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**TOWARDS A FRAMEWORK OF SOCIO-CULTURAL
INDICATORS FOR THE DEVELOPMENT PROCESS**

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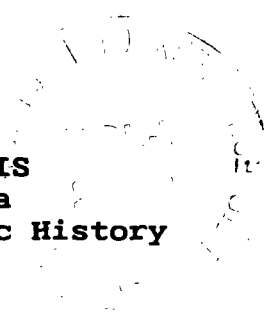
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I. CONCEPTS AND SCOPE: PROBLEMS WITH ASSESSING THE CULTURAL DIMENSION OF DEVELOPMENT

1. The present paper is prepared as part of the intersectorial Programme "The cultural dimension of development programmes and projects", corresponding to the World Decade for Cultural Development's first objective, and specifically, *inter alia*, the "... preparation of methodologies for the identification and formulation of socio-cultural indicators of development".

2. After a brief general review of key conceptual issues (essential for the building-up of any sound operational system), the paper, in accordance with the terms of reference, critically considers the existing work in the cultural indicators area as regards its adequacy and relevance (Section II). Section III addresses the broader field of the cultural dimension in development projects and programmes, considering different decision-making processes, while Section IV deals with alternative proposals for socio-cultural indices in the framework of socio-economic indicators. Finally, Section V sketches a methodological plan of work for data collection, analysis and elaboration of indicators, in terms of planning and field work.

3. Recent History - and, still more, current events - evidence the considerable weight of cultural factors in, for instance, Peace and Understanding (i.e. coexistence), perhaps more than economic motivations. This, of course, while far from being new to Historians or Social Scientists, deserves the highest attention in entering the XXIst. Century. The potential sources of conflict can only be solved in its very roots: disparities in wealth and power are, often, associated to traditional *de facto* situations leading to situations judged intolerable in the eyes of some communities. Whatever we might think, a united world calls for many pre-requisites - probably the most pressing one being, simply, the recognition of cultural identity over and above borders, agreements, conventions and the like. A relatively new fact is that identity conflicts are not any more the sole fact of developing "uneducated" societies.

Suddenly, it is increasingly realized that origins and beliefs, discrimination, can oppose communities on points judged as minor but becoming essential in terms of Culture. And this must be assessed, evaluated, well in advance at the local (or micro) level so that citizens, whatever their origins, consider themselves members of the community to which they belong, on a full rate basis. Peace, no doubt, is in the mind of men and women. It is clear that identifying the required cultural patterns and features of social groups and their role in society is far easier to say than to achieve.

4. But, perhaps, the major handicap in assessing cultural development (or the cultural dimension of development), has been - and might still be for some time - the vagueness in describing both words. Thus, we shall briefly present on the one hand the "official" definitions and then consider alternative approaches which, it should be underlined, remain always arguable and non-comprehensive.

5. CULTURE

According to the preamble of the Mexico Declaration on Cultural Policies in 1982, is the whole of distinctive traits - spiritual and material, intellectual and affective - characterizing a Society or a social group. It includes, besides the Arts and Letters, lifestyles, basic human rights, value systems, traditions and beliefs.

6. DEVELOPMENT

According to the Final Report of MONDIACULT is a complex, global and multidimensional process, going beyond mere economic growth to include all dimensions of life and all the energies of a Community, where all members must take part to the effort of economic and social transformation and to its welfare.

7. CULTURAL DIMENSION OF DEVELOPMENT

According to both the Mexico Declaration and the Final Report of MONDIACULT, "it covers the whole of relevant psychosociologic factors, as well as economic, technologic and scientific factors, counting for the improvement of material and moral conditions of populations, without brutal change in their customs and beliefs, and also to the technical success of plans and projects for development".

8. Clearly, this bring together, besides the different patterns of creative expression (Arts, letters, mainly) and the material cultural heritage, lifestyles, value systems, traditions, beliefs, knowledge and know-how. Their contribution to development processes should take place at the moment of designing the projects, as they are not merely obstacles to development but also dynamic components of societal changes. They should also be taken into consideration in evaluating actions for social and economic transformation, where the socio-cultural impact must be precisely measured.

9. The consideration of the cultural dimension of development should not be confused neither with human development, nor with social or cultural development. It emerges from Societies, their History, their lives: it is omnipresent and underlies all projects. It is broadly recognized that Cultural Development, like Civilization itself, may not be attributable to a known set of factors and their precise combination, but there are nevertheless known influences, especially education, the mass media, the family system, the state of achievement motivation, the kind of technology being introduced, and the extent to which economic growth is or can be endogenous, or transmitted from external cultures. The transmission of cultural values through economic and technological influences from abroad is becoming a matter of increasing concern in both the developing and the developed countries. This is affecting very much not only traditional cultural traits and value systems but, still more, language and communication.

