these sorts of questions the following information, at both the total and component industry level, are often considered:

- Economic size of the industry in terms of output and value added
- Level of employment (either in terms of industry or occupation)
- Government funding
- Private sector funding
- Consumption details, by commodity
- Level of exports and imports
- The amount of domestic content in the output (e.g., are book publishers mostly distributing works by foreign authors or are they actually fostering the creation of books by domestic authors.)

Employment

Measuring culture-related employment requires modifications to the traditional approach used in most other areas of the economy. Once inclusion definitions for culture industries and culture occupations have been established, it is relatively straightforward to measure the employment of businesses undertaking in scope cultural activities and also the number of individuals working in cultural occupations. However, since a significant number of individuals working in cultural occupations do so in industries not normally included within the scope of culture, an approach which uses combinations of industry and occupation to define the overall size and structure of the sector is required. Without this approach, a significant undercount would occur.

Export and Imports

The list of cultural goods and services is the first step in enabling data to assist in the analysis of international trade in culture. As well as providing additional detail about the economy in its own right, such data provides fundamental information for international trade negotiations. While the importance of such information cannot be overstated it would clearly vary from country to country and arriving at meaningful comparisons will require careful considerations. Presenting cultural exports (and imports) as a proportion of the total for the country along with the trade balance by commodity will provide additional insights into the economic contribution of the sector. Naturally, as is the case with most cultural indicators, the arguments for such trade data at the regional (mainly sub-national but could also encompass combinations of countries) would also be strong.

Government Expenditures

Traditionally, support for culture and the arts has fallen to a few individuals and the state. While it may be the case that more and more cultural activities are increasingly becoming independent of (or at least less dependent on) government funding, the contribution of governments remains fundamental to a large part of the sector.

In summary, to be able to make reliable comparisons of government expenditures on culture, the underlying data must:

- Cover the spending of all parts of government not just the cultural ministry since spending on culture may take place through a wide variety of ministries, agencies and other associated organizations (funds from government lotteries are often a source of culture grants);
- Cover all levels of government and transfers to or from other levels of government must be identified.

Private Sector Funding

Although the state has a long history of providing funding for culture, support from the private sector has also played a major role. In some parts of the world, the role of the state became more prominent as the state taxed away some of the discretionary resources of the private sector

Household Spending

Spending by households or individuals on cultural goods and services provides an economic measure that can related to overall spending by households. Data are normally collected as part of a general-population survey and programmes seeking cultural data are often limited in how much detail they can have included in questionnaires. As was pointed out above, expenditures by households are not equal to household economic consumption. The latter measure also includes the subsidies included in the products and services purchased. Most of the subsidies will have come from public sources and since government policies on subsidies can vary significantly among countries, any international comparisons should take this into account. In addition, the list of goods and services considered cultural also tends to vary from country to country. It may be that this type of analysis will be of greater value for measuring trends over time within a country than in providing direct comparisons between jurisdictions.

Participation/Consumption

Participation or consumption data is a measure of how the population make use of the cultural goods and services that are available to them. One of the more common means of gathering this type of data is though time-use surveys. Similar to the surveys of household spending discussed above, these are normally general-population surveys and culture statistics programmes may be limited by the amount of detail that can be coded. Ideally, secondary activities (e.g., listening to the radio while driving) would also be measured but such is not always the case. Since participation in cultural activities is not always homogeneously distributed over time, sample sizes may not be sufficient to identify some relatively rare activities such as museum attendance. In some cases, separate modules on absolute cultural participation over recent weeks or months have been included to compensate for this deficiency. Finally, there are varying definitions of what constitutes a cultural activity — does attendance at a professional theatre performance count the same as attendance at an amateur production or does acting in an amateur production count the same as being an audience member.

3. The experience of New Zealand

a) Sustainable Development Programme of Action developed by New Zealand (2003)[6]

In 2003, the government of New Zealand put together a Sustainable Development Programme of Action. Although not completely within the boundary of this project, the indicators identified and organised around the four pillars of sustainable development (economic, social, environmental and cultural) could be useful to provide some ideas.

Economic indicators relate to the levels of income which in turn determine the ability of people to buy goods and services. Social indicators help to gauge a sense of well-being. Environmental indicators provide information on the built environment, air and water quality, natural resources and biodiversity. Finally, cultural indicators refer to the participation, engagement and identity.

