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# **UNESCO Thematic Indicators for Culture in the 2030 Agenda for Sustainable Development**

**Analytical Report of the Consultation with the  
Member States, 2019**

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## Introduction

UNESCO's advocacy efforts for the culture and development approach over the last decade resulted in three milestone Resolutions adopted by the United Nations General Assembly (2010, 2011 and 2013) which acknowledge the role of culture as an enabler and a driver of sustainable development. This process culminated in culture being integrated in the 2030 Agenda for Sustainable Development (2030 Agenda) adopted in 2015. Culture is explicitly referenced in SDG11 Target 4, 'Strengthen efforts to protect and safeguard the world's cultural and natural heritage,' for which the globally agreed upon indicator 11.4.1 will be elaborated and reported by the UNESCO Institute of Statistics (UIS). Beyond Target 11.4, culture contributes both as a sector of activity and transversally across other sectors. The contribution of culture to sustainable development is also clearly recognized in other major international frameworks, including the New Urban Agenda adopted at the United Nations Conference on Housing and Sustainable Urban Development (Habitat III) in Quito, Ecuador, on 20 October 2016.

The UNESCO Thematic Indicators for Culture in the 2030 Agenda for Sustainable Development (Culture|2030 Indicators) is an initiative of the Culture Sector undertaken in partnership with the UNESCO Institute of Statistics (UIS), with the support of AECID (Spain). The initiative is in line with the Approved 39C/5 Programme and Budget for 2018-2019 and its cross-cutting Expected Result 8, which deals with the integration of culture in the implementation of the 2030 Agenda across all the six Culture Conventions, and in particular Performance Indicator 2 on the 'Number of supported Member States that have monitored and assessed the impact of culture on sustainable development'.

## Overview of the Culture|2030 Indicators

The Culture|2030 Indicators is a framework of thematic indicators whose purpose is to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the Sustainable Development Goals and Targets of the 2030 Agenda for Sustainable Development. The framework will assess both the role of culture as a sector of activity, as well as the transversal contribution of culture across different SDGs and policy areas. As a set of thematic indicators, it is intended to support and complement the global indicators agreed upon within the 2030 Agenda and foster linkages between different Goals and Targets. The Culture|2030 Indicators provide a conceptual framework and methodological instruments for countries and cities to assess the contribution of culture to the SDGs as part of the existing implementation mechanisms of the 2030 Agenda at the national or local level. Evidence gathered will inform policies and decisions as well as operational actions. The initiative is an innovative effort to establish a methodology for demonstrating and making visible culture's impact on the SDGs in a way that helps decision-makers.

Implemented on a voluntary basis by countries and cities, and building on an in-depth analysis of the multiple ways in which culture contributes to the economic, social and environmental dimensions of development, the Culture|2030 Indicators provides evidence of culture's transformative role, making it more visible and tangible. The development of a new framework for measuring and collecting data on culture is foundational both for advocacy of culture in the SDGs as well as for integration into development plans and policies at the national and urban levels and within the United Nations Development Assistance Frameworks (UNDAF). In a

context where culture-related data is fragmented and produced by different institutions and agencies, the framework brings the data together and highlights linkages and intersections between culture and other policy areas. Rather than monitoring the contribution of culture to each relevant SDG Target and globally accepted indicator, the Culture|2030 Indicators consider the contribution of culture across several of the Goals and Targets, with a view to linking them together. The framework allows aggregation of data across different Goals and Targets around transversal themes in line with UNESCO's programmes, activities and policies. By strengthening the transversal visibility of culture in the 2030 Agenda, the Culture|2030 Indicators will help build a coherent and strong narrative on culture and development that is evidence-based.

The conceptual framework, methodology and implementation mechanisms of the Culture|2030 Indicators relies as much as possible on existing data sources, using qualitative and quantitative data to assess the contribution of culture, integrate data from reporting on UNESCO Culture Conventions and programmes, develop instruments at both national and urban levels, prioritize capacity-building of relevant agencies, facilitate cooperation across institutions, propose a framework adaptable to different statistical capacities. The Culture|2030 Indicators aims to reap the benefits of UNESCO's unique expertise in collecting and analysing quantitative and qualitative data in the field of culture.

Once the framework is implemented by a city or a country, the analytical material and good practices will help to build a better understanding, with a view to developing a knowledge base with a digital data bank on culture in the 2030 Agenda. Information collected as part of the implementation of the Culture|2030 Indicators in voluntary pilot cities and countries provides a valuable baseline from which to measure progress in addition to directing actions at the local and national levels. The data also contributes to the formation of a global overview of the state of progress of the contribution of culture to the 2030 Agenda and provides evidence-based and analytical material to support the participation of UNESCO in UN-wide reporting mechanisms related to the 2030 Agenda as well as to the Resolutions of the UN General Assembly pertaining to Culture and Development.

The development of the Culture|2030 Indicators framework began in early 2017, with the review of existing methodologies to measure culture in relation to development in general. The review included also the methodologies developed and implemented by UNESCO and others partners globally over the last few years in order to measure culture, with a view to facilitating their convergence towards the SDGs, and enhance existing instruments and data, including the Framework for Cultural Statistics (FCS) of UIS, the Culture for Development Indicators Suite (CDIS), the Culture Conventions periodic reporting mechanisms and other monitoring mechanisms and methodologies in the specific context of the 2030 Agenda.

Two expert workshops were organized (September 2017 and January 2018) to discuss the indicators framework and the methodologies for collecting data. The workshops involved UNESCO staff (members of the secretariats of the different Culture Conventions, staff from some Field Offices who had previous experience in the implementation of the CDIS, and from UIS), representatives from UN-Habitat, Eurostat, OECD, World Bank, UNEP, the EU Joint Research Centre, and some national and local statistical agencies with previous experience in cultural statistics; representatives from AECID (Spain) who had previously supported the CDIS, as well as international experts from different regions.

Building on the outcomes of this review exercise, a framework of 22 indicators grouped into 4 thematic dimensions was developed: each corresponding to the three pillars of sustainable development (the economic, the social, and the environmental) and the fourth dimension relates to education, knowledge and skills in cultural fields. Each of the dimensions had indicators defined in the Technical Guidelines which included a description of the purpose, data sources and calculation methods of each indicator. These guidelines were developed with continuous input from UIS, the teams of the UNESCO Culture Conventions, as well as from a number of external experts who generously dedicated their time and expertise to this exercise. The framework also responds to the 5 Ps of the 2030 Agenda (People, Planet, Prosperity, Peace, and Partnerships) where Peace is fully transversal and supported by the fundamental focus on promoting cultural diversity. Rather than a single indicator, Gender Equality is mainstreamed throughout the framework by ensuring that as much sex-disaggregated data as possible is collected across each of the dimensions.

# Methodology of the Survey and Analysis

1. On 16 May 2019 a Member State survey was launched with the objective of consulting the Member States on the ongoing efforts to develop a framework of thematic indicators to measure the role and contribution of culture to the UN 2030 Agenda for Sustainable Development. The survey questionnaire was developed based on the technical guidelines and the Culture|2030 Indicators framework in consultation with UIS and the Secretariat UNESCO Culture Conventions and was accompanied by a draft synthesis of the framework and methodology for the thematic indicators. The submission deadline was initially set for 27 June 2019, which was later extended to 15 July 2019 and then further extended to 29 July 2019. Following the initial circular letter, three additional reminder letters were sent, the latest on 29 July 2019. The questionnaire was accessible from the dedicated webpage in English and French languages and are [available online](#), along with the draft Synthesis of the Thematic Indicators for the 2030 Agenda (Culture|2030 Indicators) also in [English](#) and [French](#).
2. The detailed outcomes and analysis of the national survey responses are annexed to this report, which is available in English, and French on the website of the Culture|2030 Indicators ([whc.unesco.org/en/culture2030indicators/](http://whc.unesco.org/en/culture2030indicators/)).
3. The analysis of the report has been carried out on the basis of the UNESCO Electoral Groups; the grouping is accessible [online](#).

## Consultation Survey Report

4. **Responses received.** Out of 193 UNESCO Member States, 46 Member States<sup>1</sup> replied to the online survey. The response rate by order of largest response are dispersed as follows; Group Va (African States): 12 (26%), Group I (Western European and North American States) 9 (20%), Group II (Eastern European States) 8 (17%), Group III (Latin America and Caribbean States) 8 (17%), Group Vb (Arab States) 5 (12%), Group IV (Asian and Pacific States) 4 (9%); and are illustrated below in *Figure 1* and *Figure 2*.

Percentage of respondents by UNESCO regional Electoral Groups

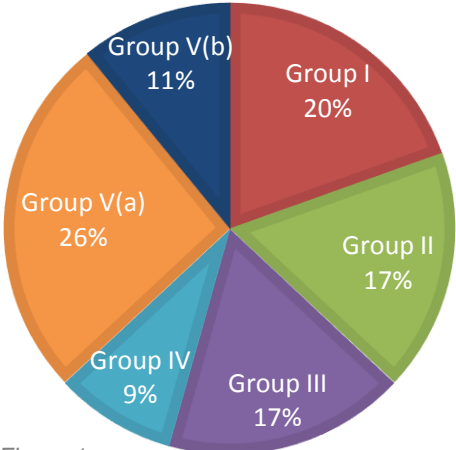


Figure 1.

<sup>1</sup> Austria, Benin, Bosnia and Herzegovina, Brazil, Burkina Faso, Canada, Colombia, Costa Rica, Czechia, Ecuador, Egypt, Equatorial Guinea, Estonia, Georgia, Germany, Ghana, Haiti, Honduras, Latvia, Lithuania, Mali, Mauritius, Mexico, Myanmar, Nepal, Netherlands, Oman, Palestine, Portugal, Qatar, Romania, Serbia, Seychelles, South Africa, South Sudan, Spain, Sweden, Turkey, United Arab Emirates, United Kingdom of Great Britain and Northern Ireland, United Republic of Tanzania, Uruguay, Zimbabwe.



The number of Member States who **responded** or **did not respond** to the consultation

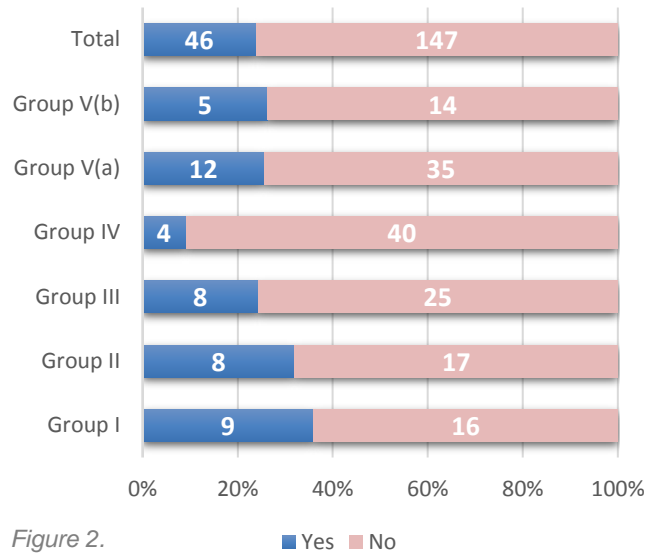


Figure 2.

5. **Responses accessible to the public.** In this consultation, 52% of all respondents consented to the publication of their responses, as illustrated below in Figure 3. For respondents who opted out, the analysis and the synthesis of the quantitative responses include their contributions, while only a redacted version of the qualitative responses are included in the report. This is to respect the request of the Member States regarding the public disclosure of the responses.

The number of **public** vs **not-public** responses to the online-survey

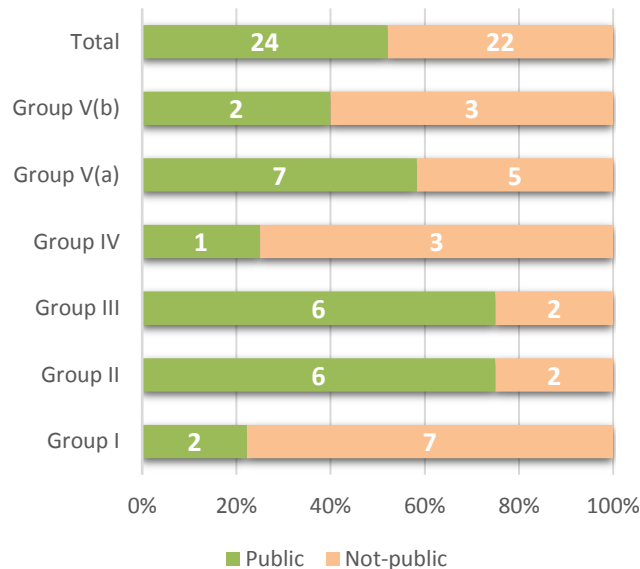


Figure 3.

6. **Responses not considered.** Two responses from cities and two from universities were received and could not be considered. As indicated in the questionnaire, only one official response was accepted for each country.

**Question (1):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda?

**7. The Indicators help make the transversal role of culture more visible.** The percentage of all respondents that approved this with affirmation is 100%. The positive responses are regionally dispersed as:

- Group I (Western European and North American States): all 9
- Group II (Eastern European States): all 8
- Group III (Latin American and Caribbean States): all 8
- Group IV (Asian and Pacific States): all 4
- Group Va (African States): all 12
- Group Vb (Arab States): all 5

**8. Support advocacy for culture in sustainable development policies and initiatives.**

The percentage of all respondents that approved this with affirmation is 100 %. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): all 9
- Group II (Eastern European States): all 8
- Group III (Latin American and Caribbean States): all 8
- Group IV (Asian and Pacific States): all 4
- Group Va (African States): all 12
- Group Vb (Arab States): all 5

**9. Support prioritization of culture related policies and actions.** The percentage of all respondents that approved this in the affirmative is 93 %. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): all 9 — 100%
- Group II (Eastern European States): 6 out of 8 — 75%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): 11 out of 12 — 92%
- Group Vb (Arab States): all 5 — 100%

**10. Support integration of culture in other sectors and policies.** The percentage of all respondents that approved this affirmation is 98%. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): all 9 — 100%
- Group II (Eastern European States): all 8 — 100%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): 11 out of 12 — 92%
- Group Vb (Arab States): all 5 — 100%

**11. Build a knowledge-base and help monitor progress on national goals and SDGs.**

The percentage of all respondents that approved this with affirmation is 100 %. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): all 9
- Group II (Eastern European States): all 8
- Group III (Latin American and Caribbean States): all 8
- Group IV (Asian and Pacific States): all 4
- Group Va (African States): all 12
- Group Vb (Arab States): all 5

**12. Comments overview.** All responding Member States were unanimously agreed on the importance of measuring culture and the development of indicators to support and enhance the role of culture in their countries' efforts to implement the 2030 Agenda. All of them were convinced indicators help make the transversal role of culture more valuable.

**13. Enhancing the role and contribution of culture to implement the 2030 Agenda.**

Many of the respondents agreed that the development of the proposed indicators for culture would support the Member States in measuring and monitoring how culture contributes to creating sustainable and resilient communities, to ensure the preservation and use of knowledge, language, and cultural practices, to promote inclusion and participation, and to contribute to prosperity and economic growth. Latvia remarked that the role of culture and impact of culture on sustainability are not fully recognized in the policy planning and implementation process. In part, because of a lack of convincing and internationally comparable indicators. Building from their experience in implementing the CDIS; Romania commented that the approach proposed by the Culture|2030 Indicators could contribute to raising the awareness of culture's role in an inclusive and sustainable economy, with potential for economic growth, productive employment, and safe, inclusive cities. A suggestion was made to consider including youth as an essential dimension to the advocacy on culture efforts.