10. There is general agreement as to the fact that indicators (i.e. derived data to "indicate" progress, achievement, change - or just the opposite) are only of interest when related to specific CONCERNS. Conventional Socio-Cultural Statistics present time series of high value in so far as they portray socio-cultural behavior, based mainly on offer and access to cultural goods and services. They, often, do not relate to major concerns and are not meant to formulate policy for precise interventions. It goes without saying that, important as they are, they cannot be, in general, considered as high priority information and its

up-dateless is not necessarily essential given its relatively slow pace of change over time.

11. But, in practical terms, "culture" has various uses and meanings which are obstacles to assessing levels and trends, i.e. to identify measurable variables essential to build-up a Cultural Framework for elaborating socio-cultural indicators. In fact, it is possible to identify, at least, three meanings for "culture":

(i) One can imply the narrow sense of the fine arts, literature, music, the performing arts, theater and ballet, allowing - relatively easy - measurement. Needless to say, this approach includes only a limited proportion of the World's population who take part in or have access to Culture in this sense. The necessary extension include other commercialized activities and products of a more popular nature: Book production, films, television and popular music and dance, insofar as they can be recognized as being not entirely pastime activities but possessing aesthetic or artistic elements. It covers also activities and goods which are not of an utilitarian nature but have an artistic character and reflect needs of a deeper significance than the ordinary working, entertainment, or leisure-time aspects of living: festivals, ceremonies, rituals, folkloric manifestations and recitals, and traditional forms of the theater and of song and dance. A broader meaning of culture, often referred to, involves QUALITY OF LIFE - even if its definition naturally raises serious conceptual problems, which makes it for some a simple slogan comparable to HAPPINESS or JOY.

(ii) An even broader meaning of culture, embracing all the previous dimensions, but going far beyond them in terms of human destiny, is the way the word is used in Anthropology and Sociology. Margaret Mead (in the introduction to the UNESCO publication "Cultural Patterns and Technical Change") gives the anthropological definition of culture as follows:

"Culture as used in this survey is an abstraction from the body of learned behavior which a group of people who share. the same tradition transmit entire to their

children, and. in part to adult immigrants who become members of the. society. It covers not only the arts and sciences,. religions and philosophies, to which the word culture has. historically been applied, but also the system of. technology, the political practices, the small intimate. habits of daily life such as the way of preparing or. eating food, or hushing a child to sleep, as well as the. method of electing a prime minister or changing the. constitution".

iii) Sociologists give similarly wide definitions of culture. Thus, Allen (In "Technology and Social Change") wrote:

"Culture signifies the social heritage - all that a given. people has created or preserved including artefacts,. customs, their technological system, social institutions,. art, ideas, and weapons". One could add dozens of terms. (Identity, Civilization, etc.) to underscore de broadness. of the task.

12. Given the very wide definitions prevailing, it appears that the choice of dimensions to be retained is THE issue. Otherwise the analysis became unmanageable. Here the difference between OBJECTIVE and SUBJECTIVE indicators is essential, firstly in terms of choice, then for their conceptualization. Once the choice is made, the collection or generation of relevant data (Generally NOT from institutional sources, but rather via special surveys) is a question of availability of resources and local co-operation or willingness. What is anyway evident is that failure in many programmes and projects (e.g. Educational strategies in some developing countries with foreign assistance) can be, in many cases, partly attributed to the ignorance or neglect of key cultural factors: sources of motivation, value systems and attitudes to problems of life, mainly.

II. EXISTING CULTURAL INDICATORS

13. Measuring is not just counting. This is a fact particularly true in the socio-economic indicators area. It is also true that, without a theoretical framework or model, indicators can simply be "descriptive", while an indicator

of a variable interrelated with other variables in an explicit framework is obviously of an "analytic" nature. They can measure any part of the theoretical framework: inputs, processes, outputs, or contextual variables; variables under policy control and those that are not; and intended and unintended outcomes. The acid test of their validity lies on its ability to evaluate specific fields of programmes and projects, to set goals and priorities and to monitor change. Again, this implies some kind of theoretical background, which, clearly remains to be constructed in most of the Cultural fields. But, above all, it is evident that for indicators to have a policy usefulness, it is important that they help in identifying the relationship between relevant variables - relationship that should be of interest for decision-makers.

14. It is important to realize that a major difficulty in developing Cultural indicators has been due to the fact that the work achieved in the last 20 years - that could be termed as "conventional - was generally:

- (a) limited to a quantitative approach;
- (b) confined to available sets of statistical data; and
- (c) without any theoretical background previously established in a perspective of policy formulation.

15. It is however well known that, like in the case of the social indicators area, the sequence should be:

- (i) theory construction; then
- (ii) subsequent search for the required data, quantitative or non-quantitative.