Economic growth					
	International connection	Standard of living	Work	Infrastructure	Innovation
Indicator And (Representative measure)					
Tourism (Number of guest nights purchased)	Migration flow (skilled migration)	Income (median household income)	Work	Real capital investment (Investment as a percentage of real GDP)	Research and development (R and D financing)
Building (Building consents)	Openness to trade (exports and imports of goods and services as percentage of GDP)	Social deprivation (social deprivation index)	Unemployment (Unemployment rates)	Infrastructure (Overall infrastructure quality)	Intangible investment (Investment in knowledge as a percentage of GDP)
		Share of national economy (Real GDP per capita)	Employment (Employment rates)		
		Household consumption (real household consumption expenditure)			

Table 7.a. Sustainable Development Programme of Action developed by New Zealand (2003)

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[6] "http://www.stats.govt.nz/analytical-reports/linked-indicators/default.htm"

Social indicators						
Civil and political participation	Health	Housing	Leisure and recreation	Safety	Skills/knowledge	Social connectedness
Voting at general elections (Percentage of enrolled electors voting at general elections).	Life expectancy (Life expectancy at birth)	Household size (Number of households)	Participation in sport and active leisure (Activity level of adults and young people).	Criminal victimisation (Criminal victimisation rate by major offence type)	Educational attainment (Proportion of adults aged 25–64 years old with educational achievement to at least upper secondary and tertiary level)	Quality of life (Residents' perception of their overall quality of life)
	Injury rates (Injury rates from motor vehicle accidents)			Perceptions of safety (Proportion of adults aged 15 years and over who felt unsafe walking alone in their neighbourhood after dark)	Early childhood education (Early childhood education attendance by year one students)	Telephone and Internet access in the home (Proportion of the population with telephone and Internet access)
				Road casualties (Road casualty rates)		

Table 7.b. Sustainable Development Programme of Action developed by New Zealand (2003).

Environmental Indicators					
Built environment	Air quality	Biodiversity	Land and soils	Stocks and flows of natural resources	Water quality
Look and feel of city (Residents' rating of their sense of pride in the way their city looks and feels)	National environmental air quality standards (Concentrations of airborne chemicals and particulates against air quality standards)	Indigenous vegetation (Extent and legal protection of indigenous vegetation cover)	Contaminated sites (Total number of contaminated sites)	Energy use (Total consumer energy use by fuel)	National water quality (Measurement of chemicals dissolved in water, and biological activity)
Traffic and transport (Distances travelled by mode of transport (million kilometres per year).	Greenhouse gases (Amount of greenhouse gas emissions)	Native birds (The distribution of selected terrestrial native birds)	Land cover and use (Land cover and land use categories and related production data over time)		National water quantity (surface and groundwater (Trends in water levels and flows, consented water use and actual water use)

Table 7.c. Sustainable Development Programme of Action developed by New Zealand (2003).

Cultural indicators		
Engagement	**Expressions of identity**	**Heritage**
Language retention (Proportion of the population that speaks the 'first language' of their ethnic group)	Employment in cultural industry (Number of full-time equivalents in cultural employment as a percentage of total employment)	Historic places (The proportion of those sites destroyed that were registered with the Historic Places Trust, or listed as places with heritage value in district plans)
Māori language speakers (Proportion of Māori speakers in the Māori population)	Local content on New Zealand television (The proportion of local content on primetime television)	

Table 7.d. Sustainable Development Programme of Action developed by New Zealand (2003).

b. Cultural Indicators for New Zealand: 2006[7]

In addition to this framework, in 2006, Statistics New Zealand released a report entitled Cultural Indicators for New Zealand: 2006. The aim of this report is to 'establish a basis for monitoring trends in the cultural sector, and that sector's contribution to New Zealand's cultural wellbeing' (p.iii).

