



UNESCO

Culture for Development Indicators

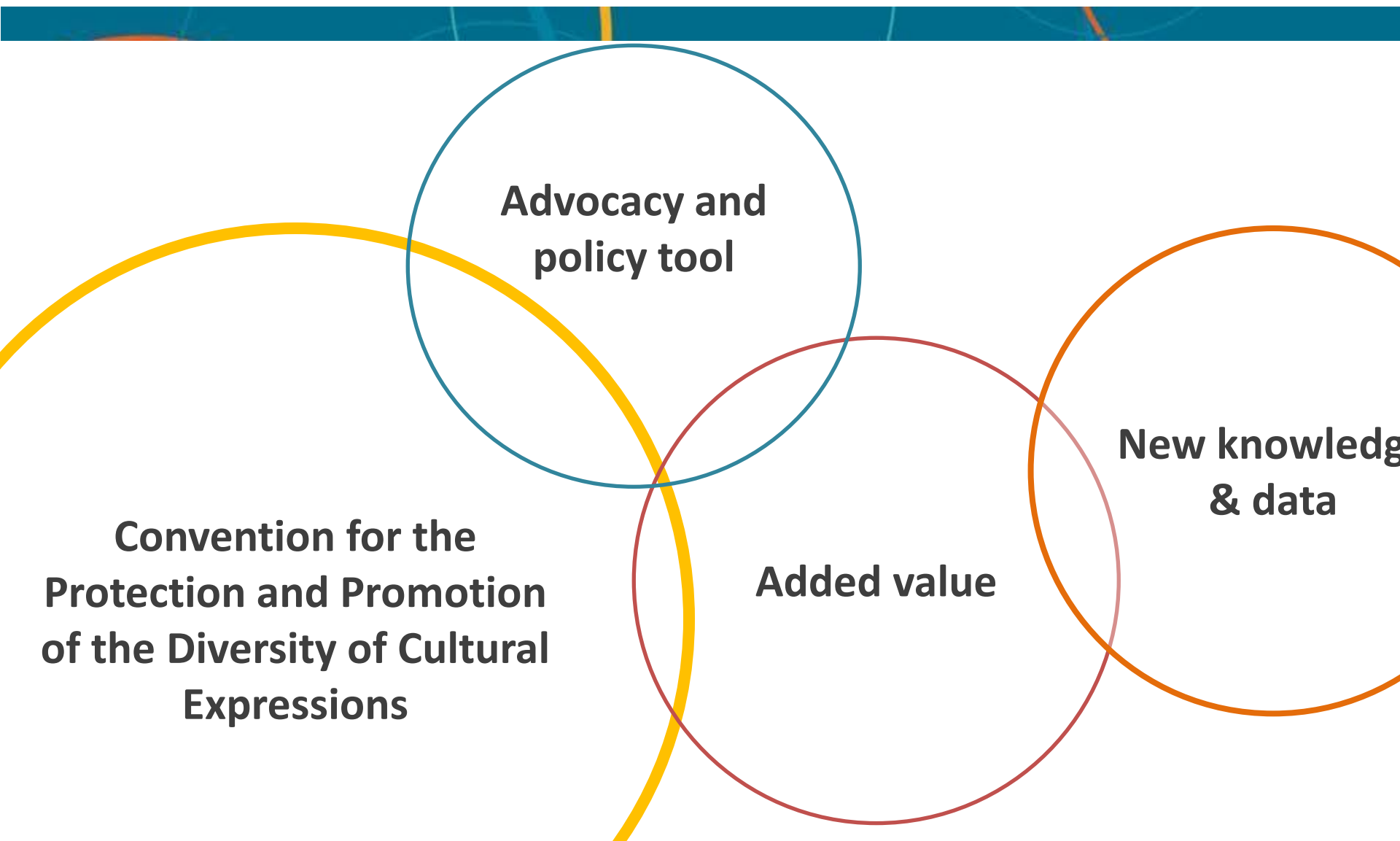
Hangzhou International Congress

"Culture: Key to Sustainable Development"

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Culture for Development Indicators



What are the UNESCO Culture for Development Indicators (CDIS)?

- It is an advocacy and policy tool.
- Through an innovative methodology, the CDIS allows to generate new data and knowledge illuminating the multidimensional interdependencies between culture and development.
- Thus, the CDIS offers a global overview of national challenges and opportunities for sustaining and enhancing cultural assets, resources and process from a development perspective.
- It is a tool with great added value :
- The first international effort to assess the role of culture in national development processes, translating academic and political discourse into quantitative evidence.
- Enrich the debate with concrete facts and figures in view of the post-2015 development framework
- Contributes to the implementation of the Convention for the Protection and Promotion of the Diversity of Cultural Expressions (First international legally-binding instrument to include an article on the integration of culture in development strategies) + Recent UN Resolutions Culture & Development).



Operational Methodology

Participative formulation involving international and national partners

Flexible methodology adapted to national needs & realities

Capacity –building through a global comprehensive package

The CDIS is based on an innovative and flexible operational methodology.