14. A few Member States, including Portugal and Mexico, consider the proposed framework crucial to inform contemporary cultural policymaking in a complex environment. Romania and Estonia emphasized the importance of common indicators when it comes to the implementation of national policies and strategies. A few Member States responded that cooperation on the international level would promote the role of culture, allowing for a greater impact on the national level. This is especially helpful for the Member States, where culture has a limited role in national policies or is not mentioned in their national dialogue on sustainable development. South Africa highlighted that demonstrating clearly culture's contribution to the UN Sustainable Development Goals (SDGs) would be of utmost importance in the prioritization of the culture sector.

15. Portugal expressed a need to understand the linkages between culture and human development to unlock their hidden potential better. It also identified an opportunity to include environmental sustainability as a way to increase the cultural and creative sector's commitment to supporting sustainability in all its areas of activity. Serbia commented that culture is not currently present to the extent it should be in its cultural policy framework. Adding that culture is not included in most of the other sectors' strategic and development documents, at the national and local level, nor is the role of culture recognized when it comes to economic growth, especially at the local level. It recognized that the proposed framework would significantly contribute to capacity building, as well as the development of perspectives for monitoring culture's contribution to overall socio-economic development and economic growth.

## Highlights

A tool to examine the multidimensional role of culture for sustainable development is crucial to inform contemporary cultural policymaking in a complex environment. We need better understanding of the interlinks between culture and human development and their possible undisclosed potential. Developed and developing countries alike face innumerable social challenges that require ingenious solutions. Culture might be one of them but shedding light on this subject is necessary to inform and advocate such policies.

Even though environmental sustainability has not been a core focus of cultural and arts organizations, the culture sector must commit itself to increasing sustainability in all its areas of activity. The indicators to be created shall provide information to enable the creation of models and changes in practices so that the cultural and creative sector may become part of the change to a sustainable world.

**Portugal**

Estonia agrees with the concept that culture contributes to the implementation of 2030 Agenda, but as the practice has shown the role and influence of culture is quite difficult to measure, therefore cooperation on international level on this topic can also make the difference on national level as well. The "Thematic Indicators for Culture in the 2030 Agenda for Sustainable development" is a very good way forward in setting the main principles in addition to previous work and mapping on relations between culture and sustainable development done by UNESCO. Common indicators can also help national policies and strategies to be better implemented, not to mention in making culture more visible on international level. We also support the approach to rely as much as possible on existing data sources as well as to continue with the system in covering the implementation of Agenda 2030 and reaching the SDG's in periodical national reports to the cultural conventions.

**Estonia**

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda?

16. **Existing cultural statistics.** The percentage of all respondents that are currently developing or gathering cultural statistics is 61 %. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): 7 out of 9 — 78%
- Group II (Eastern European States): 5 out of 8 — 63%
- Group III (Latin American and Caribbean States): 6 out of 8 — 75%
- Group IV (Asian and Pacific States): 2 out of 4 — 50%
- Group Va (African States): 4 out of 12 — 33%
- Group Vb (Arab States): 4 out of 5— 80%

17. **Comments overview.** The presence of arts and culture in the national dialogue is key to laying the foundation for developing and supporting linkages to the implementation of the 2030 agenda. More than two-thirds of the responding Member States are currently developing or gathering cultural statistics; however, not all the responses made clear that the cultural statistics are linked to the 2030 Agenda. Some respondents indicated efforts are underway to establish linkages, whilst others suggested participating in this initiative would support the Member State in this endeavor.

18. **The collection or development of cultural statistics.** Respondents shared their available data on culture, as well as some initiatives across institutions. Many stated linkages between culture and the 2030 Agenda via direct or generic links established in the countries' efforts to align national priorities to the 2030 Agenda; this included: the Netherlands, Serbia, Latvia, Brazil, Mexico, Uruguay, and four other respondents. On the other hand, Romania and two others, stated that their cultural data was gathered under the Culture for Development Indicators Suite (CDIS) initiative and aligned with the country's national strategy for the 2030 Agenda. The Philippines and South Africa indicated their cultural statistics were collected and anchored under the Framework on Cultural Statistics (FCS). Without specific links to the Sustainable Development Goals (SDGs), two Member States indicated that their data collection efforts build on the respective frameworks of UNESCO's Culture Conventions that are already successfully aligned to the 2030 Agenda, and so, their data relevant to these conventions is similarly linked. One Member State referenced linkages via Voluntary National Reporting. Benin, Zimbabwe, Oman, and four others, all reported the gathering of cultural statistics and many shared in their responses the agencies responsible for gathering and analyzing the data. The United Arab Emirates, Seychelles, Portugal, Haiti, and one more respondent, are all in various stages of developing a system to gather and analyze cultural statistics. The United Arab Emirates' efforts are under development and will include identifying statistics that reflect the development of the culture sector at the local and national levels, as well as alignment to the 2030 Agenda and SDGs. Seychelles is seeking to build statistical capabilities. Portugal stated cultural statistics linked to the SDGs currently do not yet

exist, but a fundamental step was taken by recognizing its need in the National Plan for the Arts, which was launched in June 2019. Haiti and another Member State are just starting to develop a cultural sector and cultural statistics.

## Highlights

Culture takes center stage in Latvia's national priorities, the country's sustainable development strategy 2030 sets the first priority to the development of cultural space. The report to the UN's HLPF in 2018 recognized Latvia's cultural capital as one of the country's biggest advantages. Although culture is dominant in the Latvia's national dialogue, the transversal role of culture and the impact of culture on sustainability are not fully recognized in policy planning and the implementation process, partly because of the lack of convincing and internationally comparable indicators. Latvia collects cultural statistics as part of its 'Sustainable Development Strategy of Latvia 2030' as categorized under Goal 11 of the Agenda 2030. There are also attempts to measure and monitor the creative industries sector.

**Latvia**

In producing and disseminating data on culture, Benin highlighted that the priority is to organize the modeling work well. To this end, the information necessary for the identification of cultural property must be collected in order to constitute a reference database. The question of data exploitation must be resolved by streamlining broadcasting services. But first we have to define the data to be harmonized.

**Benin**

**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences?

19. **Comments overview.** Only a handful of respondents shared valuable lessons as a product of their experience in producing and disseminating data on culture. Respondents touched on the lack of official data available on cultural establishments. For instance, Romania is in the process of implementing the CDIS where the lack of cultural data became evident very quickly, in fact, one of the recommendations that resulted from the CDIS project was the creation of a dedicated statistical questionnaire for the cultural establishments in order to produce cultural data. Latvia stressed the need for further attention on data collection quality and the adoption of more detailed cultural categories. On data quality, mainly quantitative data is used for monitoring which does not capture useful insights on culture's impact on sustainable development. On data collection: Latvia receives some of its cultural data through the EU statistical classification system of economic activities (NACE). This has limitations, data is received on the aggregate level, and detailed categorized data is not available, in part due to the small number of institutions/enterprises reporting data. In producing and disseminating data on culture, Benin considers the priority is to organize the modeling well. To that end, the information necessary for the identification of cultural property must be collected in order to constitute a reference database. Czechia highlighted that it is necessary to establish clear, uniform definitions and approaches, especially in the case of multi-party cooperation. The production and dissemination of cultural data requires a consensus on a consistent unified approach; this is a challenging matter especially in the case of ensuring international comparability of data. Obstacles are created by different national legislation regulating different areas of culture, but also varied understandings and definitions of the same phenomena.
20. **Experience Sharing.** This question received a variety of responses, with respondents sharing their national experiences in collecting cultural data either as part of an effort from the concerned culture authority, a research study, an effort in line with a national plan for culture, a national initiative to align priorities with Agenda 2030, reporting as under the cultural conventions, or as part of the CDIS initiative.

## Highlights

The Ministry of Culture financed, in 2017, through the Fiscal Incentive Law, a study on the cultural habits of the Brazilian population. The research was performed in twelve Brazilian capitals (cities with more than one million inhabitants) and involved a sample of 10,630 interviews with individuals over 12 years of age, belonging to different economic levels and residing in different districts in each city.

The results of the research show the cultural consumption habits according to gender, age group, schooling, economic class, family income, occupation/profession, color and race, religion and sexual orientation. By means of this, the research offers a broad vision of the Brazilian cultural identity and collaborates with subsidies for the development of projects and public policies that improve the quality of life of the population in Brazil.

**Brazil**

Serbia's efforts to collect cultural data started 30 years ago with the Atlas of Culture, a visual 'cultural encyclopedia' which today is an electronic database of cultural institutions and its activities named 'e-Culture'... Serbia has also created a report on qualitative indicators of cultural and creative sectors for the South-East Europe Strategy (SEE2020) that included an overview of all relevant measures, legal acts, and activities in the fields of cultural heritage, design, audiovisual activities, and cultural tourism.

Every participation of Serbia in new, innovative methodological approaches, such as FCS, CDIS, provides new insights into the importance of culture and promotes the methods and techniques of measuring its contribution to sustainable development. The Ministry of Culture and Information and the Center for Study in Cultural Development tend to continue, with the help of partners, monitoring of culture contribution, using the methodological tools that they have obtained, even after the formal completion of these projects...

UNESCO Cultural Indicators 2030 would represent an even broader framework for monitoring the cultural sector, which would allow culture to gain a more prominent place in development documents at national and local levels, within the political framework and among national priorities. The Center for the Study in Cultural Development can use some of the elements of the mentioned methodologies in defining local strategic documents in the field of culture.

**Serbia**



**Question (3):** In what ways could the proposed Culture|2030 Indicators framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda?

**21. Culture is included in the National Voluntary Reporting on the implementation of the SDGs at the High Level Political Forum.** The percentage of all respondents that approved this is 93 %. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): all 9 — 100%
- Group II (Eastern European States): 6 out of 8 — 75%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): all 11 out of 12 — 92%
- Group Vb (Arab States): all 5 — 100%

**22. Culture is included in reports on the implementation of Goal 11 and the New Urban Agenda.** The percentage of all respondents that approved this is 96%. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): all 9 — 100%
- Group II (Eastern European States): 7 out of 8 — 88%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): all 11 out of 12 — 92%
- Group Vb (Arab States): all 5 — 100%

**23. Reflect your national priorities relevant to culture.** The percentage of all respondents that approved this is 87%. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): 6 out of 9 — 67%
- Group II (Eastern European States): all 8 — 100%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): 11 out of 12 — 92%
- Group Vb (Arab States): 3 out of 5 — 60%

**24. Inclusion of culture in development programmes.** The percentage of all respondents that approved this is 89%. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): 6 out of 9, 67%
- Group II (Eastern European States): all 8 — 100%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): all 12 — 100%
- Group Vb (Arab States): 3 out of 5 — 60%

25. **Comments overview.** Member States commented on the extent to which the proposed indicators framework reflect their national priorities on culture. The responses were largely encouraging; a significant majority, more than 80% supported the affirmation that the proposed Culture|2030 Indicators are relevant for; (a) reporting obligations related to Voluntary National Reporting and the Sustainable Development Goals (SDGs), (b) the implementation of Goal 11, and the New Urban Agenda, (c) reflection of national priorities relevant to culture, and (d) the inclusion of culture in development programmes.
26. **Ability to support reporting obligations.** There was a general consensus received from the Member States on the proposed framework's ability to contribute to the inclusion of culture in reporting obligations related to the Sustainable Development Goals (SDGs). Although more than two-thirds of respondents submitted a Voluntary National Report, not many of the Member States commented specifically on the proposed framework's ability to assist in Voluntary National Reporting. For instance, Romania highlighted that culture's role in Agenda 2030 is only referenced directly in one goal (SDG 11) with a single indicator (target 11.4) which is solely quantitative, whereas qualitative indicators are needed to measure more accurately the contribution of culture. A comparison was drawn between the proposed framework and the CDIS, recognizing that the new initiative would help build indicators that offer valuable qualitative and quantitative additions to the internationally agreed indicators. Serbia and Brazil, both commented that the proposed framework would aid in the measurement of cultural activities' contribution to overall social development, and integration of culture in relevant areas, thus helping create an environment in which culture will occupy a higher place on the list of developmental priorities.
27. **Implementation support.** To include culture in the national and urban reports on the implementation of Goal 11 and the New Urban Agenda requires reliable, comparable, and up-to-date statistics. Respondents recognized the value of the proposed framework in serving the Member States to leverage the potential of culture for sustainable development in a cross-sectorial effort. Georgia, recently formulated the implementation of public cultural policies where they incorporated an economic dimension according to their policy, the additional indicators would enable the evaluation of other policy dimensions, and the proposed Culture|2030 Indicators is key to following up on the actions. Latvia mentioned the need for internationally comparable indicators and data on culture's impact to support the development of national policy planning documents, programs, and projects. Although the impact may not be direct and obvious, the evidence of recognition of culture's role in other countries helps to strengthen the confidence of all to use cultural indicators to measure the sustainable development goals (SDGs). Czechia and South Africa also supported the need for a standardized framework to obtain comparative data.
28. **Reflection of national priorities.** The majority of the responses affirmed that the Culture|2030 Indicators would help bolster culture's contribution to national priorities for the 2030 Agenda. For instance, Portugal considers the inclusion of the proposed framework in their national priorities, adding it would assist in defining Portugal's national priorities for culture regarding the 2030 Agenda. For Costa Rica, Mexico, Mali, and one other respondent, the proposed framework built upon or enhanced the

Member State's indicators regarding the 2030 Agenda and SDGs. For others, such as the United Arab Emirates, Haiti, and South Sudan who are just starting to align their national priorities; the respondents indicated the framework would be instrumental to their efforts. Estonia remarked that although culture plays a part in sustainable development in the country, culture's contribution is neither measured nor accurately reflected in reports. For example, a 2016 report which reviewed the implementation of Estonia's National Strategy on Sustainable Development outlines as a strategy the 'visibility of Estonian Cultural Space,' however, the report does not give a specific overview to how this goal has been reached. Culture is primarily mentioned in the regards to SDG 11 (cities and human settlements, spatial planning, and world heritage), but in regards to anything else, culture's contribution is scattered and hardly mentioned.

**29. Facilitating programmatic inclusion of culture.** Member States commented on the facilitation and inclusion of culture in development programmes, initiatives, and projects in their respective countries. A respondent identified an opportunity to build on the synergies between national education visions and culture's contribution to the 2030 Agenda at the national level. Georgia and South Sudan affirmed that the proposed framework is an important tool to assist in the plan and design of new projects and programmes. Whilst not many of the Member States shared examples of how the Culture|2030 Indicators could lead to new programmes, a respondent recognized that the resulting shared resource would still be useful and could serve as a foundation for future initiatives. One respondent identified the new proposed framework as an opportunity to move culture to a more central place, in line with existing national priorities. The Culture|2030 Indicators would help bridge the diverse work undertaken by various cultural and heritage institutions presenting a way to measure contributions to the SDGs. It was also acknowledged that the indicators are a step in the right direction to provide internationally comparable statistics.