Five themes have been identified:

- Engagement
- Identity
- Diversity
- Social cohesion
- Economic development

[7] "http://www.stats.govt.nz/analytical-reports/cultural-indicators-2006.htm"

Cultural Indicators for New Zealand				
Engagement	**Cultural Identity**	**Diversity**	**Social cohesion**	**Economic development**
Cultural employment This indicator is expressed as the number of people in cultural employment as a percentage of total employment.	Speakers of te reo Mäori This indicator is expressed as the proportion of Mäori able to hold an everyday conversation in Mäori.	Indicator 3a: Grants to minority ethnic cultural groups Indicator 3b: Attendance/participation at/in ethnic cultural activities	Non-Mäori attendance at Mäori cultural events Proportion of non-Mäori attending a sample of Mäori cultural events	Income of the cultural industries This indicator is expressed as an index of the value of the sales of goods and services and other income of the cultural industries in constant prices.
Employment in creative occupations The percentage of people employed in creative occupations	Local content on television This indicator is expressed as the first-run hours of local content, as a proportion of the total television schedule. Local content is generally defined as material that is both predominantly made in New Zealand and reflects New Zealand identity and culture.	Grants to minority ethnic cultural groups This indicator is an index of the percentage of grants made by the New Zealand Lottery Grants Board (LGB) for arts, culture and heritage purposes to non-Mäori and non-New Zealand European ethnic organisations and individuals, relative to those ethnic groups' percentage in the population of New Zealand	Other ethnicities attendance Involvement in community arts, culture and heritage groups by members of ethnic groups which are not Mäori or New Zealand European/Päkehä.	
Median incomes from creative occupations The indicator shows the median income received by people in creative occupations as a percentage of the median income of all employed people		Attendance/participation at/in ethnic cultural activities Definition This indicator is expressed as the percentage of the population aged 15 years and over attending/ participating in at least one cultural activity in the year before the survey.	Community cultural experiences The percentage of people taking part in religious activities, ethnic cultural activities, and other secular activities	Value-added contributed by the creative industries This indicator is expressed as the value added by the creative industries in year 2000 dollars expressed as an index

How often people experience cultural activities, on average? This indicator is expressed as the average (per adult) frequency of experiencing cultural activities.				The creative industries' proportion of total industry value-added. This indicator is expressed as the proportion of total industry value-added produced by the creative industries. It can be read in conjunction with the previous indicator (5b), which measured changes in value-added in the creative industries. Total industry value-added is gross domestic product less unallocated indirect taxes (ie less GST, import duties and stamp duty)
Barriers to cultural experiences This indicator is expressed as the proportion of adults encountering barriers which prevent them from experiencing particular cultural activities.				
Household spending on cultural items. This indicator shows the value of household spending on cultural goods and services as a proportion of all household expenditure				

Table 8: Cultural Indicators for New Zealand: 2006

4. Cultural Indicators: Views from Africa (2004)

This set of indicators has been drawn from a document prepared by a Task Force of African experts on culture and development, which was set up after an international seminar held in Maputo (Mozambique) in March 2004 with a view to provide a specifically African perspective on cultural indicators for human development. Drafted for presentation at the Congress of Cultural Rights and Human Development under the auspices of the Forum Barcelona 2004, the present document recognises the critical importance of identifying priority areas and a set of cultural indicators for human development.

Governance – legal and political pluralism	Equity	Cultural liberties	Creativity and cultural entrepreneurship	Knowledge generation and management
Managing relations between different levels of authorities : - Legal frameworks and domestication of international frameworks at national and local level. - Capacity to ensure participatory governance on the basis of a shared vision. - Relationship between state and citizen, between market and citizen, between market and state.	Productive resources, such as forestry, agriculture, fisheries, finance, etc. should be harnessed with a view to correcting imbalances and creating opportunities for jobs : Indicators: • Reform of land tenure systems • Transparency of budgetary allocations and revenue collection • Public investment programmes • Credit provision • Job creation	Linguistic pluralism Indicators: • Documentation of minority and endangered languages • Development of community media in local languages • Officialisation of indigenous national languages	Cultural markets and protection of producers and resources Indicators: • Sponsorship of fairs and festivals for artists and cultural practitioners • Multisectorial investment in the arts and heritage sectors • Financial resources to support cultural entrepreneurship, such as credit facilities • Creation of local and regional arts funding bodies • Protection of Intellectual Property Rights and other patenting regimes • Access to and distribution of resources from cultural tourism • Contribution of cultural industries to Gross National Product	Research Indicators: • Inventories of cultural activities and policies • Databases of cultural goods and practitioners • Benchmarking of good practices • Quality assurance
Managing cultural diversity : • Policy synergies, integration of cultural policies in development.	Social services: education, health and information : Indicators: • Decentralisation of infrastructure	Mother tongue education Indicators: • Production of educational and leisure material • Policies related to the		