16. On this very last point, it is useful to stress that, in the Cultural dimension, we are mainly concerned with structures, conditions, behaviors, phenomena, welfare, and well-being of individuals, families and institutions, in general or in groups. Most indicators will have to be based upon individual interviews, observations and measurements, summed up by the usual statistical methods. Yet, a measurement is always quantitative, while an observation is generally qualitative. Interviews provide information on subjective attitudes, opinions, aspirations and perceptions

as well as objective data concerning the individual, his family or his environment. Basic data will therefore be either quantitative or qualitative, even if the indicators become a statistical value expressed in numerical form i.e. quantified.

17. The Meeting of Experts on Cultural Indicators organized by UNESCO Office of Statistics in Moscow (22-26 June 1976) dealt with a set of workable Cultural indicators (Published periodically in the UNESCO Statistical Yearbook) based upon generally available statistics. While they cover only selected, partial aspects of cultural activities on a "classic western" approach, they portray the available face of the cultural iceberg: organized supply of leisure and cultural goods and industries, generally drawn from official global statistics (See Annex I). Time series are very useful as concrete features of the modernization process: communication and the mass media, involvement of people in the appreciation of the cultural heritage by their participation to organized events, etc.

18. The documentation for the Meeting of Experts presented also a kind of case study, including a set of Cultural Indicators collected by Statistics Canada (Annex II), based as well upon the conventional reporting approach. It is evident that the areas included are of the highest interest, such as:

1. Music,
2. Theater,
3. Dancing,
4. Films and other photographic arts,
5. Literature,
6. Plastic arts,
7. Handicrafts,
8. Associations,
9. Sport and recreation,
10. Travel,
11. Hobbies.

19. The aspects of statistical research surveyed, and the list of possible enquiries in each selected field, although "classic" were also of interest.

20. Subsequent statistical meetings have attempted to enrich the area by refining the scope and coverage of the set of indicators. Particular reference should be made to the "Framework for Cultural Statistics" built-up by UNESCO Office of Statistics and presented before the Conference of European Statisticians Joint UN Economic Commission for Europe/UNESCO meeting in March 1986. The framework is composed of matrices for the ten categories of cultural spheres, as follows:

0. Cultural Heritage
1. Printed matter and Literature
- 2 & 3. Music and the Performing Arts
4. Visual Arts
- 5 & 6. Audio and Audiovisual Media
7. Socio-Cultural Activities
8. Sport and Games
9. Environment and Nature.

21. The work undertaken by most European countries to apply the Framework resulted in a considerable improvement of knowledge as regards the various categories and sub-categories included. It appears, however, that generalization to developing countries would be difficult and, to some extent, less relevant. It is, furthermore recognized, that there is room for a larger and deeper assessment of Culture and of Cultural Development (yet to be formalized, even partially) beyond the objective/descriptive indicators, so as to get a better understanding of the Development Process, its main trends and its determining factors: Cultural Identity on the one hand and elements such as the impact of modernization/urbanization, technological change and Education (in its broader sense, both school and out-of-school) on the other. But one aspect or particular interest is the evaluation of the impact of cultural policies, which is at the heart of our concern.

22. It is fair to assume that the indicators should aim at portraying the Cultural situation in motion (i.e. Cultural Change) as linked to socio-economic development. Cross-tabulations of major cultural classifications are then required for proper appreciation of local situations. This

necessarily calls for local empirical observation vs. macro/institutional data, so as to generate (detailed) information on key cultural patterns such as:

- (a) Time budgets,
- (b) Accessibility to cultural life,
- (c) Quality of Life (Life styles, social mobility, relative poverty, ecological change, etc.) and,
- (d) Cultural processes (Identity, Ideologies, religions, etc.).

23. It should be underlined that more important than the national averages expressed by macro-indicators, is the identification of disparities and their spatial /ethnic/ socio-cultural location. The political interventions required under the projects can only take into consideration the Cultural dimension if the indicators allow clear-cut comparability as well as directions of trends.

24. Finally, it appears that the more productive approach to assess the Cultural dimensions of Development could be based upon surveys of perception as will be indicated below. Survey sampling should reduce the burden, despite obvious design and stratification problems in some developing countries.

III. CULTURAL DIMENSION IN DEVELOPMENT PROGRAMMES AND PROJECTS

25. Given the fact that the diversity of cultural features within societies might raise, at a moment or another, fundamental issues, policy formulation should be based upon their actual interaction between various levels of decision-making. The plea for decentralization of basic/specific competences is no nonsense in many instances. High levels of local autonomy, respect and recognition of identity and cultural patterns of minorities has proved to ease unnecessary stress. The paramount role played by programmes and projects - as concrete materialization of strategic planning - impose the incorporation into decision-making process of significant cultural factors.

