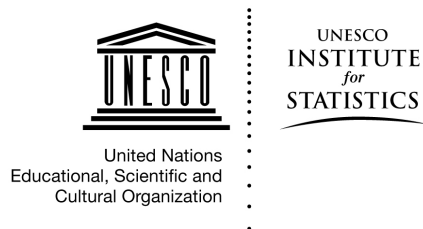


# **Summary Report of the Africa, Asia-Pacific and Latin America and the Caribbean Regions Consultation Workshops for the 2009 UNESCO Framework for Cultural Statistics**

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UNESCO Framework for Cultural Statistics (FCS)

March 2009





## Table of contents

	<b>Page</b>
I. Introduction.....	5
II. Cultural statistics in Africa, Asia-Pacific and Latin America and the Caribbean.....	6
III. Clarifying the scope of the UNESCO Framework for Cultural Statistics (FCS).....	9
IV. Defining culture .....	11
V. Culture and development.....	12
VI. The social dimension of culture.....	15
VII. Intangible heritage, traditional knowledge and crafts .....	17
VIII. Cultural diversity.....	21
References .....	24
Appendix: Recommendations of the FCS regional workshops.....	26



## **I. Introduction**

The UNESCO Institute for Statistics (UIS) is currently revising the 1986 UNESCO Framework for Cultural Statistics (FCS) (UNESCO, 1986) in order to better reflect the diverse conditions in developing countries and the impact of new technologies on contemporary culture.

This initiative is a welcome opportunity for triggering a much-needed reflection and redefinition of cultural statistics on a global scale. On the one hand, since the previous framework of 1986 (UNESCO, 1986) there have been significant technological changes (ICT) that have affected the way cultural goods and services are produced, distributed and consumed. On the other hand, it has been recognized that the 1986 FCS was conceived mainly by developed countries – it did not provide tools to adequately capture many cultural expressions in non-industrial societies. Among several challenges it faces, the new framework should make it possible to reflect a wide range of cultural expressions, irrespective of their particular economic mode of production.

The need to revise the framework has become more critical by the fact that culture has gained economic weight and a higher sense of priority in public policy in recent decades. Still, the role of culture in economic and social development has been insufficiently documented and valued due to the lack of statistical tools that are widely accepted. This has led to the recognition of the importance of developing statistics and indicators for evidence-based policies for the culture sector. Hence, in the last few years, various countries have developed methodologies and classifications to measure the economic and social aspects of culture with different scopes and approaches. These experiences were taken into account in the development of the 2009 FCS draft document (UNESCO-UIS, 2007) in order to provide a basis for internationally comparable data on culture.

As a part of a broad process of international consultation launched by the UIS, a series of regional workshops were organized in various parts of the world. This report presents some of the main issues discussed during the Regional Consultation Workshops organized in Maputo, Mozambique in September 2008 for the African region, in Bangkok, Thailand, in October 2008 for the Asia-Pacific region, and in San Jose, Costa Rica in January 2009 for the Latin America and Caribbean region.

The main purpose of these workshops was to solicit comments from countries in the Africa, Asia-Pacific and Latin America and the Caribbean regions on the draft framework (UNESCO-UIS, 2007), particularly in terms of the definition of culture as it is understood in these regions of the world and the relevance of the methodology proposed by the FCS for analyzing the priorities of their cultural policies.

First, it must be said that the new FCS was endorsed and supported by all the participants in the workshops. On the other hand, there was a very rich and open debate about several aspects of the draft document that should be taken into account to better reflect the points of view and needs of the countries in these regions of the world.

Most of the comments and proposals expressed can be grouped into seven categories:

1. Comments about the situation of cultural statistics in each region and specific countries, in relation to the proposals of the new framework;
2. Issues that have to be taken into account in the process of developing international cultural statistics considering the situations mentioned in the previous point, but that are beyond the specific scope of the framework. These focused on later stages in the process that have to do with the implementation of the framework (indicator development, guidelines and training). They should be dealt with later and should not necessarily form part of the framework;
3. Topics that, according to some countries, should be included in the definition of culture, especially regarding intangible heritage;
4. Proposals to make clearer the graphic representations of the conceptual model in the figures that appear in the document (i.e. the feedback from consumption/participation to creation in the culture cycle);
5. Suggestions to underline the importance of the social dimension of culture and the contribution of culture to human development in the FCS draft document;
6. Suggestions to further develop some key issues for cultural policy purposes and priorities, such as cultural diversity and culture and poverty alleviation; and
7. The need to coordinate the implementation of the FCS with projects at regional and country levels, and with the programs of international regional agencies.

## **II. Cultural statistics in Africa, Asia-Pacific and Latin America and the Caribbean**

As the FCS draft document points out, not many cultural statistics frameworks have been developed throughout the world, and with regards to those reviewed for the 2009 UNESCO framework, there has been very little actual data collection (UNESCO-UIS, 2007, p. 19).