	• Existence of community based heritage resources • Enrolment and literacy • Sexual and reproductive health services	provision of language tuition and use in schools		
Managing multiple legal systems : Development and management of partnerships (private-public partnerships, different level of authorities, etc.)	Institutions which are accountable to the citizenry Indicators: • Existence of an enabling environment and legal framework for NGOs and community based organisations • Policy frameworks, which are conducive to their interaction with the government level • Economic institutions for cultural producers and practitioners • Professional organisations	Curricular reviews to enhance cultural diversity Indicators: • Updated curricula at all levels, inclusive of cultural education		Funding Indicators: • Funding for research activities, NGOs and civil society organisations • Grants for institutions, Higher Education
		Religious freedoms, cultural rights Indicators: • Fair treatment and recognition of public holidays • Protection of religious institutions and places of worship • Inclusion of religious diversity in schools		Development and conservation of knowledge resources, including heritage Indicators: • Support for museum and heritage resources • Strengthening of archival and conservation institutions • Support for community heritage centres and resource facilities • Conservation of intangible heritage, for example oral traditions
		Multiple identities Indicators: • Support for indigenous minorities • Protection of cultural		Methodologies and techniques Indicators: • Development of heritage impact assessment instruments • Development of inventories

		expressions, for example ritual practices • Banning of all forms of discrimination		• Developing regulatory mechanisms for the arts
				Documentation, Publications, Dissemination Indicators: • Establishment and support for public libraries • Promotion of a culture of reading • Support for indigenous publishers enterprises or associations • ICT and websites • Active use of living heritage, e.g. elders, oral heritage keepers • Sharing of knowledge resources, particularly best practices • Enshrining of media freedoms • Regulation of diversity in local media content

Table 9: Cultural Indicators; views from Africa (2004)

5. Additional indicator references

To complement this study on indicators for culture and development, the following literature is essential. Even if some do not offer cultural indicators per se, all are linked to one or several facets of development issues:

a) IFACCA Statistical indicators for Arts Policy

This paper from IFACCA identifies current global resources and work being undertaken to develop cultural indicators. It notes that there is a 'healthy' amount of research and development taking place on cultural indicators, as part of a wider agenda to improve social indicators within Government accountability programmes. It discusses the wide range of literature already written in this field and provides links to other web-based resources, all well as citing recent international seminars in the area and naming the countries where work is currently being undertaken to improve cultural indicators. This paper addresses a number of key issues, such as the confusion over what indicators are or should be, the multiplicity of work undertaken or different possible approaches. The paper emphasises that the development of reliable and robust cultural indicators is essential for formulating effective arts policies and consolidating the position of arts funding agencies.

b) UNDP Human Development report (2004)

This report, entitled *Cultural Liberty in Today's Diverse World,* argues that cultural freedom is an essential element of human development. The freedom to choose one's identity and to exercise that choice without facing discrimination or disadvantage is vital to people's lives. The themes discussed in this Report include: how to manage the different aspects of multiculturalism—race, religion and ethnicity; how to encourage and benefit from diversity, rather than suppress it; and how to promote inclusion, democratic values and economic progress, rather than exclusion, ethnic or religious conflict and potential economic ruin.

The Report makes a case for respecting diversity and building more inclusive societies by adopting policies that explicitly recognize cultural differences or multicultural policies:
- Cultural liberty is a vital part of human development because being able to choose one's identity is important in leading a full life;
- Cultural liberty allows people to live the lives they value without being excluded from other choices important to them such as education, health or job opportunities;
- Several emerging models of multicultural democracy provide effective mechanisms for power sharing between culturally diverse groups;
- Power sharing arrangements have broadly proven to be critical in resolving tensions; and
- Multicultural policies that recognize differences between groups are needed to address injustices historically rooted and socially entrenched.

Despite the report being focused on cultural issues and being a wealthy source of information regarding human development, notably through its human development index (HDI), it does not provide an index solely dedicated to culture. However, it does offer a wide range of statistics on cultural issues, which can be used to analyse certain aspects of culture and development.

c) UNDP Gender-related Development Index (GDI) and Gender Empowerment Measure (GEM)

The Human Development Report 1995 introduced two new measures of human development that highlight the status of women. The first, *Gender-related Development Index* (GDI), measures achievement in the same basic capabilities as the HDI does, but takes note of inequality in achievement between women and men. The methodology used imposes a penalty for inequality, such that the GDI falls when the achievement levels of both women and men in a country go down or when the disparity between their achievements increases. The greater the gender disparity in basic capabilities, the lower a country's GDI compared with its HDI. The GDI is simply the HDI discounted, or adjusted downwards, for gender inequality.