26. Methodologically, the analysis of the interactions is an optimum approach for understanding (in a system analysis perspective) the relative role of each factor in the Development process. The study of feed-back is also recognized as a solid approach to better understanding the mechanism. This should also be the case not only for within countries studies but also for between countries analysis. The international strategy would, no doubt, benefit greatly from including such an approach (micro/meso/macro) recognizing internal heterogeneity (ethnic origins, social backgrounds, etc.) as in many cases, it is well known that artificial grouping of non-assimilable groups, is a source of unrest and even of potential trouble, jeopardizing thus the process of socio-economic development.

27. Any study to identify the cultural dimension in development projects, will have to explore, on a pilot basis, the basic modalities of their functioning. Thus, the coordinating units (enterprises) will throw light on important aspects of the processes, such as management and functioning, the administrative practices and relative relationships, procedures for project preparation, submission and approval as well as ex-post evaluation of inputs and outcomes.

28. Strategic planning and project formulation should, therefore, take seriously into consideration the relevant existing cultural indicators and place priority in identifying key cultural features able to control the human factor as a way to optimize their success.

IV. EXPLORING NEW AREAS FOR SOCIO-CULTURAL INDICATORS

29. The complex and multidimensional nature of Culture, on the one hand, and of the Development process on the other, call for methodological approaches allowing the analysis of all the dimensions of the Culture/Development interaction. No doubt, such a task imposes a multidisciplinary approach where conceptual and empirical work should meet several conditions. A major conflict at this stage arises from the fact that, while socio-developmental indices are normally of an OBJECTIVE nature, the Cultural Dimension is mainly SUBJECTIVE. We will have to come back on this point as it is

far reaching in practical terms. Given the need for international comparability, the most pressing task appears to be:

(a) the identification of fields to be covered (From a minimal set, to more comprehensive modules),

(b) the selection of core indicators (realistic, relevant and viable in terms of data collection), subject to a minimum standardization and classification work, and

(c) the agreement for a selected number of countries to test the system and contribute to the establishment of a Framework of Socio-Cultural Indicators for the Development Process (Considering simultaneously endogenous and exogenous factors as well as objective and subjective indices).

30. It is clear that a set of fields - poorly identified so far - need to be considered (Case studies, retrospective surveys and enquiries will no doubt be the vehicle for generating the required information). Again, at least two levels of study are required:

(i) agreement on common/minimum areas of concern (Quality of life, Cultural background, survival and preservation, Environment, etc.) to assess the perceived links between Cultural and Developmental dynamics, and

(ii) more general sets of information, some of which that could be, for reasons of opportunity and relevance, confined to a number of countries only.

31. Quite clearly, the overall approach should be based upon the exploration of Human perception on Cultural survival/change/evolution, its role (or impact) on socio-economic change and vice-versa. One such perception could be the attitudes of people to the threat represented by the modernization (and technological) process towards traditional cultural values. Here, the distinction between the formal and informal cultural sectors is a must. Yet, a

high level of selectivity will be required, since given the broadness of the domain, a too large set of items could be paralyzing.

32. Also, considering the need for action and evaluation at the micro-level, the disaggregation of data and information is essential - as much as possible - at the local and project level.

33. As indicated before, the choice of selected variables (Beyond a general core) should correspond to the actual socio-cultural concerns of the countries or areas considered. This implies a prejudiced standing based upon existing evidence of such concerns. It goes without saying that the elaboration of a general framework for assessing the Cultural dimensions of Development would solve the major problem on WHAT to collect on the one hand and WHAT FOR on the other. Since, apparently, it might take considerable time before such an undertaking is feasible and, still worse, acceptable, alternative action is required in the sense of searching for a provisional compromise.

34. Under the present conditions, the exploration of existing or ongoing work in this field appears to be the only way to indicate an advisable path of action at this stage. Among the existing works, one can - somewhat arbitrary - select two cases giving examples and pragmatic orientations for action. The final strategy should inspire itself on part of those programmes - despite their relative shortcomings - and labour towards a refinement, improvement and adaptation to a more universal model for its eventual generalization. It is anyway clear that:

(a) theory construction will have to come from prior experimental and empirical field work, and

(b) local/regional conditions will determine the selection of analytical approaches towards the elaboration of Cultural indicators for the assessment of Development processes, i.e. the relevant subjects to be included and its various approaches.

35. Two cases appear to offer promising examples simply as very preliminary starting points:

- The yearly "Social and Cultural Report" of the Netherlands as regards the assembling of attitudinal time series, its analysis and policy formulation power and
- The very rigorous study by Kerry Chamberlain, "Cultural differences, values and the perceived quality of life".

(A) The Social and Cultural Report:

36. In its Chapter "Cultural changes in the Netherlands", which is a part of an ongoing project since 1958, attempts to follow trend opinions among the Dutch population. Shifts in opinion were systematically recorded from 1975. This was done by taking selective questions from previous surveys, and resubmitting them in an "umbrella" survey. The results could then be compared with the earlier results, thus obtaining a number of attitudinal time series depicting the perceived cultural situation and major changes and their directions.