1. The implementation of the CDIS is facilitated by the CDIS Methodology Manual, Data Tables and Implementation Toolkit: a comprehensive package which serves as a step-by-step guide to the construction and analysis of the Culture for Development Indicators.
2. The Methodology Manual and tools have been constructed through a participative process involving international and national experts and the collaboration of up to 10 country teams during the test phases (2010 to 2013).

One such country that participated in this process was Ecuador, and we're honored to have with us today the Minister of Heritage, María Belén Moncayo, whose staff led CDIS implementation in the country along with the UNESCO FO.

1. This participative process has contributed to the creation of a flexible methodology built to adapt to national needs and available data in medium and low economies.
2. The implementation of the CDIS at the national level contributes to reinforce capacities in associated countries for data collection and analysis and their effective use in the formulation and implementation of informed cultural policies and development strategies.

Culture for Development Matrix

Economy

GDP

Employment

Household
Expenditures

Education

Education for
All

Multilingual
Education

Arts Education

Training of
Professionals

**Governance
and
Institutionality**

Standard-
setting
Framework

Policy and
Institutional
Framework

Infrastructures

Civil Society
Participation

**Social
Participation**

Going-out
participation

Identity-
building
participation

Trust of Other
Cultures

Interpersonal
Trust

Self-
determination

**Gender
Equality**

Objective
Equality

Subjective
Equality

Communication

Freedom of
Expression

Internet Use

Media Content

Heritage

Protection of
Heritage

In all, the Culture for Development Matrix comprises 22 core indicators covering 7 key policy areas.

The CDIS matrix:

- Illuminates the linkages between culture and each of the policy areas covered.
- Allows for significant cross-sectoral readings between variables and processes that create value in the form of:
 - economic value (material and non-material well-being);
 - social value (the benefits of social cohesion, social stability, etc.);and
 - cultural value (the intrinsic and instrumental benefits from art and culture that contribute to individual and collective fulfilment);



Concrete Outputs

Demonstrate with facts and figures the inclusive role of culture both a *driver* and *enabler* for development

Assess the environment for enhancing and sustaining cultural assets, resources, and processes for development

 **Identify challenges and opportunities for the future**

 **Orient policy making and implementation**

On the basis of the CDIS matrix constructed at the national level, concrete outputs can be achieved.

The new data and knowledge generated

- allow us to quantitatively demonstrate culture's role as a driver and enabler of development, and
- allows us to assess the existing national environment for enhancing and sustaining cultural assets, resources, and processes for development.

In order to highlight challenges and opportunities which can orient and inform better cultural policies and development strategies.



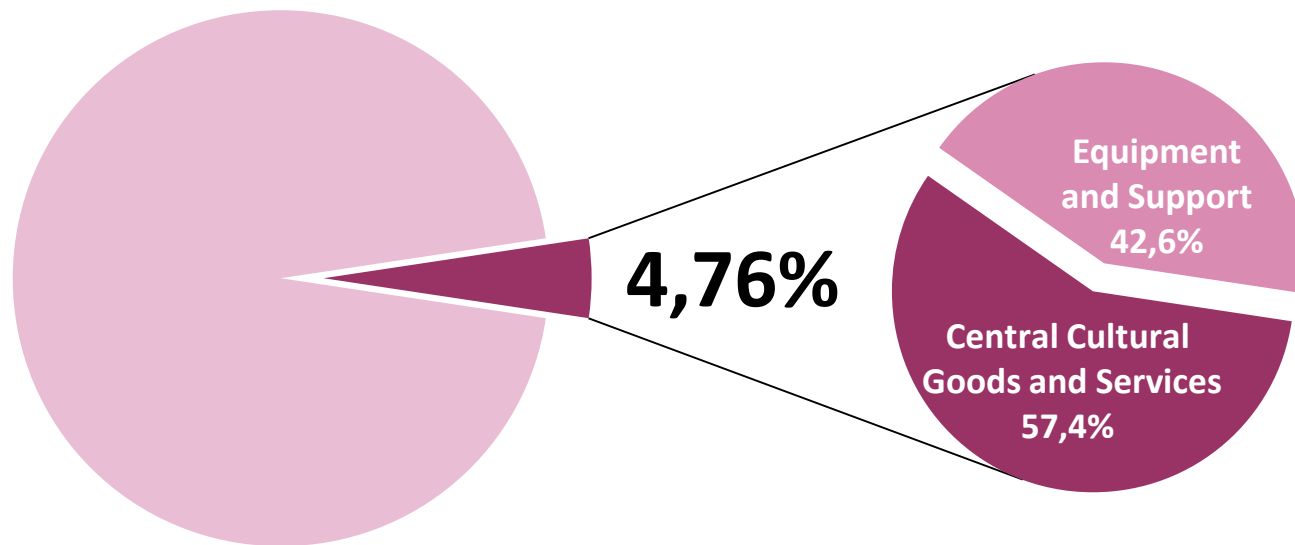
National Results

- To date, the CDIS has undergone 2 test phases and implementation is ongoing in 13 countries all over the world.
- Implementation has not only helped raise awareness about culture and development in these countries, but has also contributed to inter-institutional dialogue involving development and cultural actors and practitioners, as well as civil society.
- The following portion of the presentation aims to share a few of the new facts and figures generated in different countries and the firsts policy outcomes achieved.