The participants in the workshops confirmed this general lack of reliable, comparable and relevant data on culture in Africa, Asia-Pacific, Latin America and the Caribbean. They highlighted some background considerations and the experience of certain countries and sub-regions that are important to take into account in developing the framework.

In most African countries, culture statistics are either absent or insufficiently developed and have focused on the administrative records of public cultural institutions. According to information provided by the Observatory of Cultural Policies in Africa, in spite of the fact that several conferences and expert meetings on cultural statistics or policies were organized by UNESCO in the region in the 1970s and 1980s, no significant development has taken place in this field. In spite of the various declarations, charters and action plans recognizing the importance of culture for development in Africa, cultural statistics have not

been given any specific attention in any of the major initiatives of statistics capacity-building in Africa.<sup>1</sup>

According to a research report recently published by the South African Cultural Observatory about cultural statistics:

“To summarize, the problem with South African cultural statistics is threefold: (1) there is lack of data; there is no official source of data, (2) what data is available is fragmented due to the fact that there is no single source of data, and (3) different sources of data define and categorize various industries differently making it hazardous to aggregate or compare these indicators” (South African Cultural Observatory).

In the case of the Asia-Pacific region, the situation is more heterogeneous, with some countries having developed projects in recent years to measure creative industries and others having launched more modest initiatives. Hong Kong Special Administrative Region of China and Singapore have made significant progress in terms of measuring and analyzing their creative industries sector (Center for Cultural Policy Research 2003, 2005; Heng, 2003).

A background paper prepared for the Bangkok regional consultation workshop points out that “... most Asia-Pacific countries have collected data related to the culture sector through inventories and archives with emphasis on the recording of cultural property and heritage, book, film and music production, and some performances – and that the need for accurate data relating other aspects of the sector has not until now been a significant concern” (Askerud, 2008).

At the regional level, UNESCO, in collaboration with WIPO<sup>2</sup>, UNIDO<sup>3</sup>, UNDP<sup>4</sup>, Hong Kong University and other partners, has developed a pilot project model for data collection and analysis related to the cultural industries sector. This model is presented in the report entitled *Cultural Industries Statistics: Framework for the Elaboration of National Data Capacity Building Projects* as a regional model for cultural statistics and indicators to be developed by National Statistics Offices in each country.

The project long term objectives are:

- To enhance and improve the statistical foundation on which policy formulation takes place in order to improve policies for the cultural industries sector as a component in national economic development strategies; and
- To build national capacities needed for producing high quality statistical documents on cultural industries, including craft and heritage industries.

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<sup>1</sup> Comments made by Máté Kovács, OCPA Research Coordinator, during the Maputo Regional Consultation Workshop.

<sup>2</sup> World Intellectual Property Organization (WIPO).

<sup>3</sup> United Nations Industrial Development Organization (UNIDO).

<sup>4</sup> United Nations Development Programme (UNDP).

The immediate objectives are:

- To develop and test a methodology for the collection and analysis of key (economic) data pertaining to cultural industries by establishing data guidelines and tools for collecting and analyzing data, with particular reference to regional characteristics and differences;
- To develop the capacity of National Statistics Offices (NSO) in participating countries to collect and analyze data on cultural industries by designing and implementing a capacity-building programme for NSOs in the form of modules;
- To design standardized reporting formats for baseline data on the cultural industries sector; and
- To contribute to a discussion of the feasibility of international standards, indicators, and procedures related to cultural industries.

It is very important that this initiative is consistent with and adapted to the process of revision and implementation of the FCS in order to maximize the results of efforts in the region to develop culture statistics.

In the case of Latin America and the Caribbean, there are several experiences to be taken into account, starting from the initiative of SICLAC (*Sistema de Información Cultural de Latinoamérica y el Caribe*) in the early 1990s. This provided the background for several Cultural Information Systems operating in the region. This was followed by the design of the methodology for implementing the Satellite Account for Culture, developed by the *Convenio Andrés Bello* (CAB), just to mention another example of a regional effort.

In the specific case of Central American countries, a project to develop cultural indicators based on the FCS has been underway since 2005, with the support of UNESCO. As in the case of other initiatives, it is very important that this project be reviewed in light of the new FCS, as was proposed during the San Jose workshop.



### **III. Clarifying the scope of the UNESCO Framework for Cultural Statistics (FCS)**

Several comments and proposals expressed during the workshops have to do with the later stages of the process of developing cultural statistics from an international perspective, and, strictly speaking, go beyond the scope and purposes of the framework. Many comments addressed issues that will have to be dealt with after the framework is adopted and proceeds into its implementation stage, namely the development of guidelines, indicators, pilot projects, training and capacity-building.

In order to determine how to take into consideration these comments it should be noted that:

- They address issues that lie beyond the aims of the FCS; and
- In different parts of the draft document it is explained that some points will be undertaken in future stages.