37. Information has been assembled on the following 17 items:

1. Matters which people consider to be important in life
2. Satisfaction, fears and worries, alienation
3. The importance of personal prosperity
4. Finances, prosperity and incomes
5. Work, leisure and shorter working hours
6. Housework
7. The desirable pace of change in society
8. Level of government spending
9. Support for social and cultural facilities
10. Opinions on the unemployed and disabled
11. Political interest, democratic freedoms, participation and political action
12. Vertical (denominational) divisions in society
13. Church and Religion

14. Marriage, family, sexuality and bringing up children
15. Equal rights for women
16. Acceptance of ethnic minorities
17. Miscellaneous issues, including abortion, euthanasia, development aid, environment and energy problems

38. An immediate reaction is the extreme comprehensiveness of the scheme, certainly an example of the optimum coverage, calling for statistical and survey units technically well equipped to undertake assignments of relative complexity. This is more so when taking into consideration the different scales corresponding to each subject. In addition to the scales corresponding to the subjects listed above, there are scales dealing with socio-psychological and political aspects, such as, authoritarianism (also known as the F-scale), anomie and feelings of mistrust towards society, and nationalism.

39. As regards the reporting in the Social and Cultural Report, it may be noted that surveys of this kind may be presented in terms of either individual opinions (i.e. items) or general attitudes (i.e. scales). In the first case, the reporting might, for example, be on positive or negative attitudes towards government spending on a list of separately specified facilities. In the second case - depending on the results of a statistical procedure - the scores for a number of opinions on individual facilities are aggregated, thus providing a single indication for the attitude towards the public financing of facilities. The aggregated items form a scale.

40. Both approaches have well-known advantages and disadvantages. The use of items makes the reporting clearer, since it deals with specific issues, but the analysis is highly labour-intensive and the reporting becomes very extensive. Reporting on the basis of scales does not suffer from these drawbacks, since the scales summarize and hence condense the material, while the superior level of measurement permits more far-reaching statistical treatment. On the other hand, reporting in terms of scales has certain disadvantages: the reporting has to take place at a

comparatively high level of abstraction and the scales tend to be unstable over time since they do not always consist of exactly the same items each year.

(B) Cultural differences, values and the perceived quality of life

41. The role of values and life goals, expectations and aspirations (subjective factors) in perceiving Quality of Life is dominant. Their links with Culture are fully acknowledged, although their relative weight remains to be evaluated.

42. The excellent study presented by Chamberlain for Auckland, New Zealand, is a good example of field research to assess Cultural differences, values and quality of life. Including both direct and indirect measures of values for developing a comprehensive coverage of life concerns, aspirations are postulated to act as moderator variables between the assessments of both direct and indirect values and the perceived quality of life experienced by individuals. The conceptual framework generalizes the "Michigan model" to apply to direct as well as indirect value measures.

43. One of the principal aims of the study is to explore for cultural (ethnic) differences in values and the quality of life, and propose to treat Culture as an independent variable, defined independently of values, examining then whether differences in the value patterns of different cultural groups emerge. While there are several possible divisions into cultural groups, it was decided to use groups differing in racial origin as the most likely to give clear value differences. Membership of the groups was based upon self-identification, so that it is likely that individuals perceive themselves as sharing a culture rather than a race and that they - the groups - would give rise to the clearest value differences. The aims of the study were:

- (i) to make a comparison of value systems between two different cultural groups, and to compare the quality of life experienced by those groups,

(ii) to examine the relationship between value systems and the perceived quality of life,

(iii) to examine methodological issues in assessing values, including differences between direct and indirect value measures, and the role of value-aspiration gap measures in determining the quality of life.

44. Values were assessed in three ways:

(a) 32 direct value items were each assessed on a FULFILLMENT scale and

(b) on an IMPORTANCE scale;

(c) 25 life domains were used as indirect measures of values. The three sets of value items were separately subjected to FACTOR ANALYSTS in search for an underlying value structure held by the respondents. The structure of values could be explained by eight underlying dimensions. As regards Fulfillment and Importance, the predominant one is "Prosperity" (Wealth and access to goods and services), then "Environment" and "Leisure". Three other factors deal with values personal to the individual and a further two are concerned with values involving the person in relation to others. The personal value dimensions are Self-actualization, Personal Harmony and Health.

45. The three sets of values were further analyzed using PRINCIPAL COMPONENT ANALYSIS and showing very close correspondence to the results reported above, providing thus further support for the interpretation made there. Besides, a STEP-WISE MULTIPLE REGRESSION was used to determine whether the overall quality of life could be predicted from the value sets. The examen of cultural differences in life-quality by entering the ethnicity variable into the multiple regressions, revealed no differences between mean scores for the ethnic groups on any of the variables and support the conclusion that cultural differences in quality of life do not arise for these groups assessed on these variables.