**30. Availability of data and concerns.** Member States who do not collect enough cultural statistics on the national level, or who's efforts to include culture in development initiatives are not directly linked or aligned with the 2030 Agenda struggled with providing feedback, for instance the Netherlands who capture cultural data that is relevant to the Agenda 2030 but not directly linked, wondered if data would be available for many of the indicators. Two respondents questioned the relevance of the indicators and expressed concern that the Culture|2030 Indicators framework potentially presents a duplication of effort for the Member States who report linkages to the 2030 Agenda via periodic reporting under UNESCO's Culture Conventions. Especially regarding the 1972, 2003 and 2005 Conventions. The respondents highlighted that within the 2005 Convention, Member States recently developed 22 feasible indicators that are to be used within the new statutory reporting cycle. With reporting currently underway, the two Member States recommended a transversal and critical analysis of the existing reporting mechanisms, rather than the creation of a separate track of indicators. While only two of the respondents reflect these opinions, the concern raised will be addressed to avoid reporting fatigue. It's worth noting that the Culture|2030 Indicators's approach includes the use of existing data wherever possible; this includes utilizing data captured under UNESCO's Culture Conventions. Furthermore, the culture conventions

alignment is not all-encompassing and reports data only relevant to the implementation of each culture convention. The proposed Culture|2030 Indicators approach is cross-cutting across all dimensions of the cultural sector, including; cultural natural heritage, tangible and intangible heritage, museums, and illicit trafficking of cultural goods.

## Highlights

Under the High Patronage of the President of the Republic, Equatorial Guinea has recently celebrated its Third National Economic Conference, under the slogan "Strengthening social equity and eradicating poverty", with the view of establishing a new development strategy and reorienting the National Development Plan Horizon 2020, economically and socially. Among the topics discussed were economic diversification, social inclusion, sustainable peace, and sustainable development.

Although there was no mention of Culture, Equatorial Guinea recognized that increasing the capacity building of the cultural institutions could be a way to bring the Item 5D "Priority Africa, Sustainable Development and World Heritage" (43rd session of the World Heritage Committee, Baku, 2019) on the "Agenda 2063: The Africa We Want" and the UN 2030 Agenda, into the national dialogue.

*Informal translation.*  
**Equatorial Guinea.**

**Question (4):** The approach of the Culture|2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country?

31. **Compatibility of the approach with the available data sources.** The percentage of all respondents that approved this in the affirmative is 83%. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): 6 out of 9 — 67%
- Group II (Eastern European States): 7 out of 8 — 88%
- Group III (Latin American and Caribbean States): 7 out of 8 — 88%
- Group IV (Asian and Pacific States): 3 out of 4 — 75%
- Group Va (African States): 11 out of 12 — 92%
- Group Vb (Arab States): 4 out of 5 — 80%

32. **Comments overview.** As evident by the 83% affirmation; most Member States agreed that the broad and inclusive approach in the proposed Culture|2030 Indicators framework would be compatible with data sources available to the country. Data availability was highlighted as a major concern; however, many of the respondents saw participation in the Culture|2030 initiative as an opportunity to identify gaps in statistics and monitoring systems on all levels.

33. **Compatibility of available data sources with the Culture|2030 Indicators approach.** In comments, some respondents added that the framework is also compatible with the Member States' efforts to focus on measuring the various socio-economic dimensions of culture, entailing a range of different data sources. Others encouraged the proposed framework's use of a bottom-up approach to build on the successful approach used for capacity building for some UNESCO's Culture Conventions. Czechia considers that the proposed framework would be valuable in building a consensus towards a consistent approach so that the different agencies and institutions are able to 'speak essentially the same language.'

34. **Data availability.** Responses from the Member States established the lack of data as the main challenge to the initiative. Member States who lack the necessary infrastructure to collect data welcomed the proposed framework to identify gaps in state and entity-level statistics and monitoring systems. They further saw it as an opportunity to fulfill a need for increased dialogue, collaboration, and harmonization of cultural policies and financial mechanisms across decentralized ministries and cultural institutions. Two Member States observed their lack of capacity for data collection and were concerned that budgetary restrictions and lack of staff would be an obstacle to data accessibility. Still, others identified a lack of inclusion of non-state cultural actors by the local government authorities as a barrier to data collection. Member States with some capacity to collect cultural statistics, such as; Netherlands, Estonia, Brazil, Costa Rica, and three others, indicated partial compatibility to the proposed framework's

approach with concerns over the challenges of fathering serial and comparable data, data collection and classification in specific fields of the culture sector; cultural businesses, accessing categorical cultural data, and public spending. Even amongst the Member States who collect a range of cultural statistics, such as Latvia and Benin, specific challenges of a cross-cutting nature were highlighted. For instance, the economic value of digital culture goods and services is not well captured, yet this value is of heightened importance, given that digital products are now integral to many culture industries. The issues stem from a combination of factors including; limited to no ability to collect such data from foreign-based digital platforms; inadequate or dated classification systems; and the inadequacies of traditional data collection mechanisms to cover all types of cultural enterprises. Solutions are actively being explored by the Member States a couple of whom proposed that international cooperation in the form of agreements on updating classification systems and data sharing could help improve understanding of such phenomena. Two of the respondents stated compatibility or data availability without indicating a need for capacity building or improving data infrastructure. Serbia indicated strong confidence in their ability to respond to the methodological demands of the Culture|2030 Indicators framework as well as engage all available resources to overcome potential challenges. Other countries, including Romania, were similarly confident and drew on their experience in implementing the CDIS. South Africa, drew on its recent work on cultural statistics which was based strongly on the 2009 UNESCO Framework for Cultural Statistics.

35. **Limited or partial compatibility.** Two Member States recommended the investment in existing activities and measures to avoid what they perceived might be a 'duplication of effort' or for reasons of compatibility. Portugal shared they are working on the creation of a shared database of key cultural statistical indicators; however, the proposed Culture|2030 Indicator framework's approach is not currently compatible. Portugal referred to a lack of existing data and a need for further understanding the data that is needed for the Culture|2030 indicators, and their possible sources. Similarly, another Member State expressed concern regarding the lack of necessary infrastructure.

## Highlights

The use of available global, national and local data, including across agencies and institutions, requires a consensus on a consistent approach so that the different agencies and institutions "speak essentially the same language". It is not easy to reach agreement on this, it is a compromise result of long-term negotiations, especially in international cooperation and data exchange. An example of good practice in this regard is the EU project called ESSnet Culture (2009-2011).

If this essential condition is met, the broad and inclusive approach could be compatible with the data sources available in our country.

Czechia

**Question (5):** The Culture|2030 Indicators would be offered as a tool to support countries through capacity building. Do you have any specific comment or suggestion in view of the future implementation of the initiative?

36. **Comments overview.** Member States shared valuable suggestions on the implementation of the Culture|2030 Indicators; a need for a comparative database at the international level, the importance of a digital database or monitoring system to help building-up unique and stable integration of culture in sustainable development evaluation. The feedback received for implementation underlines the necessity of reinforcing knowledge capacity-building by way of organizing regional and national workshops, to foster cooperation and partnerships between institutions, especially for countries which have less statistical capacities.
37. **Suggestions for future implementation.** Member States affirmed the utility of the proposed framework and commented on the lack of culture-specific indicators in measuring the role of culture in the 2030 Agenda. Two respondents took note of and commended the effort to address gender equality across the indicator framework. One respondent suggested that attention be brought to the role of certain terms, for example, prosperity, in the context of a thematic framework for culture.
38. **Capacity building.** A large proportion of the respondents emphasized the significance of capacity-building efforts. Two Member States referenced UNESCO's Culture Conventions and programs to speak positively of UNESCO's track record in the successful implementation of capacity building initiatives. Portugal stressed that building and retaining capacities in cultural data collection is of utmost importance to improving the expertise of both cultural government departments and local administration. Portugal, Estonia, Georgia, Romania, Honduras, Equatorial Guinea, Seychelles, Zimbabwe, and seven others, affirmed the importance of gathering and sharing the lessons learned, and accumulating knowledge and experience in implementing the pilot phase would eventually lead to better priority definition of cultural policies and cultural activities. Many highlighted the importance of results sharing, primarily through existing networks, and ideally through digital means. There was a suggestion to place countries into capacity and readiness-based tiers to join up and participate in the programs. There was also a recommendation to hold regional workshops to support the initial implementation of indicators and ensure the collection of relevant data.

- 39. Innovative approaches and collaboration.** Benin suggested there should be an effort to make use of innovative approaches that would impact both the social fabric and national cultural policies, with an emphasis on the protection and enhancement of World Heritage as a priority. Burkina Faso emphasized the importance of a participative and inclusive approach. Others specifically touched on the importance of including education and youth at the capacity building level as a priority to make the effort sustainable. Portugal suggested that the Culture|2030 Indicators could be useful while developing activities in schools in professional and thematic courses for teachers focused on culture, heritage, and sustainable development. A suggestion for a more collaborative approach was proposed to establish semi-formal ad-hoc working groups where representatives of the Member States could freely provide their national input regarding the state of national data collection on culture and development. South Sudan observed that collaboration amongst stakeholders was key, especially between the public and the private sectors. The Netherlands had suggestions for existing organizations who could collaborate and contribute such as, Compendium on Cultural Policies and Trends and Egmus.
- 40. Awareness-raising for measuring culture's role.** Portugal highlighted the need for the Member States to implement awareness-raising activities at the national level alongside the dissemination of Culture|2030 Indicators. Costa Rica commented on the informality of the cultural sector and how awareness-raising activities would be instrumental for the data collection and measurement efforts. Brazil suggested building a diffusion model based on a digital platform, which allows the construction of global indicators that are easy to understand so that learning and application reach all social levels.
- 41. New technologies to support methodology.** The United Arab Emirates emphasized that the implementation of the indicators and definitions must be very clear to elaborate on comparable indicators. The indicators must specify realistic timelines and a measurement frequency as well. A Member State suggested the indicators developed should follow the most up-to-date scientific methodologies to avoid potential political discussions on the delicate relationship between culture and development. A request was made to ensure the initiative attach equal importance and representation in all aspects of the culture sector. There was a suggestion from one Member State to geo-reference cultural statistics to strengthen the data through a spatial component; this would allow a more accurate analysis that relates to the geographic environment with other characteristics associated with the indicators. For example, the distribution of cultural infrastructure in a territory could be recorded along with its particular characteristics. Serbia suggested the establishment of a long-term monitoring system, through which participants in this program would be obligated to update data in the future. The objective was to help the unique and stable integration of culture in sustainable development evaluations. It could be done in the form of regular reporting for a certain period of time until 2030. In addition to collecting quantitative data, Serbia suggested the monitoring of the integration of culture into development documents, and practical policies, and its links with other relevant areas through qualitative indicators.



42. **Availability of data.** With the availability of data a concern for many Member States, some respondents highlighted the added value derived from the use of existing official statistical information; a few others also stressed again the importance of integrating data submitted from the Member States in periodic reporting on the implementation of UNESCO Culture Conventions to avoid duplication of effort. In response to this concern, it is important to clarify that relevant data from available periodic reports on the national implementation of each Culture Convention feeds into the Culture|2030 Indicators and is integrated into the framework.

## Highlights

The United Arab Emirates commented that the implementation of the indicators and definitions must be very clear to elaborate on comparable indicators. The indicators must specify realistic timelines and a measurement frequency as well.

**United Arab Emirates.**

Myanmar's response highlighted that the indicators could help reinforce culture's contribution to national priorities if it fostered cultural partnerships among the Member States.

**Myanmar.**

**Question (6a):** Would your country be interested in taking part in the pilot phase of implementation of Culture|2030 Indicators at the national and local level?

43. **Taking part in the pilot phase.** The percentage of all respondents interested in taking part in the pilot phase of implementation of Culture|2030 Indicators is 78%. The positive replies are regionally dispersed as:
- Group I (Western European and North American States): 4 out of 9 — 44%
  - Group II (Eastern European States): 6 out of 8 — 75%
  - Group III (Latin American and Caribbean States): 6 out of 8 — 75%
  - Group IV (Asian and Pacific States): all 4 — 100%
  - Group Va (African States): all 12 — 100%
  - Group Vb (Arab States): 4 out of 5 — 80%
44. **Comments overview.** On the whole, responses were encouraging with 78% of Member States indicating an eagerness to participate in the pilot phase. Many shared in their comments their high level of interest as well as what each respective country hopes to achieve from participating in the initiative. The proposed Culture|2030 Indicators framework was seen by the Member States as a useful tool, for instance, to strengthen cultural sectors, increase linkages between culture and the SDGs, support the integration of culture in other sectors and policies, a policy instrument to inform policymakers, a facilitator for social development, a tool to contribute to knowledge sharing and the monitoring of SDGs. However, some member states restricted their participation to an observatory role due to budgetary restrictions or national priorities.
45. **The goals of participation.** Several Member States including Portugal, South Sudan, and Oman, identified participation in the pilot phase of the implementation as an opportunity to strengthen the strategies of their cultural sectors and further align efforts with the Agenda 2030 framework. Estonia regarded the proposed framework as a useful policy tool, explaining that participation would not only build upon the existing efforts but detect synergies in different policy areas, making the role of culture more visible in reaching the SDGs. Mexico and Serbia viewed the proposed framework as a potential driver and facilitator for social development. South Africa mentioned that engagement with the subnational and regional networks was of high value, while another Member State highlighted that work on this level would contribute to knowledge sharing. Participation at the local level of authority was an appealing factor for some respondents, including Serbia. From their experience of participation in various global programs that has dealt with the contribution of culture to sustainable development, Serbia has observed that local implementation is a missing component in many of these global initiatives. Estonia, Oman, and two other respondents stated that participation in the pilot phase could benefit the field of culture, primarily from awareness-raising efforts to highlight culture's contribution to achieving the SDGs and stimulating the role of culture in the national dialogue. Capacity building, and more specifically, the improvement of statistical capabilities was another benefit of participating in the pilot phase mentioned by Estonia, Benin, Zimbabwe, Oman, and one other Member State. Even Member States who had extensive experience with cultural statistics still saw

value in participating in the pilot phase of the initiative. For instance, Romania desires to build upon the experience of implementing the CDIS, and the Netherlands considers this an interesting research opportunity. Positive responses indicated a range of preparedness in participating in the initiative; for instance, Portugal identified a local World Heritage site (Alto Douro Wine Region) for local implementation. Burkina Faso, Equatorial Guinea, Mali, and two other respondents, were amongst the Member States who expressed their interest with positive acknowledgments. For Costa Rica, and three other respondents noted that they needed more details before committing to participate. The information they needed prior to finalizing their participation included a detailed list of indicators, technical documents for the implementation of the methodology, and any additional information that would be made available for the pilot phase.

## Highlights

The Cultural Strategy, Planning and Assessment Bureau of the Portuguese Ministry of Culture (GEPAC), intended to implement UNESCO-CDIS CDIS or a similar instrument in Portugal, especially under the framework of the 2030 Agenda. The possibility of taking part in the pilot phase of Culture|2030 Indicators would be an opportunity to develop these important issues.

A Portuguese World Heritage site (Alto Douro Wine Region) informed that its Monitoring Process includes several indicators on communication and cultural activities, and that at the local level it might be interesting to participate and develop some experiences by including some of the Culture | 2030 Indicators in its monitoring process in order to clarify the role of culture in the sustainable development of the site, and perceive how it can be enhanced and improved.

**Portugal**

**Question (6b):** Would your country financially support its participation in the pilot phase of implementation of the Culture|2030 Indicators?