However, the fact that these comments and proposals were mentioned several times suggests that there is a need for a more precise and expanded explanation about the purposes of the framework and to differentiate it from the process of its implementation, and an explanation of what would happen after its presentation during the General Conference of UNESCO in October 2009.

One of the most frequent comments was related to the indicators mentioned in the FCS, though the document states that these were included only as examples, and the intention was not to provide an exhaustive list (UNESCO-UIS, 2007, p. 49).

In that sense, although it is mentioned in different parts of the draft document, it should be emphasized from its very beginning that the framework is a classification instrument with the purpose of having relevant and internationally comparable cultural statistics, rather than a tool for direct implementation. Perhaps the use of excerpts to underline some key ideas like this and a box or a section designed specifically to explain this – what the FCS covers and what it doesn't and what would come after it is approved – would help to clarify this issue and avoid misunderstandings.

This box or section could stress several points that are stated in different parts of the draft document:

- The framework is more of a classification instrument than a tool for direct implementation;
- It is aimed to develop a conceptual base and a common methodology for obtaining internationally comparable statistics that cover the widest range possible of activities related with the production, distribution and uses of culture;
- Its purpose is not to provide a list of indicators;

- Its purpose is to suggest how existing statistics can be used to measure cultural activities and to maximize what can be done considering the limitation of human and financial resources and the structural and operational challenges to data collection in the cultural field;
- In the future, guidelines will be developed for implementation. In particular, specific guidelines for instruments, such as surveys of cultural participation, or indicators for intangible heritage, traditional knowledge, and crafts production;
- Its purpose is to assist countries in developing their own locally-sensitive frameworks and to make possible adaptations to frameworks already developed by countries; and
- It may form a basis for negotiations between cultural policy practitioners and NSOs.

As previously mentioned, upon reviewing the existing cultural statistics frameworks in several countries and regions of the world, it has been found that there is very little actual data collection even in developed countries. The new framework should be therefore understood as a starting point for a complex process of building cultural statistics from an international perspective, which will convey the importance of culture and increase its visibility.

It should be noted that the participation of NSOs is critical for developing cultural statistics and that the FCS can act as a tool for stimulating demand by providing the culture sector with guidelines for requesting data.

With regards to the indicators that appear in the draft document, although they were meant to have an illustrative purpose only, perhaps the best decision would be to eliminate them from the draft document (UNESCO-UIS, 2007, pp. 49-52), and only for one particular sub-domain (e. g. films or books), develop a box with a proposed list, as complete as possible, of indicators, clearly indicating they are there only as an example.

Still, it must be taken into consideration that underlying many of these comments was the genuine and serious concern of participants in the workshops about the ability in their respective countries to implement the framework.

It is important to mention that several participants commented that a minimum data set should be established as a guide for countries, and that implementation guidelines, pilot projects, capacity-building and training (both for users and producers of data), and identification and sharing of best practices, would be required.

Finally it must be considered that this effort should not end with statistics gathering, but should also include statistics interpretation, and that from the beginning, the process should focus on gathering data that is relevant for policy purposes.

#### IV. Defining culture

There were comments by the participants in the workshops about several cultural expressions that were missing from the document, especially regarding particular aspects of intangible heritage. Doubts were expressed whether some particular items should be considered core, extended or related. Examples are musical instruments or traditional sports. Most of these proposals are being included in the new version of the FCS that is being developed, such as cultural landscape, culinary art and body expressions.

In the case of musical instruments, there was a suggestion to consider them as core, but the comment was related to the production of certain traditional musical instruments. In the case of artisans making traditional musical instruments, it seems appropriate to consider them as core because they are an expression of traditional knowledge and crafts production. However, mass industrial production of instruments such as electric guitars would seem better to be considered as expanded.<sup>5</sup>

In the revised version of Figure 5 there is the proposal of a new domain, namely *F. Design and creative services*, which includes architecture and advertising. As the draft FCS document (UNESCO-UIS, 2007) shows, there are important differences among existing frameworks in various countries as to whether these two activities should be considered cultural, especially advertising, which in several models is considered creative and copyright protected but not cultural. This issue was discussed during the Task Force Meeting<sup>6</sup> and it was agreed that this domain will be part of the new framework.

Other doubts were expressed in terms of the domains into which music, photography, e-books and online newspapers should be placed. Of particular concern was how to include new ICTs such as the internet in order to reflect its enormous impact now and in the future on cultural production, distribution and consumption.

Finally, the following issues were resolved during the Task Force Meeting in Montreal in February 2009:

- Music in all its forms (including recorded music) is to be considered part of Domain B: Performance and celebration;
- Photography will be considered part of Domain C: Visual arts and crafts;
- Libraries (and Virtual Libraries) will be included in Domain D: Books and press;
- E-books and on-line newspapers will be included in Domain D: Books and press, and Virtual Museums in Domain A: Heritage; and
- Web portals and sites will be included in Domain E: Audiovisual and interactive media.