National Results: *Economy Dimension*

Added Value of Cultural Activities to GDP

Ecuador

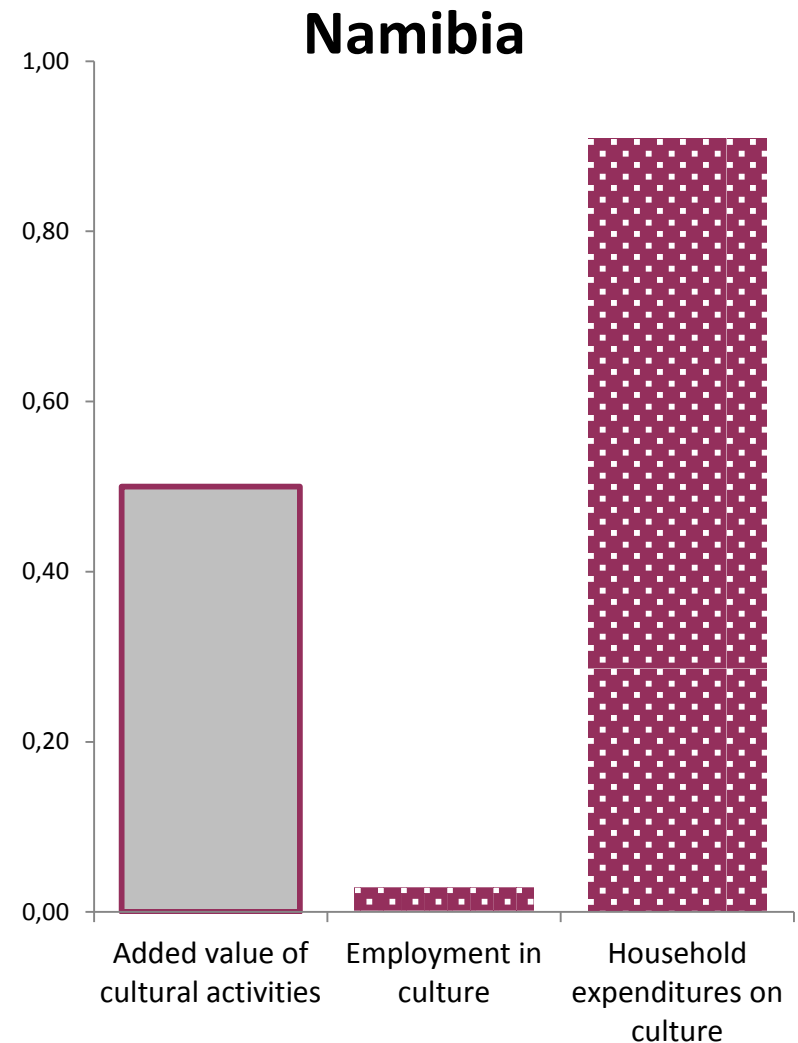
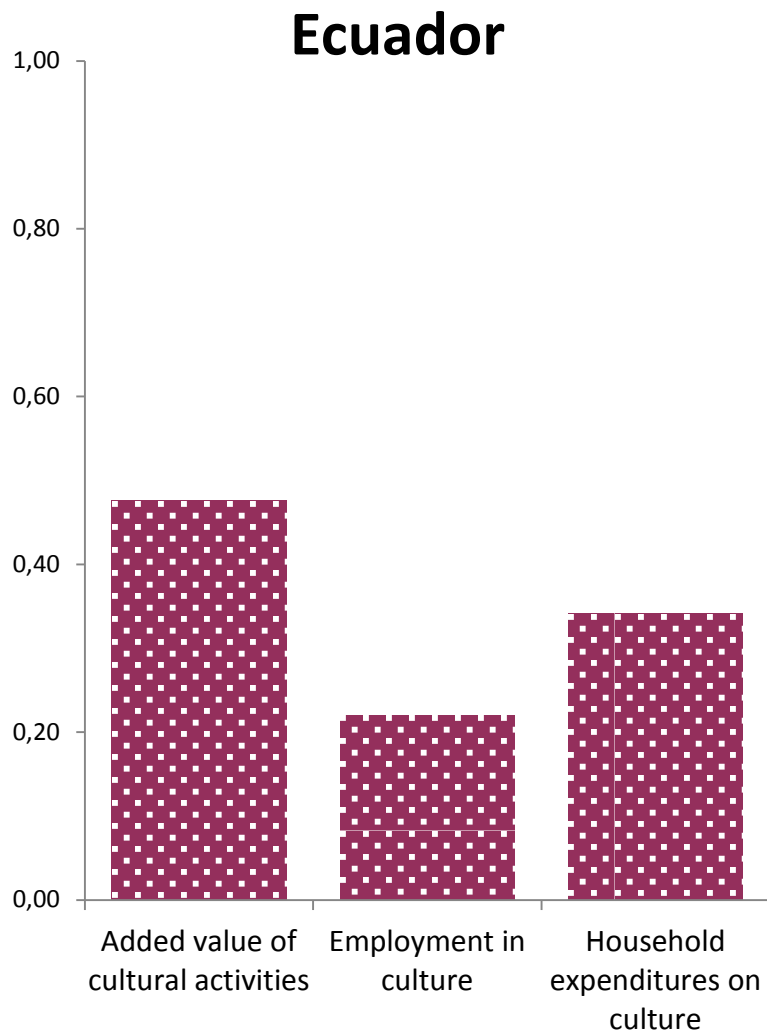


Percentage of the contribution of private and formal cultural activities to GDP

Source: Censo Económico , 2011. National Institute of Statistics. Methodology and calculation: UNESCO Culture for Development Indicator Suite.