46. It can therefore be argued from the study, that in this case, factors which reflect values which are personal, or close to the individual, are the better predictors of quality of life. On the other hand, economic values appear more ambiguous: they emerge among the fulfillment factors as an important contributor (Prosperity) but as a minor among the indirect value measures (Standard of Living).

47. The results of the study should be used with strong caution as the sample is clearly not representative. However, the methodological interest of the report is considerable and suggests paths of action towards the pilot work in defining a framework of Cultural Indicators, as some of the steps taken are of interest in that undertaking. It is useful to list the 32 value items explored in the study as follows:

House	Income	Community	Goods	Health
Prosperity	safety	Nature	Environment	
Family	Children	Love		Friends
Belonging	Reputation	Self-esteem	Achivement	
Wisdom	Oportunity	Work	Socialjustice	
Control	Growth	Creativity	Altruism	
Recreation	Excitement	Confidentiality		Privacy
Peace	Tradition	Religion		

V. PROPOSED PLAN OF ACTION FOR CONSTRUCTION OF SOCIO-CULTURAL INDICATORS

48. By now, it should be agreement on the undisputable fact that either a Cultural Framework is established (and approved) - point on which severe doubts can arise at this stage as regards feasibility -, or the only way to operationalize a programme for deriving Socio-Cultural Indicators would be the exploration of major cultural concerns through the identification of perceptions and subjective indices of differences and values. The two cases referred to above (The Netherlands and New Zealand reports) seem to open an avenue - though the search for compatibility with local situations could be significant - and should be tested in a number of countries, at the project and programme levels.

49. The main aim of the pilot studies should be the evaluation of (a) variables changing at a slow pace (values and standards, traditions and beliefs, knowledge and know-how, ways of life, customs, food and folklore, cultural practices) and (b) variables changing more rapidly (needs, aspirations and expectations, innovation and creativity, communication/languages, etc.). No doubt, all those aspects should be taken into account at the moment of conceiving and executing development actions. It is important to keep in mind the fact that, so far, the social sciences have thrown light on the problems under consideration although dealing mainly with the influence of culture on economic development rather than economic development on culture. This was due to the fact that, economists, traditionally, tend to relegate culture to leisure and recreation or to conserving the cultural heritage. In the present conjuncture, it is more and more recognized that more attention should be given to cultural development *per se*.

50. It is also clear that the identification and operationalization of cultural indices in view to derive the required indicators are easier to be effected at the local, or subnational, level or in specific social or economic sectors. Any attempt to generalize at the national level, risks to face some difficulties and therefore limit the approach to comparing local values within countries, which imply a more advanced stage of methodological development.

51. The sectorial view, with a historic perspective, as much as possible, as well as the local/national/international identification, could contribute very significantly to the elaboration of the new strategies for development.

52. For the work to have a real impact in the framework of the World Decade for Cultural Development, the end result should be the establishment of a topology of More and Less Developed countries under the two key dimensions: Economic and Socio-Cultural factors. Here, the search for synthetic or composed indicators (Taxonomies, distances) should be required and certainly a contribution to enriching the so far global and merely economic views.

53. In practical terms, there is need for:

(a) preparing a methodological manual (user-oriented) to explain and apply the notions of objective and subjective approaches to socio-cultural development and presenting the expected derivation of selected core indicators and follow-up work, at the project/local/country regional level. Its role should be to allow the holding of expert meetings in several Regions (Asia could be a starting point in view of availability of material in the area), with a view to testing the methodology for assessing perceptions of cultural values, change and quality of life, inter alia, at the local/sector/regional level.

(b) preparation, as result of the above, of a grid of core indicators to be collected on common and comparable bases. In practical terms, a set of case studies are required, presenting the experience of existing development projects and their cultural interlink. The assessment of cultural impact and feed-back from development actions and cultural perception, should be of paramount importance for the refinement of the methodology. The whole of case studies should - under common bases-establish the ground for the core set of indices directly relevant and the elimination of the mass of information that risks to stop any progress in this field. Thus, the choice of the right (responsible/competent/reliable/rigorous) local research institutions is vital

(c) launching of a special enquiry in a selected number of countries at varying levels of Economic and Socio-Cultural development in order to assess major patters of Cultural change and existing relationships with Development features.

54. As for its timing, (a) the preparation of the methodological manual should be launched soonest to help field work. A preliminary draft should be available for testing by the end of 1993 and to meet the needs of the Social Scientists and those of specialists in Cultural Development; (b) the preliminary set of indicators should be

drawn up by mid 1994. Then, the special survey on major patterns of Economic and Socio-Cultural change, could be launched at the Autumn of 1994.