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<sup>5</sup> It is difficult to determine if musical instruments have cultural content in themselves or should be regarded as a means of cultural production.

<sup>6</sup> Task Force Meeting for the revision of the FCS held in Montreal during February 2009.

In this discussion it is important to keep in mind that regardless of the taxonomy that is finally adopted, data collection will be conducted using existing classifications that are usually too aggregated for the purposes of cultural analysis.

## **V. Culture and development**

UNESCO has distinguished itself by developing a holistic approach in order to demonstrate the key role that culture plays in socioeconomic development. A long process marked by the World Conference on Cultural Policies MONDIACULT (UNESCO, 1982), the World Decade for Cultural Development (1988-1997), the report of the World Commission on Culture and Development, *Our Creative Diversity* (UNESCO 1995), the Stockholm Intergovernmental Conference on Cultural Policies for Development (UNESCO, 1998), the Universal Declaration on Cultural Diversity (UNESCO, 2001) and the Convention on the Protection and Promotion of Cultural Diversity (UNESCO, 2005) have contributed to an understanding of culture as both a means of economic and social development and as a development goal in itself.

Both World Culture Reports (UNESCO 1998, 2000) approach the relationship between culture and development from different perspectives, and explicitly address the need to develop methodologies that can measure the contribution of culture to human development and the challenges that this endeavour implies.

This process of reflection on culture and development has occupied an important place in regional fora in various parts of the world, as was expressed during the Asia-Pacific and Africa workshops.

As was mentioned in the Bangkok Regional workshop a high-level expert consultation supported by a UN inter-agency effort in Jodhpur, India in 2005, underlined the growing role of cultural industries and their direct link to the achievement of the Millennium Development Goals. The need for policy support and technical assistance was articulated, and the result was the *Jodhpur Consensus* (UNESCO Bangkok, 2005).

The *Jodhpur Consensus* expressed the following: "Cultural industries should, however, be seen as more than economic; they are at root social and cultural. The conservation and promotion of culture and the arts and national and local identities are essential to individual, community, and social development; and policy should reflect the multiple-benefit nature of cultural industries."

The *Jodhpur Consensus* also stressed the importance of data collection and analysis: "Strategies, policies, and action plans must be evidence-based. Therefore: Instruments for data collection and analysis, such as satellite accounting systems and mapping of cultural industries, are urgently needed to enable knowledge-based elaboration of strategies, policies and action plans. An assessment of the direct and indirect economic and social benefits of cultural industries should be the base for elaborating action plans."

The *Paro Initiative* produced by the BIMSTEC (*Bay of Bengal Initiative for Multi-Sectoral Technical and Economic Cooperation*) countries stated: “Cultural industries have the capacity to contribute to poverty reduction and have proven to be a powerful instrument for social reorganization and the vitalization of local communities, especially among the poorer groups of society, both in rural communities and in the urban slums” (BIMSTEC, 2006).

In Africa, the *Nairobi Plan of Action for Cultural Industries*, produced as a result of the First Ordinary Session of the AU Conference of Ministers of Culture (African Union, 2005) reached similar conclusions and recommendations. With the goal of strengthening African cultural identity and creativity as well as broadening people’s participation in endogenous cultural development, the Plan of Action set three phases: 1) create an enabling environment to strengthen the framework for African cultural industries; 2) establish cultural industries as key contributors to sustainable development in African countries; and 3) ensure the competitiveness of African cultural industries.

Likewise, the Organization of American States (OAS), in the Fourth Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities (OAS, 2008), approved the document entitled *The Economy of Culture in the Americas: A path to sustainable Growth and Social Inclusion*, which reaffirmed “the central role of culture in the improvement of the quality of life of all of our peoples, the fight against poverty, and the overall development of the member states.” It also recognized that: “Culture has an impact on the daily life of our citizens and contributes to the development of our nations. Culture contributes to the quality of life, to the development of our economies and to the strengthening of the identity and dignity of our peoples. It is a source of pride. It helps shape our values. It is reflected in the way we interact with our environment and in the way we educate our children. Cultural development policies are intrinsically linked to the formulation of policies related to every aspect of the economic and social development of our countries.”

The 2009 FCS maintains the principle of recognizing culture as a key element for development. Its particular goals are to overcome the structural and operational challenges in measuring the multiple dimensions of culture and to maximize international comparability.

The draft document highlights the essential part culture plays in the cycle of economic reproduction and its growing role in public policy in recent decades. It indicates that “culture is being reconsidered in its role as a tool of development” (UNESCO-UIS, 2007, p. 10).

In light of some of the comments made during the workshops, in the Executive Summary and in the Introduction of the new Framework, some paragraphs could be included to underline the impact of culture on economic and social development in developing countries.