**46. Financial support.** The percentage of all respondents able to financially support their participation in the pilot phase of implementation of the Culture|2030 Indicators is 33%. The positive replies are regionally dispersed as:

- Group I (Western European and North American States): 2 out of 9 — 22%
- Group II (Eastern European States): 4 out of 8 — 50%
- Group III (Latin American and Caribbean States): 0 out of 8 — 0%
- Group IV (Asian and Pacific States): 2 out of 4 — 50%
- Group Va (African States): 5 out of 12 — 45%
- Group Vb (Arab States): 2 out of 5 — 40%

**47. Comments overview.** A third of the respondents were able to indicate an ability to financially support their participation with some Member States proposing a co-partnership with UNESCO or other national agencies. A total of 15 Member States responded in the affirmative and include; Portugal, Estonia, Serbia, Philippines, Burkina Faso, Equatorial Guinea, South Africa, South Sudan, Oman, United Arab Emirates, and five others.

**48. Ability to financially support participation.** Although many Member States expressed enthusiasm to participate, resources remain limited. Only a handful of respondents, including Estonia, Georgia, Mali, and three others indicated they were able to financially support their participation in the pilot phase of implementation of the Culture|2030 Indicators provided more details are shared. Some respondents indicated an ability to fund the implementation partially; however, they were concerned that the commitment of human resources might be an obstacle. Portugal, Romania, and South Africa expressed interest in co-financing the implementation. The Netherlands, South Sudan, and others requested more details prior to making any commitments. Unable to participate due to limited resources, Latvia expressed an interest in reviewing the results of the pilot phase. Other Member States that regretted the availability of the necessary resources included: Costa Rica, Mexico, Myanmar, Benin, Uruguay, Zimbabwe, and two others.

## Highlights

Limited finance will be made available within National Treasury regulations in South Africa. Co-partnerships and financing with UNESCO and/or other partners is preferred where possible.

South Africa

## Conclusion

49. A consultation with Member States on technical guidelines and the Culture|2030 Indicators was launched online on 16 May 2019. This included an online questionnaire (accessible in [English](#) and [French](#)) in which Member States were requested to share their interest and recommendations on the Culture|2030 Indicators, the proposed framework and methodology. The survey was originally scheduled to close on 29 June but was later postponed until 15 July and then finally 29 July 2019 to allow the maximum number of Member States to participate in the consultation.
50. Feedback from Member States has been compiled, analysed, and consolidated in a full analytical report available in English and French on the website of the Culture|2030 Indicators ([whc.unesco.org/en/culture2030indicators/](http://whc.unesco.org/en/culture2030indicators/)). The key outcomes of the consultation are summarized below. The initiative will also be presented at the Forum of Ministers of Culture to take place in the margin of the 40th session of the General Conference in November 2019.
51. A total of 46 Member States responded to the online consultation.<sup>2</sup> The response rate is as follows: Group Va (African States): 12 (26%), Group I (Western European and North American States) 9 (20%), Group II (Eastern European States) 8 (17%), Group III (Latin America and Caribbean States) 8 (17%), Group Vb (Arab States) 5 (11%), and Group IV (Asian and Pacific States) 4 (9%). Responding Member States were unequivocal in their conviction regarding the need, purpose, and principles of Culture|2030 Indicators and that the measurement of culture and the development of indicators were necessary to support and enhance the role of culture in their national efforts to implement the UN 2030 Agenda. Member States recognized that a lack of common, consistent, and internationally comparable indicators impedes the recognition of culture's contribution to sustainable development.
52. Almost 100% of the respondents agreed with the proposed framework and approach of the Culture|2030 Indicators, which aims to measure the contribution of culture across several Goals and Targets and links them together. Specifically, 100% of responding Member States agreed that the proposed Culture|2030 Indicators framework would help make the transversal role of culture in the 2030 Agenda more visible and that measurement was necessary to support advocacy for culture in sustainable development policies and initiatives. Over 90% of respondents agreed that an accurate measurement of culture's contribution to sustainable development would support the prioritization of culture-related policies and actions. Furthermore, 98% agreed that the proposed framework would support the integration of culture in other sectors and policies, and 100% agreed that the proposed framework would help build a knowledge-base and monitor progress on national goals and SDGs.

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<sup>2</sup> Austria, Benin, Bosnia and Herzegovina, Brazil, Burkina Faso, Canada, Colombia, Costa Rica, Czechia, Ecuador, Egypt, Equatorial Guinea, Estonia, Georgia, Germany, Ghana, Haiti, Honduras, Latvia, Lithuania, Mali, Mauritius, Mexico, Myanmar, Nepal, Netherlands, Oman, Palestine, Portugal, Qatar, Romania, Serbia, Seychelles, South Africa, South Sudan, Spain, Sweden, Turkey, United Arab Emirates, United Kingdom of Great Britain and Northern Ireland, United Republic of Tanzania, Uruguay, Zimbabwe.

53. The Culture|2030 Indicators is intended to be implemented in voluntary cities and countries to provide a valuable baseline from which to measure progress and also contribute to a global overview of the state of progress of culture in the 2030 Agenda. The survey revealed that over 60% of the responding Member States are currently developing capacities for or are already gathering statistics or other evidence on culture. Through their quantitative and qualitative evidence, several of them saw the links to its role and contribution to the SDGs transversally, and some respondents are specifically gathering data on culture in the 2030 Agenda. In comments, they have shared their existing systems for gathering data on culture, as well as some initiatives across institutions. Many respondents stated the importance and need for linkages to the SDGs across several goals and targets via direct or generic links that could be established in the countries' efforts to align national priorities to the 2030 Agenda. They also suggested that similar links could be established with UNESCO's statistical frameworks such as the CDIS or the UIS Framework for Cultural Statistics, from reporting on the implementation of specific UNESCO Culture Conventions, or from Voluntary National Reporting to the UN High Level Political Forum on the SDGs. There was an overall clear agreement on the importance of the linkages between the Culture|2030 Indicators and the SDGs, including their transversal connections, linking both quantitative and qualitative data on culture with the 2030 Agenda and the SDGs.
54. The methodology of the Culture|2030 Indicators is based on four key principles of constructing indicators from existing data to the extent possible, using both qualitative and quantitative data, integrating data from the national periodic reporting and monitoring frameworks of the UNESCO Culture Conventions, and to measure culture at both the national and the urban levels constructing indicators that are broadly aligned at both levels. There was overall agreement on the methodology of the indicators and data collection. Collecting and updating data is a demanding and costly process, particularly for countries with limited statistical capabilities. Member States shared their experiences regarding the various challenges they faced in the gathering and dissemination of cultural statistics. There was general concern over the lack of official data available on cultural establishments. The issue of data quality was of equal concern, and the responding Member States agreed that merely collecting quantitative data was viewed as too limiting and that qualitative data was also necessary to capture evidence of culture's contribution to sustainable development more accurately. Moreover, many emphasized the value of utilizing existing data sources as has been proposed in the methodology of the Culture|2030 Indicators.
55. The Culture|2030 Indicators will allow countries and cities to monitor their own progress regarding the outcomes of their policies and the effectiveness or robustness of the policies. The survey asked the Member States the extent to which the proposed indicators framework reflect their national priorities and policies on culture. Over 90% of the respondents agreed that the proposed framework would facilitate the inclusion of culture in the National Voluntary Reporting on the implementation of SDGs at the UN High Level Political Forum. 96% agreed that it would help support the inclusion of culture in national and urban reports on the implementation of SDG 11 and the New Urban Agenda. Of the responding Member States, 87% underlined that the thematic

framework and indicators reinforce their national priorities relevant to culture, and 89% support that it could facilitate the inclusion of culture in development programmes.

56. The Culture|2030 Indicators is a framework adaptable to their different statistical capacities and data availability. The methodology developed for each indicator foresees possible alternatives when primary data sources or calculation methods cannot be fully achieved. 83% of the responding Member States agreed that the broad and inclusive approach in the proposed framework would be compatible with data sources available to the country. Member States who lack the necessary infrastructure to collect data welcomed the proposed framework, to identify and unveil gaps statistics and monitoring systems, and as an opportunity to fulfill the need for increased dialogue, collaboration, and harmonization of cultural policies and financial mechanisms.
57. The purpose of the Culture|2030 Indicators is more aspirational than normative, as it aims to assist countries and cities in assessing their own progress, recognizing opportunities for aspiration and improvement. The objective of the framework is to support national and local understandings of their culture's specificities and their ability to identify and combine relevant data. Member States shared valuable suggestions on the implementation of the Culture|2030 Indicators. They emphasized a need for a comparative database at the international level and the importance of a digital databank or monitoring system to help build a unique and stable integration of culture in sustainable development evaluation. The feedback received for implementation underline the necessity of reinforcing knowledge and capacity-building by way of organizing regional and national workshops as essential to foster cooperation and partnerships between institutions, especially for countries that have limited statistical capacities.
58. The survey gauged the interest and capacity of Member States to take part in a pilot phase of implementation. Responses were encouraging with 78% of respondents (36 Member States) indicating an eagerness to participate in the pilot implementation phase. However, only 42% (15 Member States) of those interested in participating are able to support their participation financially. Some Member States proposed partial financing for their participation in the pilot phase, such as a co-partnership with UNESCO or other national agencies to address the lack of ready finances to participate in the pilot implementation. Other Member States proposed to restrict their participation to an observer role due to budgetary restrictions or national priorities. Of those respondents who declined to participate, many cited financial and budgetary constraints for doing so.
59. Feedback from the Member States consultation demonstrated overwhelming support for the initiative from the respondents. Remarkably, the maximum numbers of responses received were from African States, followed by the Arab States. 36 of the 46 responding countries are ready to participate in the pilot phase of implementation, with 15 ready to finance their participation. Member States provided a number of suggestions as well as links to ongoing efforts and other documents that will be valuable to refine the methodology of the indicators and develop working tools including capacity-building material in preparation of the launch of the pilot phase of implementation of the Culture|2030 Indicators.

## Way Forward

60. Based on the outcomes of the consultation, the Secretariat will refine the methodology and develop working tools including capacity-building materials and a training toolkit, in preparation of the launch of the pilot phase of the implementation of the Culture|2030 Indicators at the end 2019 or early 2020 in volunteer cities and countries.
61. Based on the availability of funding, data gathered in the different pilot cities and countries will be compiled into an online digital databank, which will gather a variety of data on culture available at UNESCO – including from the national periodic reporting on Culture Conventions and Recommendations as well as from activities and initiatives in Field Offices. This will also include the data from the previous CDIS implementation, as well as links to the UIS data on cultural statistics. Visual interpretations of the national and local profiles for Culture|2030 Indicators will also be designed, and a publication will be developed subsequently if funds are available.





United Nations  
Educational, Scientific and  
Cultural Organization

Organisation  
des Nations Unies  
pour l'éducation,  
la science et la culture

# **UNESCO Thematic Indicators for Culture in the 2030 Agenda for Sustainable Development**

**Annex – Member States National Survey Report**

**UNESCO World Heritage Centre**

Original Member State responses are included in the Annex

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**Question (1a):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **(a) Make the transversal role of culture more visible:**

G	Member States	Reply	Graphics																																								
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**Question (1b):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **(b)**

**Support advocacy for culture in sustainable development policies and initiatives:**

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**Question (1c):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **(c) Support prioritization of culture related policies and actions:**

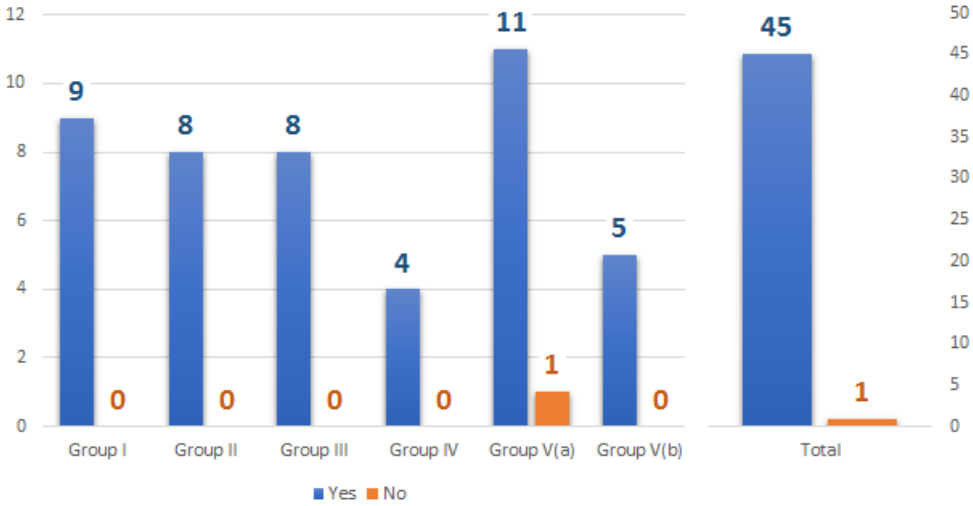
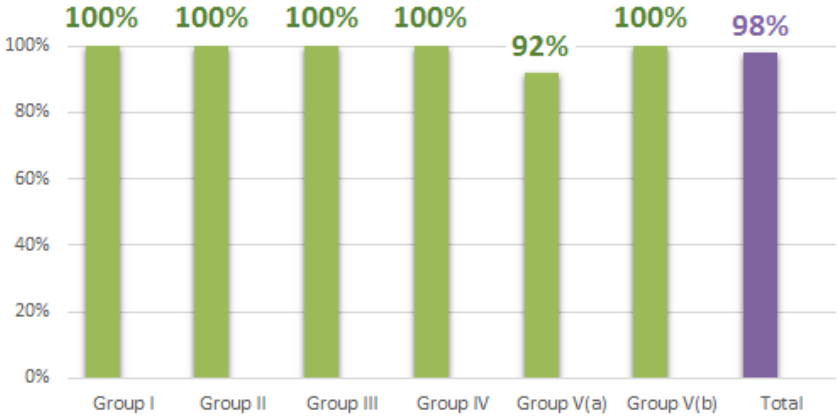
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**Comments:** The number of all respondents based on UNESCO regional Electoral Group dispersion is:

- Group I (Western European and North American States): all 9 — 100%
- Group II (Eastern European States): 6 out of 8 — 75%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): 11 out of 12 — 92%
- Group Vb (Arab States): all 5 — 100%

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**Question (1d):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **(d) Support integration of culture in other sectors and policies:**

G	Member States	Reply	Graphics
I	Austria	NP	<p style="text-align: center;"><b>Support the integration of culture in other sectors and policies</b></p>  <p style="text-align: center;"><b>Regional dispersion of positive responses</b></p>  <p><b>Comments:</b> The number of all respondents based on UNESCO regional Electoral Group dispersion is:</p> <ul style="list-style-type: none"> <li>• Group I (Western European and North American States): all 9 — 100%</li> <li>• Group II (Eastern European States): all 8 — 100%</li> <li>• Group III (Latin American and Caribbean States): all 8 — 100%</li> <li>• Group IV (Asian and Pacific States): all 4 — 100%</li> <li>• Group Va (African States): 11 out of 12 — 92%</li> <li>• Group Vb (Arab States): all 5 — 100%</li> </ul> <p>The percentage of all respondents that <b>approved this in the affirmative is 98%</b></p>
I	Canada	NP	
I	Germany	NP	
I	Netherlands	Yes	
I	Portugal	Yes	
I	Spain	NP	
I	Sweden	NP	
I	Turkey	NP	
I	United Kingdom of Great Britain and Northern Ireland	NP	
II	Bosnia and Herzegovina	NP	
II	Czechia	Yes	
II	Estonia	Yes	
II	Georgia	Yes	
II	Latvia	Yes	
II	Lithuania	NP	
II	Romania	Yes	
II	Serbia	Yes	
III	Brazil	Yes	
III	Colombia	NP	
III	Costa Rica	Yes	
III	Ecuador	NP	
III	Haiti	Yes	
III	Honduras	Yes	
III	Mexico	Yes	
III	Uruguay	Yes	
IV	Myanmar	Yes	
IV	Nepal	NP	
IV	Philippines	Yes	
IV	Thailand	NP	
Va	Benin	Yes	
Va	Burkina Faso	Yes	
Va	Equatorial Guinea	Yes	
Va	Ghana	NP	
Va	Mali	NP	
Va	Mauritius	NP	
Va	Seychelles	Yes	
Va	Somalia	NP	
Va	South Africa	Yes	
Va	South Sudan	Yes	
Va	U.R. of Tanzania	NP	
Va	Zimbabwe	Yes	
Vb	Egypt	NP	
Vb	Oman	Yes	
Vb	Palestine	NP	
Vb	Qatar	NP	
Vb	United Arab Emirates	Yes	
<b>Total</b>	<b>46 Surveyed</b>	<b>98%</b>	