The second measure, *Gender Empowerment Measure* (GEM), is a measure of agency. It evaluates progress in advancing women's standing in political and economic forums. It examines the extent to which women and men are able to actively participate in economic and political life and take part in decision-making. While the GDI focuses on expansion of capabilities, the GEM is concerned with the use of those capabilities to take advantage of the opportunities of life.

The two measures have been used as advocacy and monitoring tools for gender-related human development analysis and policy discussions. Moreover, the methodology used to construct the GDI and GEM could be used in the future to assess inequalities not only between men and women, but also between other groups such as rich and poor, young and old, etc.

d) The Creativity Index

Developed by Richard Florida in *The Flight of the Creative Class* and its 2006 follow-up *The Rise of the Creative Class*, the Creativity Index is a baseline indicator of a region's overall standing in the creative economy, a barometer of a region's longer run economic potential, based on a region's capacity for talent retention, the strength and growth of the high-tech industry, the level of innovation, and demographic diversity of all kinds. This composite indicator is a better measure of a region's underlying creative capabilities than the simple measure of the creative class, because it reflects the joint effects of its concentration and centre for college and of innovative economic outcomes.

The creative index is a composite score of four equally weighted factors that collectively rate a metropolitan area relative to its ability to attract high-demand "knowledge" workers[8]:

- The proportion of creative class (highly skilled, highly paid) workers in various industries (e.g., arts, finance, technology)
- The Milken Institute's Tech-Pole Index (measures high-tech industry growth as compared with total national output)
- Innovation (measured by patents per capita)
- Diversity (measured by the Gay Index, which offers a reasonable proxy of tolerance for multicultural and lifestyle preferences within a given population)

City	Creativity Index	% Creative Workers	Creative Rank	High-Tech Rank	Innovation Rank	Diversity Rank
1. San Francisco	1057	34.8	5	1	2	1
2. Austin	1028	36.4	4	11	3	16
3. San Diego	1015	32.1	15	12	7	3
3. Boston	1015	38.0	3	2	6	22
5. Seattle	1008	32.7	9	3	12	8
6. Chapel Hill	996	38.2	2	14	4	28
7. Houston	980	32.5	10	16	16	10
8. Washington	964	38.4	1	5	30	12
9. New York	962	32.3	12	13	24	14
10. Dallas	960	30.2	23	6	17	9
10. Minneapolis	960	33.9	7	21	5	29

Table 10: Large Cities Creativity Rankings, Top ten cities

e) Freedom House's Freedom in the World survey

This report is an annual evaluation of the state of freedom in every country in the world. It not only analyses the formal attitude or performance of a government or legislation, but also the real-world rights enjoyed by individuals. The standards used to measure freedom are based largely on the United Nations' Universal Declaration of Human Rights, which is applied to all countries, regardless of their geographical location, ethnic or religious composition, culture, or level of economic development. The survey divides freedom into two broad categories: political rights and civil liberties. Political rights include the possibility to vote freely, join political parties and organizations or compete for public office, while civil liberties allow for the freedoms of expression and belief, associational and organizational rights, rule of law, and personal autonomy.

The survey includes analytical reports and numerical ratings for 193 countries (as well as a select group of territories). The ratings are based on points awarded for each of 25 questions, (10 on political rights and 15 on civil liberties). The topics of these questions include independence of the media, religious freedom, corruption, the right of political

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[8] adaptation from a presentation given by Richard Florida

parties to function, independence of the judicial system, and women's rights.   Each country or territory is finally given two ratings, one for civil rights and he other for political rights, and classified as Free, Partly Free, or Not Free.

E.   ASSOCIATIONAL AND ORGANIZATIONAL RIGHTS
1.   Is there freedom of assembly, demonstration, and open public discussion?
- Are peaceful protests, particularly those of a political nature, banned or severely restricted?
- Are the legal requirements to obtain permission to hold peaceful demonstrations particularly cumbersome and time consuming?
- Are participants of peaceful demonstrations intimidated, arrested, or assaulted?
- Are peaceful protestors detained by police in order to prevent them from engaging in such actions?