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A N N E X E I

Available statistics have made it possible to construct a certain number of simple cultural indicators that are commonly found in statistical publications or studies carried out in the various countries. The Unesco Statistical Yearbook publishes some of these regularly. Certain of them even appear in lists of social indicators, compiled by various specialists in the subject.

These indicators cover only selected, partial aspects of cultural activities, but they constitute "sets of indicators" which should be studied as soon as work is undertaken in this domain. Below are some in current use:

Libraries

- (i) population served by public libraries in relation to the total population;
- (ii) population served by school libraries, in relation to the total number of pupils and teachers in primary and secondary schools;
- (iii) population served by university libraries, in relation to the total number of students and teaching staff in institutions of higher education;
- (iv) number of books in public libraries, per head of population;
- (v) number of public library users (registered borrowers), in relation to the population served;
- (vi) number of works loaned by public libraries, per user;
- (vii) cost of a public library loan;
- (viii) expenditure on acquisitions for library stocks and on library employees, in relation to total ordinary expenditure;

Books and newspapers

- (i) number of books (titles) published, per million inhabitants;
- (ii) circulation of newspapers (number of copies) per 1,000 inhabitants;

Consumption of printing paper (other than newsprint) and writing paper, per inhabitant;

Cinema and theatre

- (i) total number of seats per 1,000 inhabitants;
- (ii) used for what proportion of the year;
- (iii) annual attendance (number of admissions) per inhabitant;

Radio and television

- (i) number of radio receivers per 1,000 inhabitants;
- (ii) number of television receivers per 1,000 inhabitants;
- (iii) percentage of households possessing a radio receiver;
- (iv) percentage of households possessing a television receiver;

Population (households)

- (i) time spent on cultural activities, by sector of activity;
- (ii) expenditure on cultural activities, by sector of activity, in relation to total expenditure (of households);

Cost of different cultural activities to the user and to the community of a seat in a theatre, opera house or cinema; of admission to a museum; of viewing or listening to a television or radio programme;

Cultural budget

- (i) cultural budget expressed as a percentage of the national income;
- (ii) cultural budget expressed as a percentage of the total budget;
- (iii) cultural budget expressed as a percentage according to the source of funds (central, regional or local authority) and recipient (theatre, films, libraries, etc.);
- (iv) per capita cultural budget;
- (v) cultural budget in relation to the overall cultural expenditure of the population.

ANNEXE II

CULTURAL INDICATORS

FIELDS OF CULTURAL ACTIVITIES AND PROGRAMME OF STATISTICS

In order to set up a programme of statistical enquiries on cultural activities, Statistique Canada has selected eleven basic fields. The description of each one of them is still preliminary.

It is to be noted that certain subjects were not chosen because we believe that they should rather be regarded as means of presenting certain cultural fields to the public. Thus the television is, properly speaking, not a basic cultural field but rather a means which puts at people's disposal cultural productions and goods in several fields.

We think that each field will have to be examined from five different viewpoints, namely 1) creators, 2) establishments which prepare the cultural goods, such as publishers, 3) establishments which present the productions to the public, such as theatre companies or television, 4) establishments which preserve cultural goods, such as museums or libraries and 5) finally, consumers.

We have, in the third place, drawn up a list of possible enquiries on the basis of which we shall establish our priorities with a view to defining in detail our action programme.

A. The cultural fields

1. Musio

In this field all the forms of music should be included: classical music, opera, operetta, musical comedy, popular music, folklore, popular songs, etc. No form should be rejected, neither because of the way it is presented nor because of the kind of people who are interested in it.

2. Theatre

Theatrical plays written by Canadians and presented to Canadians not only by professional companies but also by amateurs will be included in this field. Pantomimes, one-man shows and any other performance of this kind will also be taken into consideration, so that neither the way nor the place of presentation would be a reason to exclude certain plays.

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3. Dancing

Ballet will obviously form part of this field; however, also other forms of dancing presented to the public should be considered. Participation in dancing in cabarets and other similar places will no doubt be excluded.

4. Film and other photographic arts

All film productions made with a view to presenting them to the public will be taken into account, whatever their content. Video-tapes recorded during a television programme should no doubt be excluded from this field.

5. Literature

All works written for the public will be included notwithstanding its form and way of presentation. This field will therefore comprise books, newspapers, journals, etc. The subject of the written work will be most varied. Thus novels, essays, scientific articles, poetry, information articles, etc. will all be considered as being part of literature.

6. Plastic arts

This field comprises painting, sculpture, architecture and all the other arts of drawing.

7. Handicrafts

This field should cover the making of articles intended generally for the public and being the result of manual skill. There will be, among other things, weaving, pottery works, jewellery, wood works, etc. Articles made by a person for his own use will be excluded.

8. Associations

This field will comprise political, social, religious and other clubs or groups. Visist between parents and friends will be included. Association activities will have a place in this field.