Arguments put forward in this direction included the following:

- Culture is a widespread resource found throughout the world, including communities and groups in situations of poverty;
- Community cultural assets, such as traditional knowledge and intangible heritage, are particularly well suited to serve as a basis for sustainable local development, not only for their economic impact as cultural industries, but also for in terms of their impact on social and cultural revitalization;
- Culture provides opportunities for women and youth to participate in productive activities that contribute to gender equality, self-esteem and social awareness;
- The structure of certain cultural industries predominantly comprise small business or even family business units which are suited for locally-based development; and
- Cultural industries are generally environmentally-friendly and contribute to urban regeneration.

However, as the FCS draft document points out, there are some other aspects to be taken into account when considering the potential of culture for development:

*“The growth and concentration of market power in a few multinational conglomerates that operate across cultural industries. The organization of cultural production in many markets favours oligopoly; hence this enormous ‘first mover advantage,’ which lies almost exclusively with the developed world” (UNESCO-UIS, 2007, p. 11).*

And:

*“... developing countries are often poorly positioned to negotiate returns on their cultural exports that are comparable with those received by developed nations; this is partly due to the lack of local institutional capacity but also to the absolute power of an oligopolist industrial sector” (UNESCO-UIS, 2007, p. 12).*

A recent study sponsored by the Inter-American Development Bank shows that the production and distribution of cultural industry products from Latin American countries are increasingly being controlled or even produced out of the region, resulting in a loss of economic benefits for local industries as well as a loss of cultural authenticity. The study illustrates the importance of these industries to economic outcomes but also in terms of maintaining cultural identity.<sup>7</sup> It also shows that traditional cultural policies in the region have focused on other areas such as grant-giving and subsidizing cultural institutions (IABD, 2007).

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<sup>7</sup> Even more strategic than economic weight is the power to decide what cultural expressions reach the market.

In line with these considerations about how culture can contribute to various dimensions of development and the obstacles that have to be overcome, the FCS aims to provide the methodological tools for measuring and analyzing these processes. In doing so it has adopted a pragmatic approach that maximizes the use of existing statistical sources. The model chosen is mainly related to the process of economic development. However, it will be extended to other areas in order to allow for the capturing of the multi-dimensional interactions between culture and development.

## **VI. The social dimension of culture**

The social dimension of culture has to do with its symbolic value for giving a sense of identity, shared values and belonging, preventing exclusion and for building social cohesion and stability.

As the draft document acknowledges, the standards used for constructing the definitions of cultural domains are economic, but the interpretation is not limited to the economic aspects of culture. Every domain of the model includes all cultural activities, social and informal, and traditional knowledge and intangible heritage are considered a transversal domain. Still, one of the major concerns expressed during the workshops was the impression that the social dimension of culture was not sufficiently taken into account in the new methodology.

Perhaps this impression comes from the pragmatic approach adopted by the FCS that takes into consideration existing classifications and data availability when establishing definitions. The fact that the FCS defines culture through the more widely used statistical classifications (ISIC, ISCO and CPC<sup>8</sup>) can be explained by the technical and financial constraints that are often the main causes of the lack of cultural statistics.<sup>9</sup>

The approach proposed by the FCS has the advantage of allowing national cultural authorities to use more common statistical sources, such as standard economic statistics and household surveys, for cultural purposes. But in the end, more widely available statistics will be useful to mainly measure the economic contribution of cultural activities. However, the activities that are generally captured by these statistical sources are not relevant to intangible heritage, traditional knowledge, crafts production and other aspects of the informal economy.

The importance of adopting this inclusive approach has already been mentioned. But it should be understood that it poses several serious challenges for the collection of data for the purpose of measuring certain cultural phenomena. In fact, the document states that the approach of adopting an economic perspective was based on the fact that the economic representation of cultural exchanges, while posing many problems, is the easiest to measure.

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<sup>8</sup> International Standard Industrial Classification (ISIC) and the International Standard, Classification of Occupations (ISCO), together with the Central Product Classification (CPC).

<sup>9</sup> It should be noted that the use of the CPC is not widespread, and that even ISIC is not used in certain regions of the world, namely the European Community (where NACE is used), North America (NAICS) and Australia and New Zealand (ANZSIC).

In order to reach a balance between the convenience of a pragmatic approach (“the art of the possible”) and the need to take into account key issues for cultural policy purposes (“political demands” and “aspirational” factors), it might be useful to emphasize in the Executive Summary and the Introduction that one of the key objectives of the framework revision is to recognize the social dimension of culture, the increasingly acknowledged role played by culture in social cohesion, its importance for human development and well-being and to identify the tools and steps that have to be taken to proceed in that direction. It would also be important to stress that from the perspective of developing countries, culture has enormous potential to contribute to key development objectives such as job creation, social inclusion of minority and disadvantaged groups, sustainability, the development of SMEs, and poverty alleviation.