- In Ecuador, the implementation of the CDIS methodology revealed that 4,76% of the national GDP is contributed by private and formal cultural activities. This indicates a very productive sector, which contribution to GDP is equivalent to others recognized sectors in such as “Meats and other processed products” and “other agricultural products”
- While this is already a very significant portion of national GDP, in fact this result only reflects the “tip of the iceberg” of the overall contribution of cultural activities to national GDP in Ecuador.
- Indeed, it does not cover: non-market cultural activities, nor indirect and induced impacts of the cultural sector, such as the money spent by cultural attendees on hotels, restaurants and other services around a cultural activity or an heritage site.

National Results: *Economy Dimension*



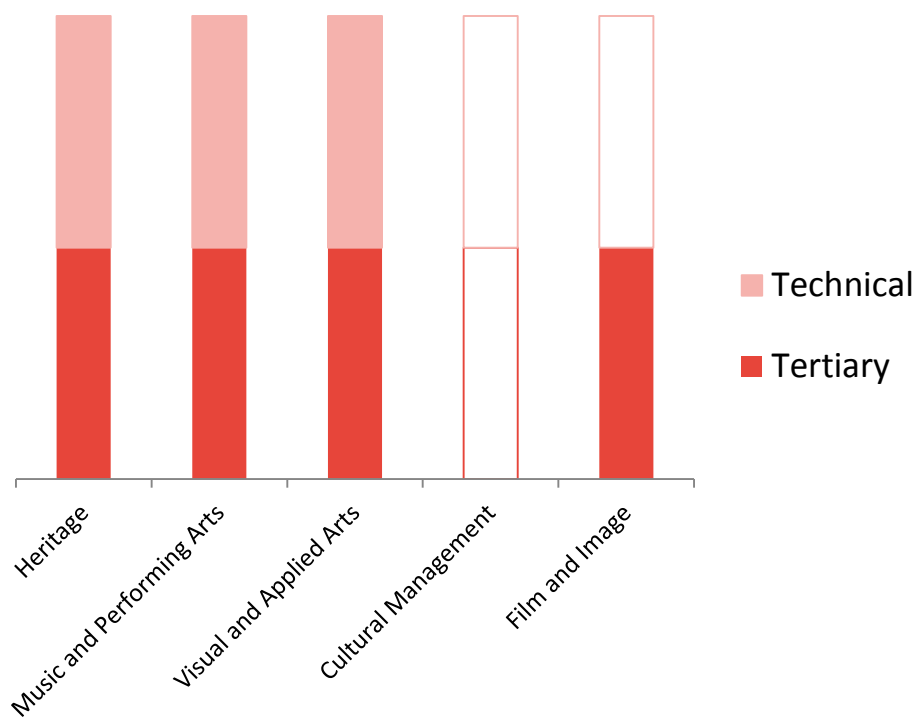
A look at the Economy dimension as a whole (covering indicators related to the contribution of culture to GDP, employment and household expenditures) in Ecuador and Namibia reveals interesting insight on the relationship between culture and the economy.

- In Ecuador, the results obtained provide for the first time in the country an overview of the contribution of the cultural sector to the economy. Even if the figures only represent the tip of the iceberg, the cultural sector already makes a significant contribution to the generation of income (4,76% of the GDP) and jobs (2,2% of total employed population).
- Moreover, there remains room for growth, in particular in cultural employment, particularly when taking into account results from other dimensions that show some challenges still remain in education and training, as well as access to cultural infrastructures and distribution networks.
- In Namibia, the new data produced suggests that while there is a great demand for the consumption of cultural goods and services, there are low levels of domestic production, as indicated by the low figure for cultural employment (0,03% of total employed population). Low domestic production but high demand would indicate that the full economic potential of the culture sector in Namibia is not being realized. This argument is reinforced by the results from other dimensions, such as Communication and Governance, which also indicate that the current environment is not ideal for favoring domestic production of cultural goods and services.