\*NP = Not public

**Question (1e):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **(e) Build a knowledge-base and help monitor progress on national goals and SDGs:**

G	Member States	Reply	Graphics																																								
I	Austria	NP	<div style="text-align: center;"> <h3>Build a knowledge-base and help monitor progress on national goals and SDGs</h3> <table border="1"> <caption>Data for: Build a knowledge-base and help monitor progress on national goals and SDGs</caption> <thead> <tr> <th>Group</th> <th>Yes</th> <th>No</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>9</td><td>0</td></tr> <tr><td>Group II</td><td>8</td><td>0</td></tr> <tr><td>Group III</td><td>8</td><td>0</td></tr> <tr><td>Group IV</td><td>4</td><td>0</td></tr> <tr><td>Group V(a)</td><td>12</td><td>0</td></tr> <tr><td>Group V(b)</td><td>5</td><td>0</td></tr> <tr><td>Total</td><td>46</td><td>0</td></tr> </tbody> </table> </div> <div style="text-align: center; margin-top: 20px;"> <h3>Regional dispersion of positive responses</h3> <table border="1"> <caption>Data for: Regional dispersion of positive responses</caption> <thead> <tr> <th>Group</th> <th>Percentage</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>100%</td></tr> <tr><td>Group II</td><td>100%</td></tr> <tr><td>Group III</td><td>100%</td></tr> <tr><td>Group IV</td><td>100%</td></tr> <tr><td>Group V(a)</td><td>100%</td></tr> <tr><td>Group V(b)</td><td>100%</td></tr> <tr><td>Total</td><td>100%</td></tr> </tbody> </table> </div> <p><b>Comments:</b> The number of all respondents based on UNESCO regional Electoral Group dispersion is:</p> <ul style="list-style-type: none"> <li>• Group I (Western European and North American States): all 9</li> <li>• Group II (Eastern European States): all 8</li> <li>• Group III (Latin American and Caribbean States): all 8</li> <li>• Group IV (Asian and Pacific States): all 4</li> <li>• Group Va (African States): all 12</li> <li>• Group Vb (Arab States): all 5</li> </ul> <p>The percentage of all respondents that <b>approved this in the affirmative is 100%</b></p>	Group	Yes	No	Group I	9	0	Group II	8	0	Group III	8	0	Group IV	4	0	Group V(a)	12	0	Group V(b)	5	0	Total	46	0	Group	Percentage	Group I	100%	Group II	100%	Group III	100%	Group IV	100%	Group V(a)	100%	Group V(b)	100%	Total	100%
Group	Yes	No																																									
Group I	9	0																																									
Group II	8	0																																									
Group III	8	0																																									
Group IV	4	0																																									
Group V(a)	12	0																																									
Group V(b)	5	0																																									
Total	46	0																																									
Group	Percentage																																										
Group I	100%																																										
Group II	100%																																										
Group III	100%																																										
Group IV	100%																																										
Group V(a)	100%																																										
Group V(b)	100%																																										
Total	100%																																										
I	Canada	NP																																									
I	Germany	NP																																									
I	Netherlands	Yes																																									
I	Portugal	Yes																																									
I	Spain	NP																																									
I	Sweden	NP																																									
I	Turkey	NP																																									
I	United Kingdom of Great Britain and Northern Ireland	NP																																									
II	Bosnia and Herzegovina	NP																																									
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II	Estonia	Yes																																									
II	Georgia	Yes																																									
II	Latvia	Yes																																									
II	Lithuania	NP																																									
II	Romania	Yes																																									
II	Serbia	Yes																																									
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Va	South Sudan	Yes																																									
Va	U.R. of Tanzania	NP																																									
Va	Zimbabwe	Yes																																									
Vb	Egypt	NP																																									
Vb	Oman	Yes																																									
Vb	Palestine	NP																																									
Vb	Qatar	NP																																									
Vb	United Arab Emirates	Yes																																									
<b>Total</b>	<b>46 Surveyed</b>	<b>100%</b>																																									

\*NP = Not public



**Question (1):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **Please provide additional comments.**

**Group I (Western European and North American States) Responses:**

Portugal

A tool to examine the multidimensional role of culture for sustainable development is crucial to inform contemporary cultural policymaking in a complex environment. We need better understanding of the interlinks between culture and human development and their possible undisclosed potential. Developed and developing countries alike face innumerable social challenges that require ingenious solutions. Culture might be one of them but shedding light on this subject is necessary to inform and advocate such policies.

Even though environmental sustainability has not been a core focus of cultural and arts organizations, the culture sector must commit itself to increasing sustainability in all its areas of activity. The indicators to be created shall provide information to enable the creation of models and changes in practices so that the cultural and creative sector may become part of the change to a sustainable world.

We believe that measuring the impact of what is being done in the cultural sphere, will make it possible to value the role of culture as a mobilizing agent of society, as well as an agent of strong appreciation of a country's economy.

**Group II (Eastern European States) Responses:**

Estonia

Estonia agrees with the concept that culture contributes to the implementation of 2030 Agenda, but as the practice has shown the role and influence of culture is quite difficult to measure, therefore cooperation on international level on this topic can also make the difference on national level as well. The "Thematic Indicators for Culture in the 2030 Agenda for Sustainable development" is a very good way forward in setting the main principles in addition to previous work and mapping on relations between culture and sustainable development done by UNESCO. Common indicators can also help national policies and strategies to be better implemented, not to mention in making culture more visible on international level.

We also support the approach to rely as much as possible on existing data sources as well as to continue with the system in covering the implementation of Agenda 2030 and reaching the SDG-s in periodical national reports to the cultural conventions.

Georgia

The survey is submitted by the National Agency for Cultural Heritage Preservation of Georgia within its competence in the field of cultural heritage, accordingly the issues regarding Culture, in general, is under authorization of Ministry of Education, Science, Culture and Sport of Georgia.

Latvia

The Sustainable Development Strategy of Latvia 2030 sets as the first priority the development of cultural space "because the identity of a strong and creative nation lies in our unique, inherited and newly created material and spiritual values. It joins and unites the society for the creation of new economic, social and cultural values, which are appreciated and known around the world".

The report to the UN High Level Political Forum on Sustainable Development of Latvia 2018 also highlights Latvia's cultural capital as one of our biggest advantages. Of the 12 areas in which Latvia directs it's mid- term goals, progress in Management of Natural and Cultural Capital was assessed to be most successful by experts polled for the National Development Plan 2020 impact assessment.

However, the transversal role of culture and the impact of culture on sustainability are not fully recognized in policy planning and implementing process, partly because of the lack of convincing and internationally comparable indicators.

**Question (1):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **Please provide additional comments.**

**Group II (Eastern European States) Responses:**

Romania

Building upon the experience consolidated in the implementation of the Culture for Development Indicators (CDIS) project in Romania (implemented jointly by the Ministry of Culture and National Identity and the National Institute for Cultural Research and Training), we must emphasize the importance of the participatory process that equalled the usefulness of the indicators and that of the identified recommendations. During the process of data collection, as well as in the process of building the indicators, a multidisciplinary intertwining of the culture with the other sectors emerged.

Given the fact that in the CDIS project an all encompassing definition of heritage was used- that included both the cultural and natural heritage- the process to calculate one of the resulting indicators (Heritage Sustainability) showed common points in the protection of both natural and cultural heritage with similar tools and measures, calling for a more sustainable understanding and protection of heritage.

Furthermore, the measurement of culture and the development of indicators can support and enhance the role of culture in relation to an inclusive and qualitative education and can promote life-long learning opportunities. This approach can contribute to raising the awareness of culture role in an inclusive and sustainable economic growth with productive employment and safe and inclusive cities. The experience gathered at the level of the National Institute for Cultural Training and Research (NICTR), under the subordination of the Ministry of Culture and National Identity, in producing data and information on these topics is an example in this sense.

The experience of NICTR in producing data and information on culture demonstrated that the results of the research and studies are taken into consideration, as they were included both in cultural, as well as in sustainable development policies. Among the public policy documents that benefited, we can mention the Cities Development Strategies.

Serbia

In recent years, culture has gained an important role in national economic development and its political framework. The Government of the Republic of Serbia, established in 2017, has recognized the sector of creative industries as one of Serbia's key development opportunities. The cabinet of the Prime Minister has demonstrated its commitment to improving the position of creative industries by appointing an advisor to the Prime Minister for Digital and Creative Industries, Film and Tourism, as well as establishing the Council for Creative Industries and online platform Serbia Creates. In the scope of the Ministry of Culture and Information, there is a Sector of Contemporary Artistic Creation and Creative Industries and Sector for the Development of Digital Research Infrastructure in the Area of Culture and Arts, and within the Chamber of Commerce Association for Creative Industries. Statistical Office of the Republic of Serbia and the Center for Study in Cultural Development collect data on culture (number and type of institutions, programs, audience, etc.).

The Chamber of Commerce and Industry of Serbia shows as well its commitment to improving the creative economy by establishing the Council for Development of Creative Industries, in order to promote and develop creative industries and to connect them with other industries. As a part of the Chamber, there is the Association of Creative Industry, which represents the common interests of the economic subjects in the field of creative industry. The Association of Creative Industry represents the following: Graphic industry, Publishing industry, Discography, Book stores and Book distribution, Cinematography, Film producers and Film distributors, Broadcasting organizations, Marketers and Agency for market communications.

But, the monitoring of culture in the context of social development is not currently present to the extent that it should be in a cultural policy framework. Culture is not included in most of the other sectors' strategic and development documents, at the national and local level, nor does the role of culture is recognized enough when it comes to economic growth, especially at the local level.

Culture|2030 Indicators would significantly contribute to capacity building, as well as to the development of perspectives for monitoring cultural contribution to overall social development and economic growth.

<b>Question (1):</b> In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? <b>Please provide additional comments.</b>	
<b>Group III (Latin America and Caribbean States) Responses:</b>	
Costa Rica	Providing information relevant to decision-making, aimed at establishing policies, programs, support and support to the cultural sector.
Mexico	<p>The measurement of culture and the development of indicators can also help to identify the strength and opportunity areas of the States in order to take the corresponding decisions and measures in culture related policies.</p> <p>In addition, the measurement of the link between culture and sustainable development could influence in different and innovative ways the design and implementation of cultural policy. It can contribute to increase the efforts in the cultural sector to consolidate a pluricultural state, because one of the main premises in these indicators is that heritage, local knowledge and cultural diversity are valuable in the agenda of sustainable development.</p>
<b>Group Va (African States) Responses:</b>	
Benin	Les politiques culturelles posent le problème du contenu culturel, et de son impact social et symbolique. D'où la question de l'évaluation dans le cadre des stratégies, personnelles ou collectives, des acteurs politiques et institutionnels. Cette évaluation va éclairer les décideurs. La ressource culturelle et la circulation des biens culturels ont un impact sur le tissu social. Il est important d'intégrer la dimension politique dans le cadre conceptuel économique des valeurs culturelles. il faut aussi faire en sorte que les indicateurs soient effectivement un outil d'évaluation.
Equatorial Guinea	<p>Lors de la récente Conférence budgétaire tenue entre le Ministère chargé des Budgets et le ministère de la Culture pour l'approbation de la Loi des budgets généraux de l'État 2019, ce dernier a été insisté pour que soient présentées les dispositions relatives aux revenus que le secteur de la culture projette au Trésor public pour les prochaines années économiques. Sinon, non seulement cela n'augmenterait pas, mais les concepts imputés en sa faveur seraient réduits.</p> <p>Cette attitude démontre, en effet, la nécessité de faire connaître aux institutions du les indicateurs thématiques de la Culture dans le Programme de développement durable Horizon 2030. Ce qui montre l'absence de politique culturelle dans le pays.</p> <p>Nous devons donc prendre des mesures pour paidoyer sur le role de la culture dans les politiques et les initiatives de developpement durable.</p>
South Africa	c) Data collected will contribute to evidence based policy making and implementation. Causation from culture to SDGs will be necessary for sequencing and prioritisation. This will require some kind of modeling and in turn will require longitudinal data and commitment and institutionalization of the Culture/2030 Indicators Framework.
South Sudan	Can also contribute to dialogue and peace.
Zimbabwe	All of the above buttress culture governance in general at a time when the centrality of culture is being given due attention in the development sphere
<b>Not Public Responses:</b>	
NP	La culture est envisagée comme un tout, elle doit être à ce titre présentée dans tous les niveaux de l'action publique. Elle est aussi dépeinte comme un vecteur de développement durable. En intégrant pas la culture, le développement ne peut être qualifié de durable.
NP	Constitution of <b>XXXX</b> , National Culture policy support above mentioned points.

**Question (1):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **Please provide additional comments.**

**Not Public Responses:**

NP Since there is a lack of indicators measuring the role of culture in the 2030 Agenda, **XXXX** would like to thank UNESCO for elaborating these helpful indicators. We also would like to commend UNESCO for addressing gender equality across the indicator framework. **XXXX** also would like to underline the importance of relying as much as possible on already existing national and international data, and to integrate data from the already submitted reporting from member states in accordance with UNESCO Culture Conventions, something that is highlighted in the synthesis. We believe that this is needed as to not add more work to MS and risk undermining reporting to the Conventions. The legally binding conventions and important reporting mechanisms remain at the core of the UNESCO Cultural framework.

NP **XXXX** welcomes this UNESCO initiative to strengthen information sharing regarding the monitoring of the implementation of the 2030 Agenda and its 17 SDGs with and through cultural action and cultural policies in the field of its mandate.

The momentum of the 2019 High-level Political Forum (HLPF) as well as UNESCO's initiative to convene a Forum of Ministers of Culture on November 2019 in the framework of the 40th session of the General Conference are indeed apt to do this in a shared and visible way.

Efforts to this respect are well underway both at national level – as witnessed for example through the most recent statement of the **XXXX** inter-ministerial panel of State Secretaries on the 2030 Agenda of May 27, 2019. **XXXX** also promotes Culture for the SDGs at the European level, for example through preparing political messages addressing relevant SDGs - currently with an emphasis on goals 4, 8,10,13, 16 and 17-, as can be seen from the Council conclusions of the European Union in April 2019 and relevant discussions in the EU Cultural Affairs Committee.

NP The Department of **XXXX** Heritage plays a vital role in the cultural, civic and economic life of **XXXX**. Our policies and programs promote an environment where **XXXX** can experience dynamic cultural expressions and content, celebrate our history and heritage and build strong communities. The Department invests in the future by supporting the arts, our official and indigenous languages and our athletes and the sport system. The Department also focuses on the creative and competitive advantage of arts and cultural industries for their impact on innovation, digital transformation and economic development.