The Introduction should also underline the necessity but also the difficulties of developing statistical tools aimed at measuring important aspects of culture such as intangible heritage and cultural diversity. In fact, it should be pointed out that the main reason for not presenting more advanced tools in this regard are the difficulties inherent in measuring intangible assets, informal activities and other kinds of phenomena that tend to elude standard statistical procedures. It should perhaps also be expressed that due to these difficulties the FCS cannot be too specific about these tools, but that special pilot projects will be developed in various regions of the world.<sup>10</sup> These will be conducted with countries that share the same priorities and have started to develop some experience in these fields, the goal being to overcome and solve these problems.

As the document points out, it will be a huge task to adapt the model to areas such as social participation, traditional and local knowledge and heritage, and ensure that culture is not reduced to its economic dimensions. Surveys of visitors to heritage sites and surveys of time use and cultural participation, for example, can be very useful statistical tools, but it must be acknowledged that the information they provide is often not detailed enough for cultural analysis purposes. Robustness is also a problem with these surveys when disaggregated results are needed.

The concepts of cultural capital and social capital could be very useful with regards to measuring the contribution of culture to economic and social development. According to David Throsby, “an item of cultural capital can be defined as an asset that embodies or gives rise to cultural value in addition to whatever economic value it might possess... a heritage building may have some commercial value as a piece of real estate, but its true value to individuals or to the community is likely to have aesthetic, spiritual, symbolic or other elements that may transcend or lie outside of the economic calculus. These values can be called the building’s cultural value. Cultural capital defined in this way may exist in tangible form as buildings, locations, sites, artworks, artefacts, etc., or in intangible form as ideas, practices, beliefs, traditions, etc. (Throsby, 2005).”

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<sup>10</sup> In the case of Africa, during the Maputo Regional Consultation Workshop, language was suggested as a topic to be addressed at a regional level.



In the *Study on Hong Kong Creativity Index*, social capital was described as follows: “in terms of trust, reciprocity, cooperation and rich social networks... conducive to the enrichment of collective well-being, social expression and civic engagement... enable[ing] individual and collective creativity to flourish. It is measured by nine themes: Generalized trust, Institutional trust, Reciprocity, Sense of efficacy, Cooperation, Attitudes towards minorities, Espousal of modern values, Self-expression, and Participation in social activities” (Centre for Cultural Policy Research, 2005).

## **VII. Intangible heritage, traditional knowledge and crafts**

Intangible heritage, traditional and local knowledge and crafts were areas mentioned in the regional consultation workshops for clarification and further development.

Intangible heritage is considered in the new framework as a core transversal category, spanning all the domains proposed. With this the framework aims to have the capability of capturing a wide range of cultural expressions, irrespective of their particular mode of production.

### ***Intangible heritage***

In the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage: “intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (UNESCO, 2003a).

Intangible cultural heritage as defined above is manifested *inter alia* in the following domains:

- Oral traditions and expressions, including language as a vehicle of intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe; and
- Traditional craftsmanship.

Intangible cultural heritage includes expressions, practices, knowledge and skills that:

- are recognized by communities, groups, and in some cases individuals, as forming part of their cultural heritage;
- are living, transmitted from generation to generation and constantly recreated; and
- are in conformity with human rights and sustainable development.

The definition also includes objects and spaces that are associated with manifestations of intangible cultural heritage (ICH).

During the Maputo regional consultation workshop, the participant from the Intangible Cultural Heritage Section of UNESCO pointed out that ICH is defined by communities themselves, and suggested that the text should be aligned with what is described in the Convention on Intangible Heritage (UNESCO, 2003a).

It should be noted that for languages, which are included within the domain of intangible heritage in the FCS, there is considerably more statistical information than for other aspects of intangible heritage.

In fact, language is critical for the preservation and promotion of intangible heritage since all its manifestations depend on language for their practice and inter-generational transmission.

Also in this field there is relatively more advancement compared to other fields of intangible heritage in the development of policy-relevant indicators. UNESCO, for instance, has developed a methodology for assessing language vitality and endangerment, based on nine criteria (UNESCO, 2003b):

- Absolute number of speakers;
- Proportion of speakers within the total population;
- Availability of materials for language education and literacy;
- Response to new domains and media;
- Type and quality of documentation;
- Intergenerational language transmission;
- Community members' attitudes towards their own language;
- Shifts in domains of language use; and
- Governmental and institutional language attitudes and policies, including official status and use.

UNESCO also expects to develop, in the near future, another methodology for evaluating linguistic diversity in relation to biodiversity, acknowledging that “the preservation of traditional knowledge related to biodiversity may depend to a large degree on the safeguarding of the languages that are vehicles of that knowledge” (UNESCO, 2002).

As part of this effort, UNESCO's Intangible Heritage Section is developing an Indicator on the Status and Trends of Linguistic Diversity and Numbers of Speakers of Indigenous Languages.

### ***Traditional knowledge***

The scope of traditional knowledge (TK) is wide and covers many types of knowledge. It can be regarded as an economic and cultural resource which developed in the past but which is not static but constantly evolving in response to a changing environment. The preservation of TK is not only a key component of the identity and a condition for the existence of numerous peoples, but also a central element of the cultural heritage of humanity.