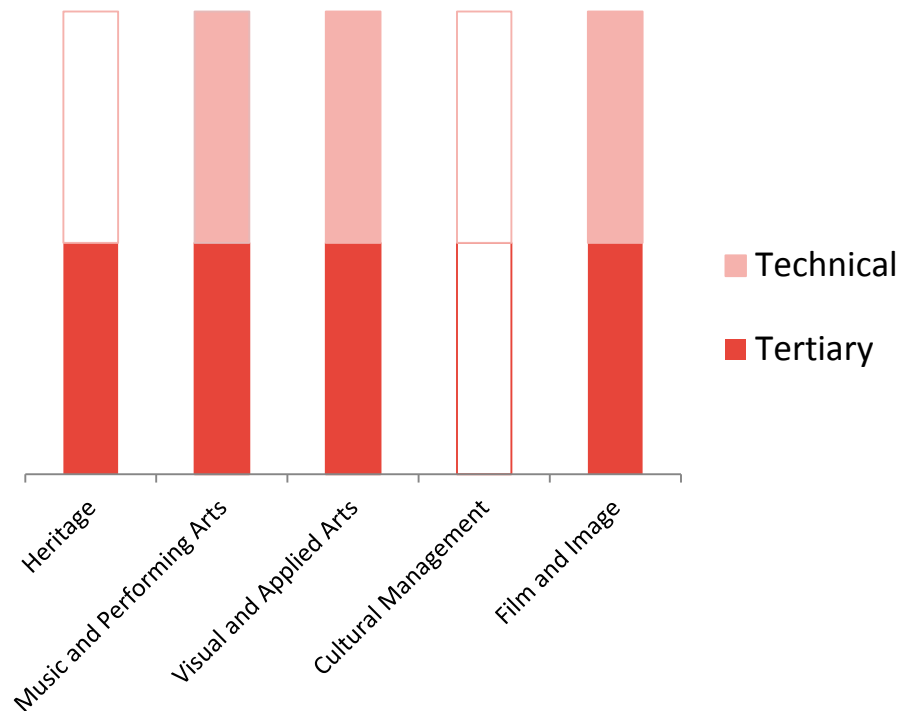
National Results: *Education Dimension*

Training of Professionals in the Cultural Sector

Ecuador: 0,7/1



Cambodia: 0,7/1



Index of coherency and coverage of the technical and vocational education and training (TVET) and tertiary education systems in the field of culture.

Source: Focus group with key ministries. Methodology and calculation: UNESCO CDIS. Year: 2012.

- A look at the indicators of another key dimension of development, Education, reveals messages about the relationship between education, culture and development.

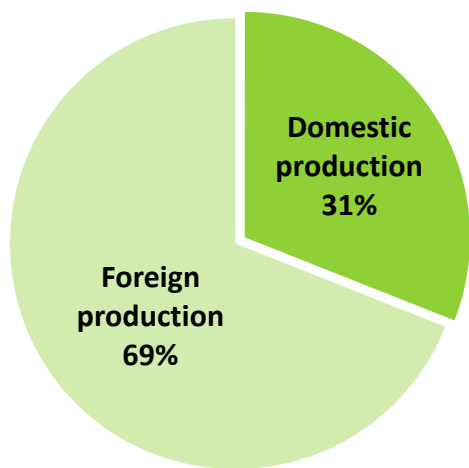
The existence of a comprehensive educational framework covering different types of training (technical and tertiary) and the multiple cultural fields or domains (visual arts, audio-visual, heritage, design, etc.), is essential to foster the emergence and consolidation of a creative class capable of maximizing the economic and social potential of culture.

- This indicator helps to identify gaps in the offerings of technical and tertiary education programmes in cultural fields.
- Just focusing on the results for Ecuador and Cambodia, we see that although the final result in these countries is the same (0,7/1), different gaps in educational offerings in both countries are revealed.
- no technical trainings in film and image are offered in Ecuador, and
- in Cambodia no technical trainings are offered in heritage.
- Moreover, neither country has courses in cultural management. Appropriate vocational and tertiary education is as essential to artistic and creative fields (which are globally well covered in both countries) as it is to cultural management which allows those industries and activities to be consolidated and economically viable (where major gaps remain in most of the countries that are currently testing the CDIS).

National Results: *Communication Dimension*

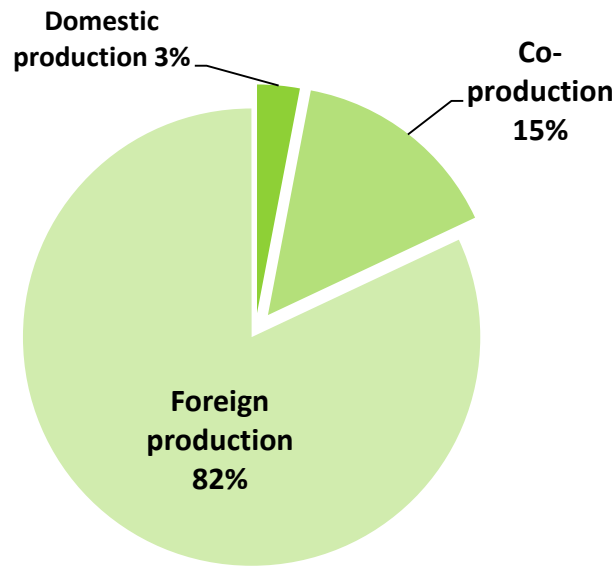
Diversity of Media Content

Cambodia: 31%



Source: National Television of Kampuchea (TVK).
Methodology and calculation: UNESCO CDIS. Period: 11 - 17 February 2013.

Uruguay: 18%



Source: Buquet, Lanza, Radakovich. *La diversidad de la televisión uruguaya*, Fesur, 2013. Methodology and calculation: UNESCO CDIS. Year: 2013.