The development of thematic indicators for culture would support the Department in measuring and monitoring how culture contributes to creating sustainable and resilient communities, to ensuring the preservation and use of knowledge, language, and cultural practices, to promoting inclusion and participation, and to contributing to prosperity and economic growth. Such a framework would facilitate links among organizations and further demonstrate how culture contributes to the broader goals and targets of the 2030 Agenda.

NP Indicators are meant to provide evidence of change over time in the same country, rather than global comparability on ranking between different countries . Its sources should be national.

NP Advocacy on Culture and its related areas must be thought at the basic level for both children and the Youth so see how relevant culture is and the need for them to be abreast with their culture.

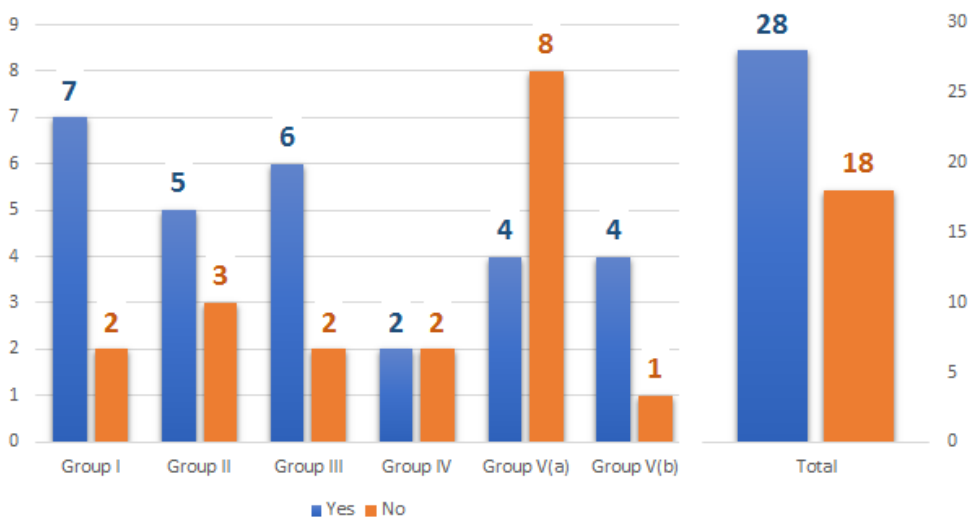
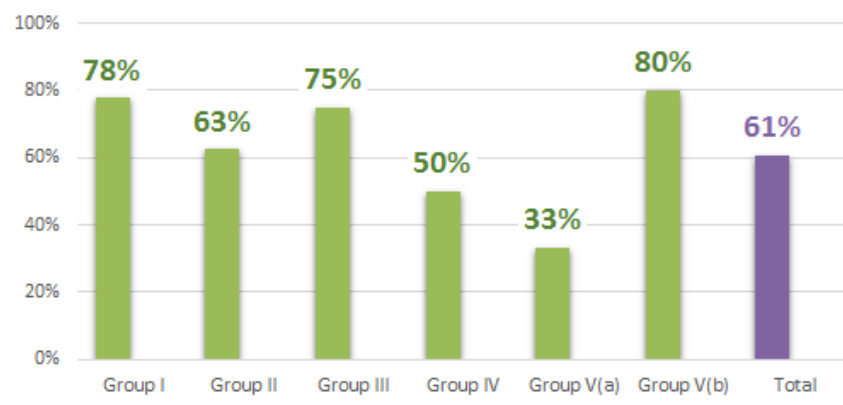
NP The measurement of culture and the developed indicators will help to support and enhance the role of culture in the efforts to implement the 2030 Agenda in **XXXX** through the provision of employment, jobs, development of cultural and creative industries and ensure sustainable tourism and heritage management and conservation.

**Question (1):** In what ways do you think that the measurement of culture and the development of indicators can support and enhance the role of culture in your country's national efforts to implement the 2030 Agenda? **Please provide additional comments.**

**Not Public Responses:**

- |    |  |
|----|--|
| NP | There is the opportunity to address all of these points through the measurement of culture and the development of indicators, and this could result in a more effectively targeted application of the SDGs at national level. However, in countries such as the <b>XXXX</b> initiatives are already being undertaken which link into these points, and therefore it would be useful to share knowledge rather than initiating new reporting. |
| NP | <b>XXXX</b> is just at very start of embarking on developing its Culture Sector and will therefore need substantial support and partnerships.  |

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda?

G	Member States	Reply	Graphics
I	Austria	NP	<p style="text-align: center;"><b>Cultural statistics exist or are under development</b></p>  <p style="text-align: center;"><b>Regional dispersion of positive responses</b></p>  <p><b>Comments:</b> The number of all respondents based on UNESCO regional Electoral Group dispersion is:</p> <ul style="list-style-type: none"> <li>Group I (Western European and North American States): 7 out of 9 — 78%</li> <li>Group II (Eastern European States): 5 out of 8 — 63%</li> <li>Group III (Latin American and Caribbean States): 6 out of 8 — 75%</li> <li>Group IV (Asian and Pacific States): 2 out of 4 — 50%</li> <li>Group Va (African States): 4 out of 12 — 33%</li> <li>Group Vb (Arab States): 4 out of 5 — 80%</li> </ul> <p>The percentage of all respondents that <b>approved this in the affirmative is 61%</b></p>
I	Canada	NP	
I	Germany	NP	
I	Netherlands	No	
I	Portugal	No	
I	Spain	NP	
I	Sweden	NP	
I	Turkey	NP	
I	United Kingdom of Great Britain and Northern Ireland	NP	
II	Bosnia and Herzegovina	NP	
II	Czechia	No	
II	Estonia	No	
II	Georgia	Yes	
II	Latvia	Yes	
II	Lithuania	NP	
II	Romania	Yes	
II	Serbia	Yes	
III	Brazil	Yes	
III	Colombia	NP	
III	Costa Rica	No	
III	Ecuador	NP	
III	Haiti	Yes	
III	Honduras	No	
III	Mexico	Yes	
III	Uruguay	Yes	
IV	Myanmar	No	
IV	Nepal	NP	
IV	Philippines	Yes	
IV	Thailand	NP	
Va	Benin	Yes	
Va	Burkina Faso	No	
Va	Equatorial Guinea	No	
Va	Ghana	NP	
Va	Mali	NP	
Va	Mauritius	NP	
Va	Seychelles	No	
Va	Somalia	NP	
Va	South Africa	Yes	
Va	South Sudan	No	
Va	U.R. of Tanzania	NP	
Va	Zimbabwe	Yes	
Vb	Egypt	NP	
Vb	Oman	Yes	
Vb	Palestine	NP	
Vb	Qatar	NP	
Vb	United Arab Emirates	Yes	
<b>Total</b>	<b>46 Surveyed</b>	<b>61%</b>	
	*NP = Not public		

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Group I (Western European and North American States) Responses:**

Netherlands      2a: As far as I know the Netherlands has no statistics for culture with the explicit aim of the implementation of the 2030 agenda. The Netherlands collects however data on culture that is relevant for the agenda.

**Group II (Eastern European States) Responses:**

Georgia      <http://heritagesites.ge>  
<http://memkvidreoba.gov.ge>

Latvia      Indicators currently included in "Sustainable Development Strategy of Latvia 2030" (characterizing the contribution to achieving Goal 11 of Agenda 2030):

- Number of culture events attended per year (per 100 inhabitants)
  - o Ministry of Culture of Latvia, Cultural policy department  
<https://www.km.gov.lv/en/contacts>
- Number of participants of amateur art collectives per year (per 100 inhabitants)
  - o Ministry of Culture of Latvia, Cultural policy department  
<https://www.km.gov.lv/en/contacts>
- Household consumption expenditure: recreation and culture
  - o Central Statistical Bureau  
[http://data1.csb.gov.lv/pxweb/en/sociala/sociala\\_mb\\_izdevumi/MBG010.px/?rxid=56b22e93-c6e0-42d3-bf51-80dda3c59284](http://data1.csb.gov.lv/pxweb/en/sociala/sociala_mb_izdevumi/MBG010.px/?rxid=56b22e93-c6e0-42d3-bf51-80dda3c59284)
- Number of movies – full-length and short – produced in Latvia per year
  - o Central Statistical Bureau  
[https://data1.csb.gov.lv/pxweb/en/sociala/sociala\\_kultura/](https://data1.csb.gov.lv/pxweb/en/sociala/sociala_kultura/)
- Number of publications of Latvian original literature per year
  - o Central Statistical Bureau, [https://data1.csb.gov.lv/pxweb/en/sociala/sociala\\_kultura/](https://data1.csb.gov.lv/pxweb/en/sociala/sociala_kultura/)

Other indicators could also be provided:

- management of cultural heritage
  - o National Cultural Heritage Board, +371 67229272, e-mail [pasts@mantojums.lv](mailto:pasts@mantojums.lv) <https://mantojums.lv/>
- culture in GDP, cultural employment, cultural businesses
  - o Central Statistical Bureau of Latvia  
+371 67366850, [csb@csb.gov.lv](mailto:csb@csb.gov.lv)  
<https://www.csb.gov.lv/en/>
- public finance of culture, governance of culture
  - o Ministry of Culture of Latvia  
<https://www.km.gov.lv/en/contacts>
- cultural & artistic education
  - o Ministry of Culture of Latvia  
<https://www.km.gov.lv/en/contacts>

...continued...

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Group II (Eastern European States) Responses:**

<p>Latvia</p>	<p>...continued...</p> <ul style="list-style-type: none"> <li>- artistic freedom, access to culture             <ul style="list-style-type: none"> <li>o Ministry of Culture of Latvia <a href="https://www.km.gov.lv/en/contacts">https://www.km.gov.lv/en/contacts</a></li> </ul> </li> <li>- cultural consumption and participation             <ul style="list-style-type: none"> <li>o Culturelab <a href="https://culturelab.com/eng/">https://culturelab.com/eng/</a></li> </ul> </li> </ul> <p>There are also attempts to measure and monitor creative industries sector. In 2013 a study "The Performance of the Creative Industries Sector of Latvia and Preconditions for Its Targeted Development" ( <a href="https://culturelablv.files.wordpress.com/2009/04/report-on-ci-mapping-in-latvia-2012_summary-in-en.pdf">https://culturelablv.files.wordpress.com/2009/04/report-on-ci-mapping-in-latvia-2012_summary-in-en.pdf</a> ) was carried out under the European Social Foundation project «The Support for Introducing Structural Reforms to the State Administration».</p> <p>The data, that are used now to monitor creative industries sector, are based on the methodology proposed in the final report of this study.</p> <p>However, due to some data protection restrictions (as the amount of institutions/ enterprises is small, in some positions higher detailing of data is not admissible) the EU statistical classification system of economic activities (NACE) has limitations. There is a need for further attention on data collection quality and the adoption of more detailed cultural categories.</p>
<p>Romania</p>	<p>The cultural statistics are both already gathered (during the implementation of the CDIS project) and currently being developed in relation to the National Strategy for the Sustainable Development of Romania 2030, approved by the Government Ordinance 877/2018 (for which we are in the process of drafting the 2020 action plan that will comprise indicators as well).</p> <p>A link to the strategy is available here: <a href="http://dezvoltaredurabila.gov.ro/web/about/">http://dezvoltaredurabila.gov.ro/web/about/</a></p>
<p>Serbia</p>	<p>The Government of the Republic of Serbia established Inter-Ministerial Working Group for the Implementation of the 2030 Agenda for Sustainable Development in December 2015. This Group is composed of high-ranking representatives of the 27 line ministries and Government offices and chaired by the Minister in charge of Demography and Population Policy. The monitoring process of the fulfillment of the Agenda 2030 in Serbia includes 244 indicators within all sustainable development goals. Culture dimension is not included within this platform yet because there are no official EU regulations that would define the process of monitoring the contribution of culture to SDGs. This doesn't mean that culture is out of scope regarding statistical data and global reporting. Statistical Office of the Republic of Serbia regularly reports to EUROSTAT and provides different data on culture, such as cultural employment, cultural infrastructure, cultural consumption, etc.</p> <p>Besides gathering regular statistics, Republic of Serbia was involved in several international projects that demanded statistical data. Thus, Serbia has directly participated in development and writing of the Sustainable Development Agenda by involving citizens in the process through Post 2015 Development Agenda consultations, and by direct participation of the state representatives in the global forums where Sustainable Development Goals were defined. Building on the framework of the UN General Assembly resolution on culture and development, the national and global consultations on culture and development examined the contribution of culture to these six subthemes: culture and poverty reduction, culture and education, culture, gender equality and women's empowerment, culture, sustainable cities and urbanization, culture, environment and climate change, and culture, inclusion and reconciliation. The methodology was comprised of the following sub-components: opinion poll on a representative population sample of Serbia, age 15 and over (1,400 persons in 38 cities/municipalities of Serbia), web survey, social media consultations, and face-to-face consultations.</p> <p style="text-align: right;">...continued...</p>



**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Group II (Eastern European States) Responses:**

Serbia *...continued...*

Serbia, as one of the first 13 countries across the world, began the implementation of the CDIS in July 2015 and completed that process in May 2018. The analysis of 7 key dimensions of culture and development, through the assessment of 22 core indicators, improved methodology of tracking culture contribution to other fields of social development. Seven CDIS dimensions and its 22 indicators can be linked to 9 SDG goals /36 targets, which can be better achieved if CDIS is implemented on the national level. Authorities in the Republic of Serbia recognized the role of culture in sustainable development in strategic documents such as the National Strategy for Sustainable Development, the Draft Strategy for the Development of Culture of the Republic of Serbia 2017-2027, as well as in other sectoral strategies related to education, information society, youth and gender equality. Although the cultural sector was previously recognized as significant in the process of sustainable development, it was difficult to obtain precise data and indicators that show a concrete level of this impact or contribution to overall development.

Also, Serbia participated in the monitoring process of qualitative Indicators in a field of culture and creative industries for the South East Europe Competitiveness Outlook 2015 for Culture and the Creative Sectors as a part of the implementation of South East Europe 2020 Strategy. This was a part of a comprehensive economic development strategy called "SEE2020" approved by governments in South East Europe (SEE) in 2013 and supported by the OECD Investment Compact for South East Europe in terms of monitoring the progress of countries in achieving the designated objectives and conducting policy reforms. Regarding culture, the main partner to the Ministry of Culture and Information and the Center for Study in Cultural Development in the assessment of these qualitative indicators was the Regional Cooperation Council Task Force on Culture and Society.

**Group III (Latin America and Caribbean States) Responses:**

Brazil The Ministry of Citizenship and the Special Secretariat of Culture currently have the following programmes:

- **National Culture Plan (2010-2020):** This is a set of objectives, strategies and goals that can guide the public administration in the formulation of cultural policies. The Monitoring of the 53 goals of the Plan is being carried out annually and the information is made available in the Platform <http://pnc.cultura.gov.br/>
- **The Maps of Culture:** It is a platform created to be the main information base and indicators of the Special Culture Secretariat, linked to the Ministry of Citizenship, which brings visibility and links projects, artists, spaces, cultural events and their producers. Website: <http://mapas.cultura.gov.br/>
- **National Public Library System (SNBP, in Portuguese):** Aims to provide structured public libraries to the whole population, in order to encourage the formation of the habit of reading and also encourage the community to follow the progress of local readers. The SNBP acts in partnership with 27 State Public Library Systems (SEBPs) in order to strengthen actions to stimulate books, reading and libraries. The System website provides information about public libraries in the country, as well as annual reports on the activities carried out. Website: <http://snbp.cultura.gov.br/>

*...continued...*

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Group III (Latin America and Caribbean States) Responses:**

...continued...