The definition proposed by UNESCO and the International Council of Science (ICSU) states: “Traditional knowledge is a cumulative body of knowledge, know-how, practices and representations maintained and developed by peoples with extended histories of interaction with the natural environment. These sophisticated sets of understandings, interpretations and meanings are part and parcel of a cultural complex that encompasses language, naming and classification systems, resource use practices, ritual, spirituality and worldview” (UNESCO/ICSU, 2002).

According to WIPO, TK “encompasses the content or substance of traditional know-how, innovations, information, practices, skills and learning of TK systems such as traditional agricultural, environmental or medicinal knowledge. These forms of knowledge can be associated with traditional cultural expressions or expressions of folklore, such as songs, chants, narratives, motifs and designs. A traditional tool may embody TK but also may be seen as a cultural expression in itself by virtue of its design and ornamentation. This means that for many communities TK and its forms of expression are seen as an inseparable whole” (WIPO).

Traditional knowledge, with institutional and political support, can be a sustainable resource for development through the generation of employment, economic growth and trade based on the expression of diversity.

Experts have pointed out that intellectual property law is not suited to providing appropriate protection for expressions of folklore and traditional knowledge:

*“Despite the growing recognition of TK as a valuable source of knowledge, it has generally been regarded under Western intellectual property laws as information in the ‘public domain,’ freely available for use by anybody. Moreover, in some cases, diverse forms of TK have been appropriated under intellectual property rights by researchers and commercial enterprises, without any compensation to the knowledge creators or possessors” (Correa, 2001).*

As the draft document recognizes, the measurement of traditional knowledge and intangible heritage poses considerable challenges, and the information that can be extracted from existing sources is very scarce.

However, institutions that are responsible for cataloguing and documenting traditional knowledge can be a source of information, starting from the number of institutions dedicated to these tasks and the number of products/elements documented.

Labour force and household surveys involving questions about secondary occupations may be a source of information about the number of people dedicated to the creation or transmission of traditional knowledge.

Likewise, participation surveys that include not only the “arts and media” measurement, but also participation in cultural expressions characteristic of traditional, local and indigenous cultures such as rituals, ceremonies and festivals, use of traditional dress, language, etc. could become an important source of information on traditional knowledge, intangible heritage and cultural diversity.

After the topics of intangible heritage and traditional knowledge were widely discussed during the Task Force Meeting, it was agreed that for the purposes of clarity and simplicity the FCS will consider ICH, as defined by the UNESCO 2003 Convention (UNESCO, 2003a), as a transversal domain and no explicit mention of Traditional Knowledge will be included in this domain definition, since TK is a much broader concept.

### **Crafts**

UNESCO has defined crafts as goods “produced by artisans, either completely by hand, or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product... The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant” (UNESCO/ITC, 1997).

Artisanal products can be classified under broad divisions. The *Methodological Guide to the Collection of Data of Crafts* published by UNESCO in 1990 (UNESCO, 1990) proposes a classification primarily based on the materials used or a combination of materials and technique. The six main categories are basketry, textiles, pottery, wood, metal and leather. Further categories could correspond to various additional materials that are specific to a country or region, are rare, or are difficult to work, such as stone, glass, ivory, bone, horn, shell, sea shells, or mother-of-pearl. Extra categories could be considered when different materials and techniques are applied at the same time, for instance musical instruments, toys and costumes.

Crafts can make a significant contribution to the economy in terms of employment, income and trade. It should be indicated, however, that the main challenge for measuring crafts is the difficulty in distinguishing hand-made from machine-made goods in industrial and trade statistics. Crafts are not covered by ISIC, and even the CPC defines products more by their form or type, rather than by their mode of production.

Moreover, crafts are in most cases produced by informal, small businesses, often families or single artisans that are not captured by business surveys. Many farmers produce crafts as a secondary occupation and this is not captured by labour surveys.

With the current statistical classifications, tools and practices, probably the more viable way to capture crafts is through labour force surveys, thus the importance of capturing secondary occupations.

### **VIII. Cultural diversity**

One of the recommendations of the regional consultation workshops was to emphasize the importance of cultural diversity.

According to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005):

“[Cultural diversity] refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used”.

Cultural diversity is characterized by the UNESCO Universal Declaration on Cultural Diversity as “a source of exchange, innovation and creativity [...] as necessary for humankind as biodiversity is for nature... it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence” (UNESCO, 2001).

Among its guiding principles the Declaration emphasizes:

- The equal dignity of all cultures;
- The complementarities of economic and cultural aspects;
- The links between culture and sustainable development;
- The right to equitable access; and
- The dual nature (economic and cultural) of cultural activities, goods and services.