Political Rights (PR)		Civil Liberties (CL)	
Total Scores	PR Rating	Total scores	CL Rating
36-40	1	53-60	1
30-35	2	44-52	2
24-29	3	35-43	3
18-23	4	26-34	4
12-17	5	17-25	5
6-11	6	8-16	6
0-5 *	7	0-7	7

Combined Average of the PR and CL Ratings	Country Status

Table 11: Example of a Political question; point and classification system

f)   UIS Gender Parity Index (GPI)

The GPI index is designed to measure the relative access to education of men and women. It measures progress towards gender parity in education participation and/or learning opportunities available for women in relation to those available to men. It also reflects the level of women's empowerment in society. However, the index does not show whether improvement or regression is due to the performance of one of the gender groups. Interpretation requires trend analysis of the underlying indicators.

This index is measured by dividing the number of women for a given indicator by the number of men. The closer this result is to 1, the closer the situation is to parity.

g) "The Cultures and Globalization series" indicator suites

This series of five publications regarding "cultures and globalisation" aims to track the complex inter-relations between globalization and culture in its many forms in the contemporary world. By highlighting key contemporary cultural changes and their policy implications, channelling and encouraging cutting-edge research, and contributing to the development of information systems in the field of culture, the series seeks to build bridges between the social sciences, the arts and the humanities, cutting across these different disciplines. For example, the third volume, "Cultural expression, creativity & innovation" explores the link between globalisation and these three facets of culture, which are often linked to development. The Series is produced by a consortium of leading academic institutions and is supported by a coalition of funding agencies.

Regarding the indicator system developed throughout the series, the relationships between cultures and globalisation are viewed from a perspective that is both analytical and factual: analytical as globalisation of cultures does not exist independently of other globalisation processes and fields of activity; factual as it explores the various globalisation processes taking place. The indicator system examines three different dimensions of this relationship: economic globalisation, global civil society and political – legal globalisation. Consequently, culture is approached from four different ways[9]:
- as a social system of meanings and values, including culture as artistic endeavour
- as an economic system of production, distribution and consumption;
- as a political system of power and influence; and
- as a system of sites and movements

SOCIAL ASPECTS OF CULTURES AS SYSTEMS OF MEANING, VALUES AND PRACTICES	Languages The Blogosphere ECO Hybrid Music	New and Syncretic Religions Dance Hip Hop Reality TV Body art
CULTURES AS ECONOMIC SYSTEMS OF PRODUCTION, DISTRIBUTION, CONSUMPTION, AND COMMUNICATION	Education Philanthropy	Research and Development Creativity & Innovation Indices
CULTURES AS SYSTEMS OF SITES AND MOVEMENTS	Events Places	Migration Membership Diversity in Institutions
CULTURES AS POLITICAL SYSTEMS	Regulatory Frameworks	Intellectual Property
Table 12: Indicator suites for Cultures and Globalization, Facets of creativity and innovation in cultural expression		

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[9] "Cultural expression, creativity & innovation", edited by Helmut, A. and Yudhishthir R., SAGE, 2010

Based on Tufte's (1997; 2001) groundbreaking approach to the visual display of quantitative information, and the use of graphics in suggesting interpretations, the suites do not seek to list the actual data nor strive to have a uniform tabular layout. Salient characteristics, patterns and trends are selected according to their appropriateness, giving different suites different presentations. Thus data is brought together not in a statistical but in a thematic way, uniting indicators according to a conceptual, qualitative rationale.

h) The World Economic Forum's Gender Gap Index (GGI)

This Index assesses countries on how well they are dividing their resources and opportunities among their male and female populations, regardless of the overall levels of these resources and opportunities. This comprehensive framework for evaluating and comparing global gender gaps serves as a catalyst for greater awareness as well as greater exchange between policymakers, as it also reveals those countries that are role models in dividing these resources equitably between women and men.