Brazil

- **National Museum Registry:** Created in 2006, the National Museum Registry maps more than 3,700 museum institutions in the country. The information collected is available on: **Museums in Numbers** (<http://www.museus.gov.br/museus-em-numeros/>) and the **Brazilian Museum Guide** (<http://www.museus.gov.br/guia-dos-museus-brasileiros/>). Starting in 2015, in order to promote greater openness in public management, to certify the contribution of society and to improve data quality, the National Museum Registry adopted the platform "Museus", with information on the location of the country's museums, the contacts and services offered (guided tours, accessibility, libraries and archives, attendance to visitors and foreigners). Website: <http://museus.cultura.gov.br/>
- **Live Culture National Policy:** A platform that recognizes and certifies groups, collectivities and entities of cultural nature or purpose, all over the country, which develops and links cultural activities in their communities and networks. After certification, they become known as Culture Points and Culture Pontoons (which link several Culture Points, especially with training actions). The "**Cultura Viva**" Network is the set of all Culture Points and Pontoons, public bodies involved in policy, partner institutions, public managers, leaders, groups, collectivities and networks, nationally and internationally. The Network works with solidarity and cooperation in favor of citizenship and cultural diversity. With this, the Policy Platform (<http://culturaviva.gov.br/>) brings information about important actors of the country's cultural production.

Haiti

Haiti est à la phase de planification de la collecte des donnes de concert avec l'unesco / c est un nouveau chantier dans la structuration du secteur culturel

Mexico

<https://www.inegi.org.mx/temas/cultura/>  
<http://sic.gob.mx/atlas2010/fo/ATLAS-1a-parte.pdf>  
<http://sic.gob.mx/atlas2010/fo/ATLAS-1a-parte.pdf>  
[https://www.cultura.gob.mx/encuesta\\_nacional/#.XRPbBOj0mUk](https://www.cultura.gob.mx/encuesta_nacional/#.XRPbBOj0mUk)  
<https://sic.cultura.gob.mx/>  
[https://sic.cultura.gob.mx/publicaciones\\_ep.php](https://sic.cultura.gob.mx/publicaciones_ep.php)  
<https://www.inba.gob.mx/digital>

Uruguay

The Directorate of National Culture through Cultural Information System of Uruguay have been developing and reporting national cultural data to different national and international organisms and institutions. The main mission of this department is to systematize, organize and analyse cultural information and statistics in order to strenghten transparency and public knowledgement of cultural policies.

Key contacts: sic.dnc@mec.gub.uy (Victoria Contartese-Natalia Ríos)

Web: <https://cultura.mec.gub.uy/>

[mecweb/mec2017/container.jsp?contentid=108926&site=8&channel=mec&3colid=108926](https://mecweb/mec2017/container.jsp?contentid=108926&site=8&channel=mec&3colid=108926)

**Group IV (Asia and Pacific States) Responses:**

Philippines

We have adopted the Philippine Framework on Cultural Statistics anchored on the 2009 UNESCO Framework on Cultural Statistics and from thereon, we establish a small research unit that gathers data following the framework. We also conducted, for 3 years now, the International Conference on Cultural Statistics and Creative Economy together with is the publication entitled "Bilang Filipinas" or Cultural Statistics publication. We also established, a cultural databank and a projection for establishing a Philippine Portal on Culture. Furthermore, we also established a Philippine Registry of Cultural Properties. We will try to forward some materials later.

<p><b>Question (2a):</b> Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? <b>If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.</b></p>	
<p><b>Group Va (African States) Responses:</b></p>	
Benin	Référence Ministère du Tourisme, de la Culture et des Sports (MTCS)/ Direction du Patrimoine Culturel (DPC)
South Africa	<p>Cultural statistics are currently already being gathered. Contacts and document can be located from the following websites:</p> <p><a href="http://www.southafricanculturalobservatory.org.za">www.southafricanculturalobservatory.org.za</a> - contact CEO Ms U Lutshaba  <a href="http://www.dac.gov.za">www.dac.gov.za</a> - Contact Ms Lisa Combrinck  <a href="http://www.statssa.gov.za">www.statssa.gov.za</a> - Statistics South Africa  <a href="http://www.wits/wsoa/cultural-policy-management">www.wits/wsoa/cultural-policy-management</a> - Wits School of Art  <a href="http://www.nfvf.co.za">www.nfvf.co.za</a> - National Film and Video Foundation  <a href="http://www.sars.gov.za">www.sars.gov.za</a> - South African Revenue Services  <a href="http://www.quantec.co.za">www.quantec.co.za</a>  <a href="http://www.nhc.org.za">www.nhc.org.za</a> - National Heritage Council  <a href="http://www.nlsa.ac.za">www.nlsa.ac.za</a> - National Library of South Africa  <a href="http://www.tourism.gov.za">www.tourism.gov.za</a> - Department of Tourism  <a href="http://www.thecdi.co.za">www.thecdi.co.za</a> - Craft Design Institute</p>
Zimbabwe	The Zimbabwe National Statistical Agency is now seized with the gathering of cultural statistics.
<p><b>Group Vb (Arab States) Responses:</b></p>	
United Arab Emirates	We are in the process of setting up a system to gather and analyze statistics that are reflective of the UAE's goals and the SDGs. These statistics will reflect the development of the culture sector at the local and national levels and will demonstrate whether and how the sector is contributing to the growth of the UAE, in general.
<p><b>Not Public Responses:</b></p>	
NP	<p><b>LINK</b></p> <p>The <b>XXXX</b> Agency for Cultural Policy Analysis (<b>XXXX, XXXX</b> – hereinafter, <b>XXXX</b>) does not focus on collecting 2030 Agenda statistics. However, there are connections between 2030 Agenda statistics and the general cultural statistics provided by the <b>XXXX</b>. <b>XXXX</b> comments the following on this question:</p> <p>In comparison with other political sectors, the cultural sector is complex and difficult to define in a clear way. Cultural policy is organized on several different political levels and funding varies between institutions, cultural areas, and countries. It is therefore essential to have clear definitions when it comes to defining the population of institutions and activities in different cultural areas. Populations and definitions should if possible be based on common international frameworks, such as the <b>XXXX</b> Culture and, in the case of museums, ICOM. It is important that definitions and variables are well-defined.</p> <p>As data is difficult to access, our experience is that data collections should be delimited and efficient and relate to categories such as finance, staff, activities and public. Cultural habits is another important area, but this often requires resource-intensive data collection methods and questionnaires and the survey instruments need to be adapted to different age groups. Existing registry data should be used to a large extent and data collections in addition to this should if possible be coordinated in order to reduce the institutions burden of reporting data and keep costs low. In order to improve the quality of data, the data collections must have high legitimacy and be considered generally and specifically relevant. We also recommend that collections be preceded by a dialogue with reporting institutions in order to map out which data can actually be collected and to develop relevant variables and definitions.</p>

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Not Public Responses:**

NP In **XXXX**, data collection on culture's role and contribution to the implementation of the 2030 Agenda strongly builds on the respective frameworks of these three major Culture Conventions, where reporting has been already successfully aligned to the 2030 agenda. Within the 2005 Convention, for example, Member States have recently developed 22 feasible indicators that are to be used within the new statutory reporting cycle. For the 2003 Convention, an overall results framework has been adopted which forms the basis for the new periodic reporting mechanism (transition period until 2021). The reporting form will entail questions regarding the establishment or revision of policies and/or legal and administrative measures for inclusive social development and environmental sustainability to consider ICH and its safeguarding. In this light, the already existing frameworks and indicators developed within the framework of UNESCO's major culture convention are highly relevant.

NP See reports of the Statistical offices of the Federation and the **XXXX** who worked towards a SDG compatible indicator framework, pilot version launched in 2018: **LINK**

NP Since the end of the 90s, **XXXX** has been producing figures and statistics for culture. This has allowed **XXXX** to win recognition in the Latin American context due to advances in the field of methodologies and instruments for measurement of impacts generated by this sector. Impacts that realize, every time more, the importance to evidence the relationship between culture and economy from the perspective of human development.

NP At the national level, **XXXX** Statistical Institute collects and disseminates data on the following items (For further info in **XXXX**; **LINK**);

- Number of museums affiliated to the Ministry of Culture and Tourism
- Number of private museums
- Number of works in museums affiliated to the Ministry Culture and Tourism
- Number of works in private museums
- Number of visitors to the museums and ruins affiliated to the Ministry Culture and Tourism [The sub-categories are Paying an entrance fee and Free]
- Number of visitors to private museums
- Number of public libraries
- Number of users at public libraries
- Number of movie houses
- Number of attendances in movie houses
- Number of newspapers/magazines  
Circulation of newspaper/magazine (Annual total)
- Number of national libraries
- Number of books in national libraries
- Number of non-book materials in national libraries
- Number of public libraries
- Number of books in public libraries
- Number of non-book materials in public libraries
- Number of university libraries
- Number of books in university libraries
- Number of non-book materials in university libraries
- Number of persons benefiting from the national library
- Number of registered members of the national library
- Number of national library personnel

...continued...

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Not Public Responses:**

NP

*..continued..*

- Number of persons benefiting from public libraries
- Number of registered members of public libraries
- Number of public libraries' personnel
- Number of persons benefiting from university libraries
- Number of registered members of university libraries
- Number of university libraries' personnel
- Number of newspapers and magazines by region of publishing  
Annual domestic circulation of newspapers and magazines by region of publishing  
Number of movie houses, pictures shows, and attendances (by national and foreign production)
- Number of opera and ballet halls, seating capacities, production and audiences (by national and foreign shows)
- Number of theater halls, production, and attendances by season year (by national and foreign shows)
- Number of published material by type
- Number of published material by publisher
- Number of published material by material topic
- Number of published material by language

Moreover, project titled **XXXX** was carried out in **XXXX** in cooperation with WIPO. The Project team was a working group which consisted civil servants and academics from various disciplines. Firstly, the copyright industries were defined. This was done on the basis of the "Guidebook on Research about the Economic Contribution of Copyright Industries". This being done, ways for data collection on these industries were searched. The statistics were compiled on the basis of the economic activities presented in the "Statistical Classification of the Economic Activities in the European Community" (NACE Rev.2). Following this, the economic activities for each copyright industry in the WIPO Guidebook were defined in accordance with NACE Rev.2. After this, the turnover, added value as well as the employment data for each and every activity was compiled from the government statistics database. Following the data collection process, the working group analysed the data and prepared the following results:

- Data regarding the economic activities were gathered on the basis of four-digit activity codes. Nevertheless, the four-digit activity codes might either be related with certain copyright industries or might be covering activities not related with copyright.
- Public institutions carry out major activities especially in the fields of music, theatre pieces and museum industries. Economic activities among mixed four-digit codes were put in order by collecting data from the related institutions using six-digit codes.
- In parallel with the data collection, numerous meetings took place with the representatives of the industries; the data obtained from the representatives and the data being gathered were compared. In cases where there is any major difference, the compiled data were revised and corrected. Following the completion of the data, specialised institutions, bodies and people were contacted in order to decide on the copyright components of the partial copyright institutions.

*...continued...*

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Not Public Responses:**

*..continued..*

NP Recently, the Ministry has developed a project titled "Cultural Statistics Development Project (CSDP). The major aim of the Project is to compile culture statistics and within a database, created through an up to date methodology. This will enable us to handle with the strengths of governance, planning and management of culture sectors our Ministry is responsible for, and will provide a standard tool and methodology to relevant Ministry organs to collect, archive and disseminate data. Currently, ordering process of statistics and metadata classifications is still ongoing. In the coming term, to exchange experience and knowledge on methodological framework and further issues, site visits to specialized agencies are planned.

All efforts and outputs mentioned above can be considered as evidence on culture's role and contribution to the implementation of the 2030 Agenda.

NP Aujourd'hui, la collecte de données culturelles est organisée par la **XXXX** au compte du secteur culture et du secteur Jeunesse et sport. Cette structure publie et diffuse l'annuaire statistique, disponible auprès des services du Ministère de la Culture. Néanmoins, certains indicateurs n'y figurent pas.

NP Yes, many cultural statistics were collected and published; **LINKS**

NP [www.unesco.org/culture/CDIS](http://www.unesco.org/culture/CDIS)  
[www.unesco.org/en/culture-and-development-indicators](http://www.unesco.org/en/culture-and-development-indicators)

NP Of the proposed indicators in the "Thematic Indicators For Culture In The 2030 Agenda", the Ministry of Heritage and Culture, by means of the National Culture System Information Department, is currently working on updating and developing the following:

4. Distribution of cultural infrastructure (data as of 2016)
6. Culture in GDP (2007 - 2016 series available)
7. Cultural employment (2007 - 2018 series available)
9. Household expenditure (update in process. In addition, it is worth mentioning that the Ministry of Heritage and Culture is developing the Habits, Practices, and Cultural Consumption Survey)
11. Public financing of culture (2009-2018 series available)
16. Cultural & artistic education (update in process)

**LINKS**

NP Following are the concerned authorities who are working on the above mentioned activities.  
- National Planning commission, Center Bureau of statistics  
- **XXXX** academy, **XXXX** Academy of Music and Drama, **XXXX** Academy of fine Arts  
- National Foundation for development of Indigenous Nationalities  
And Culture related non governmental Organizations.

NP **LINK.**  
CULTURAbase. Data base online **LINK.**  
Yearbook of Cultural Statistics **LINK.**  
Survey of Cultural Habits and Practices in **XXXX LINK**  
Satellite Account on Culture in **XXXX. LINK**  
Survey of Cultural Habits and Practices in **XXXX LINK**

**Question (2a):** Is your country currently developing or gathering cultural statistics or other evidence on culture's role and contribution to the implementation of the 2030 Agenda? **If yes, please provide details including links to key contacts, documents and websites. Please specify if cultural statistics are already being gathered or if they are currently being developed.**

**Not Public Responses:**

NP

The **XXXX** has recently completed the voluntary national review of the Sustainable Development Goals. This review considered the impact of culture on the 2030 Agenda. Additionally, each department in the **XXXX** government must have an routinely update a Single Departmental Plan with clearly defined targets linked to the SDGs. A link to the voluntary review of the SDGs is available via the following link: **LINK**

**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group I (Western European and North American States) Responses:**

Netherlands

I interpret this question as "data on culture" in general, not only connected to the 2030 agenda (this is a very general and wide question). Last years the Ministry of Education Culture and Science, Boekman Foundation and other knowledge institutions, Statistics Netherlands (CBS), The Netherlands Institute of Social Research (SCP) and the Dutch cultural field put a lot of effort in developing (integrated) culture statistics.

see the link on the Eurostat Website (The Netherlands): <https://ec.europa.eu/eurostat/web/culture/links>  
The Cultural Heritage Agency of the Netherlands developed the Heritage Monitor, of which a part is translated in English: <https://erfgoedmonitor.nl/en>.

Most recent result of this collaborative effort is the Satellite Account Culture and Media, made by Statistics Netherlands, commissioned by the Ministry of Culture: [https://www.cbs.nl/nl-nl-publicatie/2019/29/satellietrekening-cultuur-en-media-2015](https://www.cbs.nl/nl-nl/publicatie/2019/29/satellietrekening-cultuur-en-media-2015); an English translation should become available in September 2019.