The protection and promotion of cultural diversity plays a vital role in cultural dynamism and covers a wide range of measures, from providing support for domestic cultural activities and independent cultural industries to ensuring an environment which encourages individuals and social groups to create and distribute their cultural expressions and to have access to a wide diversity of other expressions. Ultimately, cultural diversity addresses human rights in general and cultural rights in particular.

In the model proposed by the FCS diversity covers not only the functions of creation, production and distribution, but also the functions of consumption / participation. From the supply side of the cultural production chain, diversity has to do with the origins of contents, the composition of the labour market, and the location of business units. From the demand side, diversity refers to equitable access for and the participation of various groups of society.

Cultural diversity can also be analyzed from an individual country perspective, namely within a nation or a specific region, and from an international perspective, among countries at a worldwide level.

Considering the growing importance of creative assets in the economy, cultural diversity is central to creativity and innovation. As stated by David Throsby "... the principles of maintaining cultural diversity would derive from the proposition that the diversity of ideas, beliefs, traditions and other artistic and cultural manifestations yields a flow of cultural services which is quite distinct from the services provided by the individual components... cultural diversity makes an important contribution to artistic and cultural dynamism which, in turn, has flow-on effects in the economy" (Throsby, 2005).

In this sense, cultural diversity reveals itself as a key concept and, as the FCS points out, there has been a growing awareness of, and need for, active policy on cultural diversity (UNESCO-UIS, 2007, p. 12).

According to Article 19 of the Convention: "UNESCO shall facilitate... the collection, analysis and dissemination of all relevant information, statistics and best practices" (UNESCO, 2005). However, as previously mentioned, cultural diversity has multiple dimensions and the process of measuring them is complex and will be probably understood in different ways by different countries.

From a pragmatic point of view, first steps could be taken in the following directions:

- Measuring linguistic diversity: In a number of countries, population censuses include detailed information on the number of languages spoken, the number of speakers that can be associated with different socio-demographic, economic and other variables (sex, age, education, employment, income, etc.), and therefore linguistic diversity can be measured not only at the national level but also regional and local ones.
- Measuring the presence of languages in the contents of various cultural goods and services (books, magazines, newspapers, films, recorded music, television and radio broadcasts, internet, etc.).

- Surveys on cultural participation and surveys at sites or events can provide information on the participation rates of various ethnic, regional or other social groups. It should also be noted that it is important that participation surveys not be restricted to particular aspects like the arts, tangible heritage and media, but should also include practices and activities related to traditional knowledge and intangible heritage in order to capture cultural diversity.
- Measuring the participation of foreign products in national markets (for example film exhibition, currently covered by UNESCO surveys, or books, recorded music, television and radio broadcasts).

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## Appendix

### Recommendations of the FCS regional workshops

#### 1. Africa regional consultative workshop on the 2009 Revised UNESCO FCS (22-24 September 2008, Maputo, Mozambique)

- Broaden the scope of culture in the introduction by:
  - Developing further linkages between culture and development; and
  - Emphasizing the importance of cultural diversity.
- Further define the intangible heritage dimension to reflect African culture (body expressions, cultural landscape, etc.).
- Provide definitions on key cultural terms used in the FCS.
- Develop the social dimension.
- Develop the language theme for Africa.
- Choose at least two countries in Africa for piloting the implementation of the FCS.
- Need to develop guidelines.
- Need to develop pre-implementation training.
- Need to develop indicators in the framework.
- Consider complementary African data sources and documents as input to the consultation process.

#### 2. Asia-Pacific regional consultative workshop on the 2009 Revised UNESCO FCS (14-16 October 2008, Bangkok, Thailand)

- Need for further development of conceptual issues regarding intangible heritage/ Traditional Knowledge, crafts, Culture and Education, the social impact and social aspects of culture.
- Need to review the “cultural chain” model.
- FCS should include a section describing what could be measured now and what would require further development, as well as additional definitions of key concepts.

#### 3. Latin America and Caribbean regional consultative workshop on the 2009 Revised UNESCO FCS (21-23 January 2009, San José, Costa Rica)

- Separate the Tourism and Sports domain into two distinct domains: Sports (Recreation and Leisure) and Tourism (Ecological, Spiritual and Cultural).
- Add to domain D (Books and press): Libraries, Book Fairs.
- Add to domain E: Web Portals (ISIC 4: 6312).
- Need to explain in the FCS how the international classification codes have been allocated to each respective domain.

- Need to revise the list of codes related to Crafts.
- Need to work on cultural services and the link with international classifications.
- Maintain consistency when classifying the codes by content. For example, sheet music should be classified in music.
- Review the list of codes that contain both cultural and non-cultural activities.
- Add a third dimension which includes items/elements of other policy areas which inform cultural policies.
- Link the development of cultural satellite accounts in the region and the revised UNESCO Framework for Cultural Statistics.
- Develop methodological manuals that identify the social and economic variables that impact culture, and provide them to the technical staff at the country level.
- Need capacity-building for collecting cultural statistics in the Caribbean countries.

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