Ratio of broadcasting time of domestic television fiction programmes out of total broadcasting time of television fiction programmes on public free-to-air television channels.

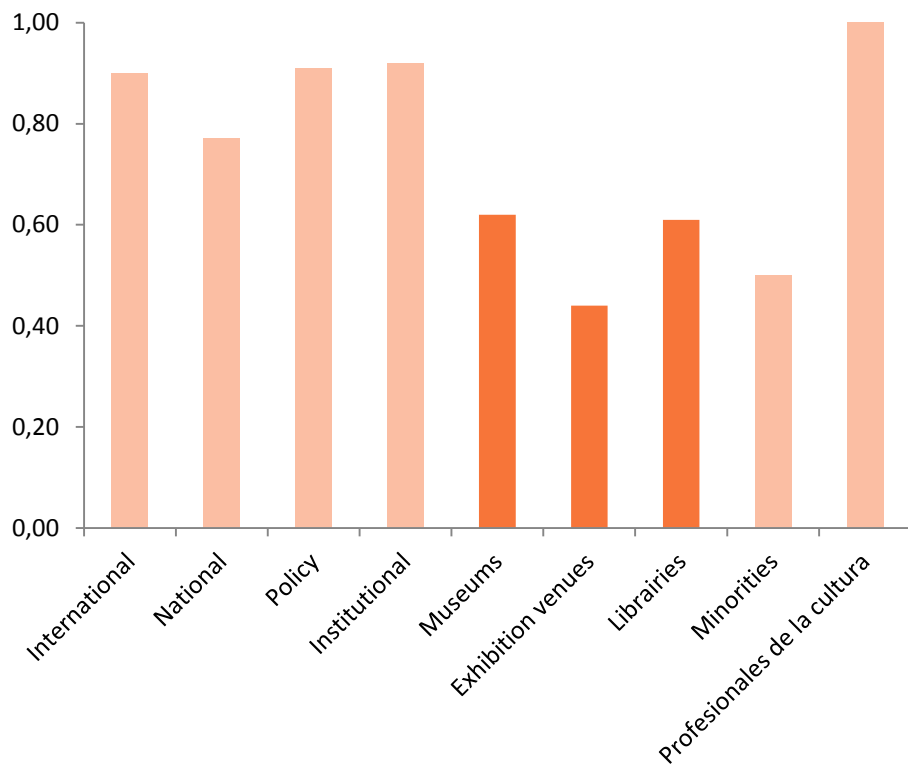
- Culture and another key dimension, Communication, are strongly interlinked and interdependent. This indicator on the Diversity of Media Content provides insight on the level of promotion of the supply of domestic fiction productions, including co-productions. This reflects the level of public support for the development of the domestic audio-visual industries, local content and expressions, as well as the diversity of choice available to viewers.
- This a descriptive indicator, meaning that there is no one ideal result. Results must be contextualized according to national priorities. A result of 100% for domestic fiction would not be best, nor would 100% foreign fiction. 100% foreign content could indicate low levels of vitality of the sector and low levels of public support. 100% domestic content could indicate that there are low levels of openness to other cultural content and forms of expression.
- Things that can be noted from these two examples – Cambodia and Uruguay- include the fact that while the majority of content in both countries come from foreign sources, the proportion of domestic content in Cambodia is significantly higher, 31%, while in Uruguay the levels of domestic content are marginal, 3%, but the proportion of co-productions is much larger. Such a presence of co-productions may be a first indication that favourable conditions are in place to intensify creation by cooperating with other countries.



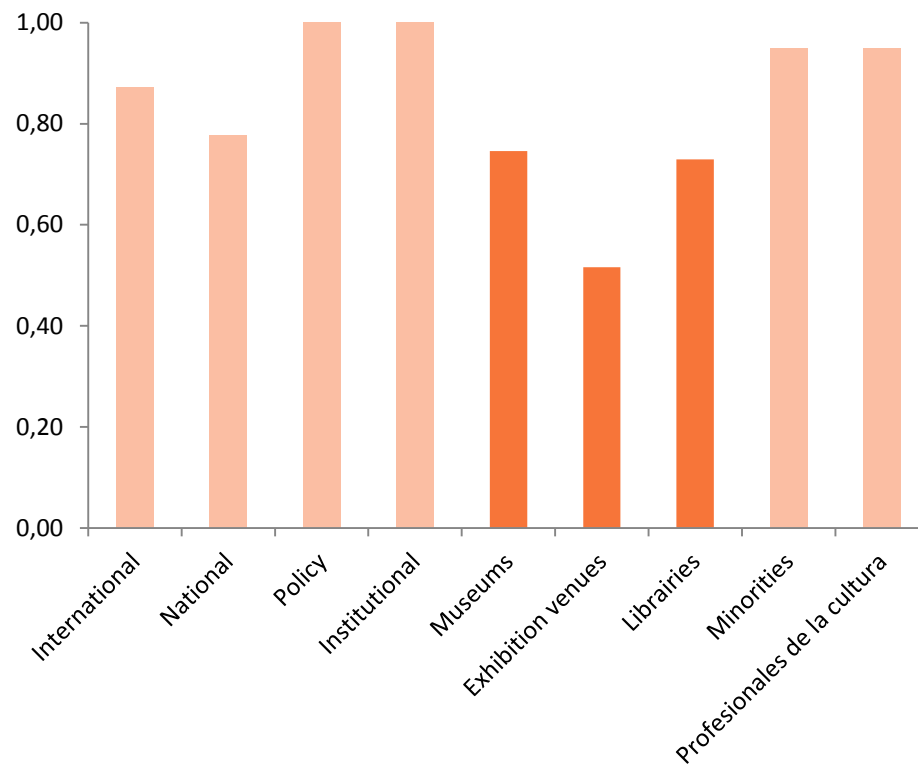
National Results: *Governance Dimension*