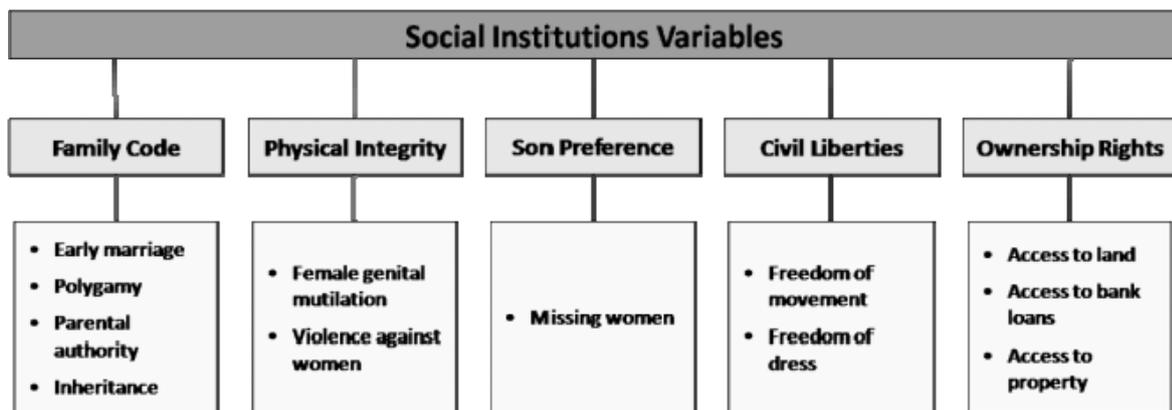This index measures the size of the gender inequality gap in four critical areas:
- **Economic participation and opportunity** – outcomes on salaries, participation levels and access to high-skilled employment
- **Educational attainment** – outcomes on access to basic and higher level education
- **Political empowerment** – outcomes on representation in decision-making structures
- **Health and survival** – outcomes on life expectancy and sex ratio
  The Index's scores can be interpreted as the percentage of the gap that has been closed between women and men.

Thirteen out of the 14 variables used to create the Index are from publicly available "hard data" indicators from international organizations, such as the International Labour Organization, the United Nations Development Programme and the World Health Organization

i) OECD Social Institutions and Gender Index

The Social Institutions and Gender Index (SIGI) is a composite measure of gender equality, based on the OECD's Gender, Institutions and Development Database. Instead of measuring gender inequalities in education, health, economic or political participation and other dimensions, the SIGI focuses on the root causes behind gender inequalities, by measuring social institutions that are mirrored by societal practices and legal norms that produce inequalities between women and men in non-OECD countries.

The SIGI draws on 12 social institutions variables from the OECD Gender, Institutions and Development (GID) Database that have been grouped into five categories or subindices: **Family Code**, **Physical Integrity**, **Son Preference**, **Civil Liberties**, and **Ownership Rights** (see figure). Together with these five subindices, the SIGI can help policy-makers to detect in what countries and in which dimensions of social institutions problems need to be addressed. Moreover, the SIGI is a valuable instrument to generate public discussion.

Social Institutions Variables

Family Code	Physical Integrity	Son Preference	Civil Liberties	Ownership Rights
• Early marriage • Polygamy • Parental authority • Inheritance	• Female genital mutilation • Violence against women	• Missing women	• Freedom of movement • Freedom of dress	• Access to land • Access to bank loans • Access to property

IV. Some issues for consideration

After analysis of the literature available on indicators for culture and development, it is clear that there is still a great deal of study to be done before achieving the same level of knowledge as other scientific domains of research. The suite of indicators on Culture and Development that the UNESCO wants to create is characterised by simplicity both in the analysis but also in the evaluation of its indicators. The idea is to create a mutual base of understanding and comparison from which further studies can originate when needed. Thus from a simple set of indicators may rise composite indicators closer linked to specific phenomena.

A problem confronted with such a suite of indicators is that so far very few of this type have ever passed the theoretical stage. Without the real-life testing of any instrument, it is impossible to assess its effectiveness, strengths and elements to be improved. For this reason it is essential that such a project not only select a series of indicators, but also test them before its completion.

The elaboration of a suite of indicators however is not an easy exercise: following the lack of real indicators already existing and despite the large number of statistical tools, culture and its contribution to development is difficult to measure. Statistics may measure a phenomenon, but not permit its comparison or analysis. Furthermore, most aspects of culture and development are not quantitative but qualitative, making number crunching near to impossible.

Nevertheless, a clear if slow evolution of indicators suites related to the 'culture and development' theme is apparent, following the increasing interest given to this domain in the last years. This can be noted in "Cómo Evaluar Proyectos de Cultura Para el Desarrollo" or again "Cultural Expression, Creativity and Innovation." Both these approaches were published in the last year and offer an innovative and detailed way of looking at cultural indicators. However, these methods are aimed at cultural practitioners and there still is a lack of simple and clear indicators for policy makers. So it is important for UNESCO to set a solid base for the future, to create the best breeding ground possible for international assessment, reflection and action on 'Culture and Development'.

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