9. Sports and recreation

Both professional and other sports will be considered here. Also individual sports activities will be included. Fishing, shooting, camping and other open air leisure activities must not be neglected.

10. Travel

As part of culture there will be included in this field the travels of Canadians within and outside the country for the purpose of visiting places of interest, practising sports or exercising other individual leisure activities.

11. Hobbies

Any leisure activity undertaken by a person for pleasure and not primarily for commercial purposes. It concerns obviously activities which are not of a purely passing nature but are practiced during at least a certain time. Among these will figure photography, gardening, painting, collecting various articles, etc.

B. The various aspects of statistical research

In each one of the preceding fields one will find the five different viewpoints from which they might be examined. We shall enumerate them and specify the main kinds of possible information.

1. Creators

- their characteristics:
 - . demographic (including their education),
 - . social,
 - . economic;
- the exact nature of their activities within the cultural field where they work;
- their other activities:
 - . economic (paid work),
 - . social,
 - . professional (e.g. their participation in professional associations);
- their income:
 - . from their cultural production,
 - . from other work;
- their expenditure directly related to their cultural production.

2. Establishments which prepare

(e.g. publishing houses)

- Description of cultural goods prepared and services offered;
- exact type within the cultural field;
- expenditures;
- incomes and their sources;
- personnel:
 - . professional by type,
 - . other;
- relations with other, similar establishments;
- analysis of their production.

3. Establishments which present

(e.g. theatre companies, bookshops)

- description of objects, goods or services;
- exact type;
- customers:
 - . their characteristics,
 - . number of persons,
 - . other information;
- origine of the objects presented:
 - . in the country,
 - . outside the country;
- expenditures;
- incomes and their sources;
- personnel:
 - . professional,
 - . other;
- relations with other establishments;
- analysis of their activities.

4. Establishments which preserve

(e.g. art galleries, libraries)

- description of the goods preserved;
- expenditures;
- incomes and their sources;
- personnel:
 - . professional,
 - . other;
- services (including exhibitions);
- methods of acquisition (including archaeological excavations);
- customers:
 - . their characteristics,
 - . number of persons,
 - . way of using the services,
 - . other information.

5. Utilization

- characteristics of the users;
- money spent:
 - . directly,
 - . indirectly;
- time spent:
 - . directly,
 - . indirectly;
- details of the type of cultural goods or services utilized;
- behaviour and interest;
- cultural education.

C. A list of possible enquiries

We shall again go through each field described above and indicate a certain number of subjects for enquiries which will no doubt be necessary, if complete information is desired. However, four enquiries which concern several fields have been added.

1. Music

- a. composers
- b. publishers of librettos and scores
- c. establishments which produce records or tapes
- d. singers and musicians
- e. distributors of music in sheets or books, of records, of tapes and music instruments
- f. users of records or tapes in their own homes.

See also enquiries a, b, c and d concerning "several fields".

2. Theatre

- a. writers of theatrical plays
- b. comedians, mimes and other actors.

See also enquiries a, b, c and d concerning "several fields".

3. Dancing

Choreographers and authors of other forms of dancing.

See also enquiries a, b, c and d concerning "several fields".

4. Film and other photographic arts

- a. producers and art photographers
- b. distributors of educational or commercial slides
- c. cinemas, "ciné-parcs" and film distributors.

See also enquiries a, b, c and d concerning "several fields".

5. Literature

- a. writers
- b. book publishers
- c. publishers of newspapers and journals
- d. bookshops and other distributors of books, newspapers and journals
- e. libraries
- f. readers
- g. utilization of school manuals by schools.

6. Plastic arts

- a. painters, sculptors, jewellers and other artists
- b. architects and buildings including historic monuments and sites
- c. museums, art galleries and similar establishments
- d. distributors and dealers in pictures, sculptures, etc.
- e. visitors to museums, art galleries, etc.
- f. amateurs of pictures and other "objets d'art" and their collections.

See also enquiries b and d concerning "several fields".

7. Handicrafts

- a. craftsmen
- b. dealers and other distributors of craft produce.

8. Associations

- a. political, religious and social clubs and groups
- b. cultural centres
- c. participants.

9. Sports and recreation

- a. parks, gardens and other places for recreative activities
- b. local recreative centres, arenas, gymnasiums and other services
- c. services or grounds for shooting, fishing, "d'auto-neige", skiing, golf, swimming, etc.
- d. physical and recreative activities as practised by people, as well as sporting equipment owned by them
- e. dealers in sporting equipment
- f. associations, sport leagues and teams, amateur or professional.

See also enquiries b, c and d concerning "several fields".

10. Travel

- a. transport companies (air, train, ship, etc.), road
- b. travel agents
- c. airports, railway stations, etc.
- d. hotels, motels, camping sites, restaurants, bars