Distribution of Cultural Infrastructures

Uruguay



Viet Nam



Distribution of selected cultural infrastructure relative to the distribution of the country's population in administrative divisions immediately below State level.

Source: Focus group with key ministries. Methodology and calculation: UNESCO CDIS. Year: 2013.

- The indicators for the Governance and Institutionality Dimension of the CDIS permit us to have a panorama of the regulations, policies, measures, institutional mechanisms and the availability and distribution of cultural infrastructures put in place by public authorities to strengthen cultural processes from a development perspective.
- One conclusion that we can draw from these examples of results in Uruguay and Viet Nam, is that while many countries have made much progress in regards to legislation, institutions and facilitating civil society's participation in decision-making processes, the availability and equal distribution of cultural infrastructures continues to pose a challenge for most of countries taking part in the CDIS. Access to cultural infrastructures is key to enable citizens' participation in cultural activities and respect the human right to take part in cultural life. These indicators help identify where obstacle areas remain and assist in making targeted legislation, policies and efforts to improve the national system of cultural governance.

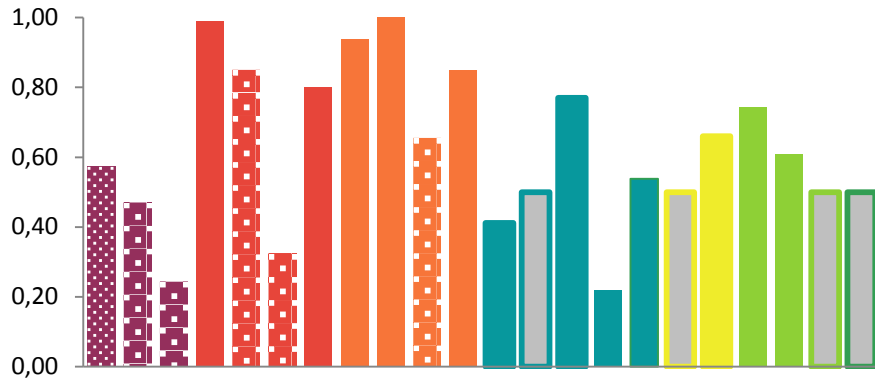
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Culture for Development DNA

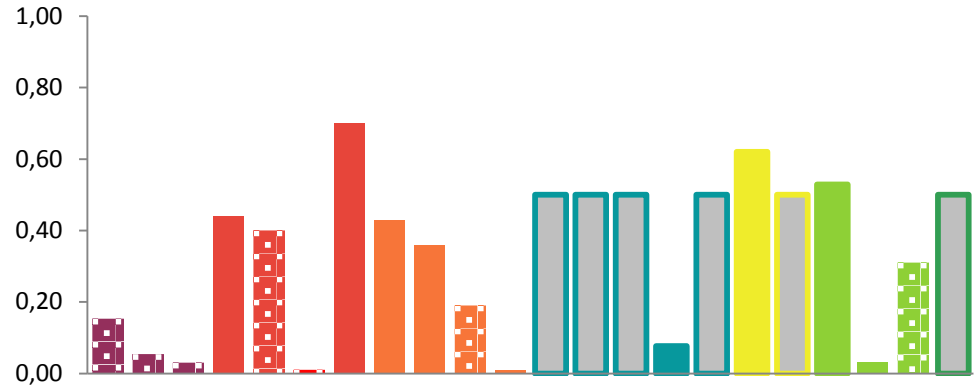


Culture for Development DNA

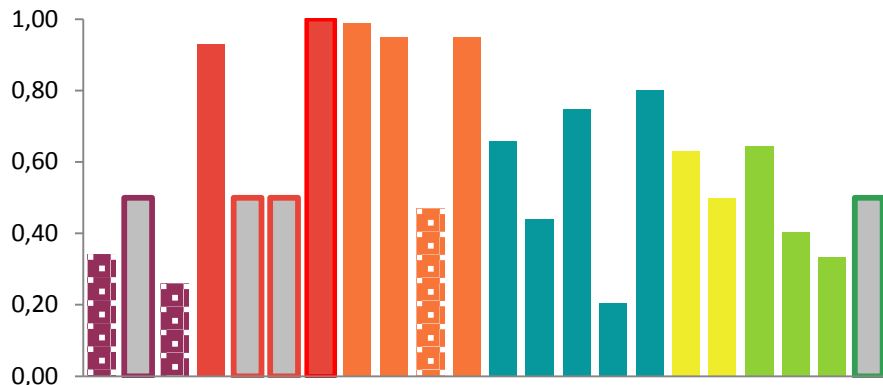
Bosnia and Herzegovina



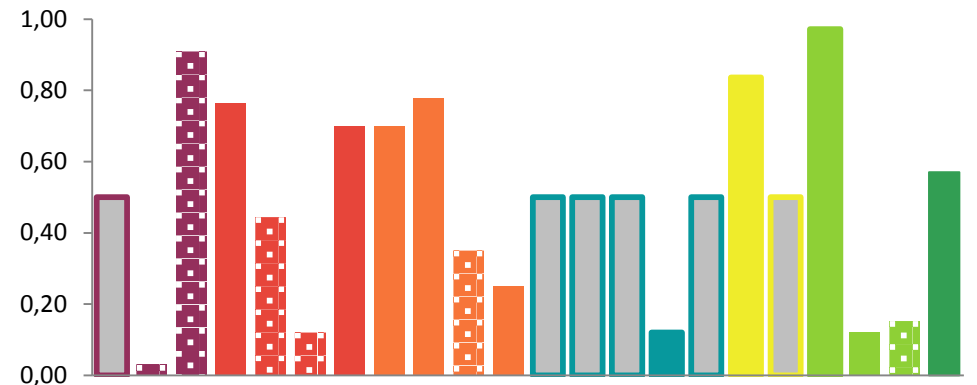
Cambodia



Colombia



Namibia



The objective of the DNA is

- To visualize in an easily understandable way such a complex living structure as are the interrelations between culture and development

- To facilitate a certain comparable understanding of results at the international level, while avoiding unwanted rankings.

Indeed, the elements forming the interrelations between culture and development are the same, but they are expressed and arranged differently according to the national context and environment, making each of them unique.

- This visual tool helps us to cross-analyze all 22 indicators across the 7 dimension of the CDIS. It helps us to analyze and see interconnections between indicators and dimensions in a given country, thus identifying major challenges and opportunities.

Exemples (one or two to be choosen)

- Bosnia and Herzegovina

- One thing this visualization points to are the relatively low levels of household expenditures on cultural goods and service in comparison the culture's significant contribution to employment and the GDP. This may be connected to a need to increase the availability of infrastructures in some parts of the country.

- Cambodia

- In Cambodia, something that stands out is the limited standard- setting and institutional framework for culture, which is likely to in turn have an impact on the low findings for the valorization of arts education as well culture's contribution to the economy. The National cultural policy currently under development will address these issues and contribute to improve the environment for culture to fully contribute to national development.

- Namibia

- In Namibia the high level of demand for the consumption of cultural goods and services contrasts with the low levels of production in the culture sector indicated by cultural employment and the diversity of media content. Together this suggests that the economic potential of the domestic market for cultural goods and services is not being fulfilled.

- Colombia

- The Colombia's DNA provides a snapshot of the important investments and efforts made in this country, notably in the areas of education, governance and social participation.

A horizontal blue banner with white text. The banner features several overlapping, semi-transparent arcs in orange, yellow, and light blue on the left side. The text is centered and reads "The CDIS in Action: Outcomes".

The CDIS in Action: Outcomes



Preliminary National Outcomes

Informed cultural policies for development

➔ **Informing the formulation of Cultural Policy for Cambodia**

Integration of culture in development strategies

➔ **Inclusion of culture in the next UNDAF (2014-2018) in Namibia**

Strengthening national statistical and monitoring systems

➔ **Integration of indicators for monitoring culture objectives in Ecuador's NDP**

The generation of the type of fact and figures presented has already produce concrete and tangible impacts:

- First, facilitating and structuring an inter-institutional dialogue and collaboration on culture and development;
- Secondly, encouraging action at the policy level.
- Preliminary national outcomes include:
 - The contribution to more informed cultural policies for development.
 - In Cambodia, the new knowledge and data that has come from constructing the CDIS indicators is helping to identify strengths and weaknesses and to better orientate the draft Cultural Policy that is currently underway.
 - The integration of culture in development strategies.
 - Shortly after the conclusion of implementing the CDIS in Namibia, the new wealth of data on culture and development made it possible to advocate for and succeed in including culture in the next UNDAF for 2014-2018.
 - The strengthening of national statistics and monitoring systems.
 - In Ecuador, the implementation of the CDIS has resulted in a formalized inter-institutional dialogue for integrating indicators in Ecuador's National Development Plan and monitor cultural policies' objectives.



Expected International Outcomes

First international Culture for Development Data Base

Comparable understanding: cross country learning

Reinforcing the culture for development agenda with facts and figures

Including cultural indicators in key development measurement instruments

In addition to the already seen national outcomes, many international outcomes are expected to be reached as we continue to generate and consolidate data and analysis in more countries. These outcomes include:

- The generation of valuable new data in up to 13 countries and the first international Culture for Development Data Base.
- The facilitation of a comparable understanding of culture's impact on development internationally
- Using these new facts and figures to reinforce advocacy and the promotion of the culture for development agenda.
- The inclusion of cultural indicators in key development and well-being instruments that are widely used at the international level.

For more information

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