An English overview overview of the cultural policy of the Netherlands (including some relevant statistics) is to be found in the Compendium on Cultural Policies and Trends: <https://www.culturalpolicies.net/web/index.php?fc=362>

The Netherlands is co-ordinating the European Group on Culture Statistics (EGMUS) that collects and harmonises museum statistics: <https://www.egmus.eu/>

This is only a small selection.

General lesson is that the development of harmonised, integrated and structural data on culture is time (and money) consuming; at Statistics Netherlands and the Netherlands institute of Social Research culture is no priority. It needs a central player with a clear mandate to make progress. You could say the ministry of culture performed this role over the last years. In the coming years the Boekman Foundation will perform a bigger role, on the request of the ministry of culture.

**Group II (Eastern European States) Responses:**

Portugal

Cultural statistics or other evidence specifically intended to measure culture's role and contribution to the implementation of the 2030 Agenda do not exist yet in Portugal, but a fundamental step was taken by recognizing its need in the National Plan for the Arts, which was launched in June 2019 ([https://www.dge.mec.pt/sites/default/files/Projetos/PNA/Documentos/estrategia\\_do\\_plano\\_nacional\\_das\\_artes\\_2019-2024.pdf](https://www.dge.mec.pt/sites/default/files/Projetos/PNA/Documentos/estrategia_do_plano_nacional_das_artes_2019-2024.pdf))

Other relevant studies are available at <http://www.gepac.gov.pt/cultura-2020.aspx>

Czechia

Regarding the experience of producing and disseminating cultural data, it is first and foremost necessary to establish clear and, in the case of multi-party cooperation, uniform definitions and approaches. This concerns both the delimitation of the surveyed object and the indicators used, as well as the method of data collection and processing, including calculations on the basic file (of respondents of statistical surveys).

Only in this case can comparable data be achieved in time (within longer time series) and in space (between different data processors).

This "comprehensive unification of approaches" is not an easy matter, especially in the case of ensuring international comparability of data. Obstacles are created not only by different national legislation regulating, inter alia, different areas of culture, but also by habits or differences in understanding basically the same phenomena.

More information about data on culture can be found on [https://www.nipos-mk.cz/?page\\_id=5801](https://www.nipos-mk.cz/?page_id=5801)



**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Estonia

At the moment and until now, Estonia has not specifically developed or gathered cultural statistics on culture's role and contribution to the implementation of the 2030 Agenda, however the sustainable development goals have been taken into account in different strategies on national level, including in the field of culture, since 2015 when the Agenda 2030 was adopted.

In Estonia, the main principles of sustainable development have been determined by the National Strategy on Sustainable Development "Sustainable Estonia 21"» (since 2005), based on Law on Sustainable Development (adopted in 1995) and set as an overarching strategy for development until 2030. "Sustainable Estonia 21" sets out four main objectives (the viability of the Estonian cultural space, the growth of welfare, a socially coherent society, ecological balance) covering many policy areas for which different ministries are responsible for.

In the context of the Strategy, sustainability of the Estonian nation is expressed through the preservation of the Estonian cultural space. The Estonian cultural space is defined as an arrangement of social life based on traditions and the Estonian language. The Estonian cultural space is characterised by Estonian tradition based practices in behaviour, in relationships and in the mode of living. The Estonian cultural space is materialised in the Estonian natural and living environment and in the Estonian sign environment (communication language, symbols, personal and geographic names, colour preferences, building and home design practices, generally known pieces of art and literature and historical figures, historical anniversaries and calendar, etc.) Therefore, in addition to 17 Sustainable Development Goals (SDGs) an additional separate goal has been set in Estonia for sustainable development - 18. Viability of Estonian Cultural Space – with a set of indicators to measure the present state as well as the development (Indicators of Sustainable Development 2015). These indicators are connected to the measurement of cultural participation (attendance of cultural institutions, total cultural employment, participation in cultural activities, annual print run of books, output of major cultural industries, speakers of Estonian, architectural monuments in use) as well as of preservation of the Estonian population (rate of natural increase, total fertility rate, deaths due to external causes of morbidity and mortality).

The implementation of the strategic development plans for sustainable development is coordinated by the Government Office of the Republic of Estonia, whose work is supported by the Strategy Unit. No separate plan has been compiled to implement the Estonian National Strategy on Sustainable Development, but it is implemented through various sectorial strategies and development plans. In the field of culture, there are two main strategies in Estonia shaping cultural policies developed and implemented by the Ministry of Culture: The Strategy of Integration and Social Cohesion in Estonia "Integrating Estonia 2020" and The general principles of the cultural policy up to 2020. The Estonian Entrepreneurship Growth Strategy 2014-2020 is also strongly linked to creative industries.

At the moment, there are several new strategies being compiled at national level (Estonia 2035) as well as renewed in the field of culture and integration (Culture 2030, Integrating Estonia 2030 Development Plan) that will include sustainable development goals and deal with mainstreaming culture in different policies.

Latvia

In Latvia, collecting cultural statistics is under the responsibility of the Central Statistical Bureau and the Ministry of Culture. The Ministry of Culture organizes and coordinates state culture policy, social integration policy and media policy, it has the following areas of responsibility: Copyrights and Neighbouring Rights, Libraries, Museums, Music, Fine Art, Folk Art and Non - material heritage, Theatre, Literature, Film Art, Cultural Education, Protection of Monuments, Archives, Architecture, Design, Creative Industries and Dancing Art. Monitoring of cultural policy is performed, using the State culture statistics data base – "Latvian Cultural Data" – which provides detailed information about state and municipal cultural institutions in Latvia (<https://kulturasdati.lv>).

There is a detailed monitoring system of the activities of state and municipal cultural institutions; due to budgetary restrictions and lack of appropriate tools there are very few data on non-governmental and private sector. Also, mainly quantitative data are used for monitoring, which do not always give proper insight on culture's impact on sustainability.

**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Romania

In the process of implementing CDIS in Romania, it became evident that there is a lack of official data on cultural establishments (although the National Institute for Cultural Research and Training elaborated a series of studies on the subject and collected relevant data) and thus, the CDIS indicator on the cultural infrastructure did not include this type of venues. The National Institute of Statistics in Romania assesses the cultural-artistic activity in Romania based on 4 statistical questionnaires;

- CULT 1 – “The activity of Libraries”
- CULT 2 – “The Activity of Museums and public collections”
- CULT 3 – “The Activity of institutions and companies of performing arts and concerts”
- CULT 4 – “The Activity of Newspaper and Magazine Publishing Houses”

Therefore, one of the recommendations that resulted from the CDIS project was the creation of a dedicated statistic questionnaire for the cultural establishments.

Relevant links to documents elaborated and disseminated by the National Institute for Cultural Research and Training, under the subordination of the Ministry of Culture and National Identity:

• **About Environment & Resilience** - research reports:

- Sustainable Management of heritage  
“2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices”(2018); <https://www.culturadata.ro/2017-cultural-consumption-barometer-culture-on-the-eve-of-the-great-union-centenary-identity-heritage-and-cultural-practices/>
- Expenditure on heritage “2014 Cultural Consumption Barometer. Culture between Global and Local” (2014). <https://www.culturadata.ro/the-cultural-consumption-barometer-culture-between-global-and-local-2014/>
- Cultural facilities “Study on the cultural establishments in the urban environment-2017 edition” (2018); <https://www.culturadata.ro/study-on-the-cultural-establishments-in-the-urban-environment-2017-edition/>
- “Culturadata Notebooks – Volume 2/2017” (2017); <https://www.culturadata.ro/culturadata-notebooks-volume-2-2017/>
- “Culturadata Notebooks – Volume 1/2017” (2017); <https://www.culturadata.ro/culturadata-notebooks-volume-1-2017/>
- “2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices” (2017); <https://www.culturadata.ro/cultural-consumption-barometer-2016-an-in-depth-analysis-of-the-cultural-consumption-practices-2/>
- “The Cultural Vitality of Cities in Romania – 2016 edition” (2017); <https://www.culturadata.ro/the-cultural-vitality-of-cities-in-romania/>
- “Developing Young People Creativity and Creative Potential” (2016); <https://www.culturadata.ro/developing-young-people-creativity-and-creative-potential/>
- “Analysis of the Romanian Motion Picture Industry” (2016); <https://www.culturadata.ro/analysis-of-the-romanian-motion-picture-industry-2016/>
- “2015 Cultural Consumption Barometer. Preferences, practices, trends” (2016); <https://www.culturadata.ro/cultural-consumption-barometer-2015-preferences-practices-trends/>
- “2014 Cultural Consumption Barometer. Culture between Global and Local” (2014); <https://www.culturadata.ro/the-cultural-consumption-barometer-culture-between-global-and-local-2014/>
- “2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism” (2012). <https://www.culturadata.ro/the-cultural-consumption-barometer-culture-and-new-technologies-between-sedentariness-and-cultural-activism-2012/>

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**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Romania

...continued...

• **About Public space for culture** - research reports:

- “Study on the cultural establishments in the urban environment-2017 edition” (2018); <https://www.culturadata.ro/study-on-the-cultural-establishments-in-the-urban-environment-2017-edition/>
- “2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices” (2018); <https://www.culturadata.ro/2017-cultural-consumption-barometer-culture-on-the-eve-of-the-great-union-centenary-identity-heritage-and-cultural-practices/>
- “2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices” (2017); <https://www.culturadata.ro/cultural-consumption-barometer-2016-an-in-depth-analysis-of-the-cultural-consumption-practices-2/>
- “The Cultural Vitality of Cities in Romania – 2016 edition” (2017); <https://www.culturadata.ro/the-cultural-vitality-of-cities-in-romania/>
- “Analysis of the Romanian Motion Picture Industry” (2016); <https://www.culturadata.ro/analysis-of-the-romanian-motion-picture-industry-2016/>
- “Culturadata Notebooks – Volume 1/2016” (2016); <https://www.culturadata.ro/culturadata-notebooks-volume-1-2016/>
- “2015 Cultural Consumption Barometer. Preferences, practices, trends” (2016); <https://www.culturadata.ro/cultural-consumption-barometer-2015-preferences-practices-trends/>
- “The Training Needs of Public Cultural Institutions” (2015); <https://www.culturadata.ro/the-training-needs-of-public-cultural-institutions/>
- “2014 Cultural Consumption Barometer. Culture between Global and Local” (2014); <https://www.culturadata.ro/the-cultural-consumption-barometer-culture-between-global-and-local-2014/>
- “2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism” (2012); <https://www.culturadata.ro/the-cultural-consumption-barometer-culture-and-new-technologies-between-sedentariness-and-cultural-activism-2012/>

• **About Prosperity & Livelihoods** - research reports:

- Culture in GDP “Culturadata Notebooks – Volume 2/2017” (2017); <https://www.culturadata.ro/culturadata-notebooks-volume-2-2017/>
- “2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices” (2017); <https://www.culturadata.ro/cultural-consumption-barometer-2016-an-in-depth-analysis-of-the-cultural-consumption-practices-2/>
- “White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016” (2017); <https://www.culturadata.ro/white-paper-for-unlocking-the-economic-potential-of-the-cultural-and-creative-sectors-in-romania-2016/>
- “Copyright and Creativity. A source of Growth and Employment” (2016); <https://www.culturadata.ro/copyright-and-creativity-a-source-of-growth-and-employment-2016/>
- “Analysis of the Romanian Motion Picture Industry” (2016); <https://www.culturadata.ro/analysis-of-the-romanian-motion-picture-industry-2016/>
- “2015 Cultural Consumption Barometer. Preferences, practices, trends” (2016). <https://www.culturadata.ro/cultural-consumption-barometer-2015-preferences-practices-trends/>
- Cultural Employment “Study on the cultural establishments in the urban environment-2017 edition” (2018); <https://www.culturadata.ro/study-on-the-cultural-establishments-in-the-urban-environment-2017-edition/>

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**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

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Romania

...**About Prosperity & Livelihoods** - research reports:

- "Romanian Journal of Museums – Volume 1/2017 – Centennial of the Great Union" (2017); <https://www.culturadata.ro/romanian-journal-of-museums-volume-1-2017-centennial-of-the-great-union/>
- "Culturadata Notebooks – Volume 2/2017" (2017); <https://www.culturadata.ro/culturadata-notebooks-volume-2-2017/>"Culturadata Notebooks – Volume 1/2017" (2017);
- "The Cultural Vitality of Cities in Romania – 2016 edition" (2017); <https://www.culturadata.ro/culturadata-notebooks-volume-1-2017/>
- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017); <https://www.culturadata.ro/white-paper-for-unlocking-the-economic-potential-of-the-cultural-and-creative-sectors-in-romania-2016/>
- "Study on the Specialisations/Occupations in Culture – 2016" (2016); <https://www.culturadata.ro/study-on-the-specialisations-occupations-in-culture-2016/>
- "Developing Young People Creativity and Creative Potential" (2016); <https://www.culturadata.ro/developing-young-people-creativity-and-creative-potential/>
- "Copyright and Creativity. A source of Growth and Employment" (2016); <https://www.culturadata.ro/copyright-and-creativity-a-source-of-growth-and-employment-2016/>
- "Analysis of the Romanian Motion Picture Industry" (2016); <https://www.culturadata.ro/analysis-of-the-romanian-motion-picture-industry-2016/>
- "Culturadata Notebooks – Volume 1/2016" (2016); <https://www.culturadata.ro/culturadata-notebooks-volume-1-2016/>
- "The Training Needs of Public Cultural Institutions" (2015); <https://www.culturadata.ro/the-training-needs-of-public-cultural-institutions/>

**Cultural Businesses:**

- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017); <https://www.culturadata.ro/white-paper-for-unlocking-the-economic-potential-of-the-cultural-and-creative-sectors-in-romania-2016/>
- "Study on the Specialisations/Occupations in Culture – 2016" (2016); <https://www.culturadata.ro/study-on-the-specialisations-occupations-in-culture-2016/>
- "Copyright and Creativity. A source of Growth and Employment" (2016); <https://www.culturadata.ro/copyright-and-creativity-a-source-of-growth-and-employment-2016/>
- "Analysis of the Romanian Motion Picture Industry" (2016); <https://www.culturadata.ro/analysis-of-the-romanian-motion-picture-industry-2016/>
- "Study on the Book Publishing Market in Romania" (2016); <https://www.culturadata.ro/study-on-the-book-publishing-market-in-romania/>
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016). <https://www.culturadata.ro/cultural-consumption-barometer-2015-preferences-practices-trends/>

**Household expenditure:**

- "2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices" (2018);
- "2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices" (2017);
- "Study on the Book Publishing Market in Romania" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "2014 Cultural Consumption Barometer. Culture between Global and Local" (2014); "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

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**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Romania

...continued...

... **About Prosperity & Livelihoods** - research reports:

**Trade in cultural goods & services**

- "Copyright and Creativity. A source of Growth and Employment" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016).

**Public finance for culture**

- "Study on the cultural establishments in the urban environment-2017 edition" (2018);
- Culturadata Notebooks – Volume 1/2017" (2017);  
"2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices" (2017);
- "The Cultural Vitality of Cities in Romania – 2016 edition" (2017);
- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017);
- "Analysis of the Romanian Motion Picture Industry" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016).

**Governance of culture**

- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016); "The Training Needs of Public Cultural Institutions" (2015).

• **About Knowledge & Skills** - research reports:

**Education for Sustainable development**

- "Culturadata Notebooks – Volume 2/2017" (2017);
- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017);
- "Developing Young People Creativity and Creative Potential" (2016);
- "Culturadata Notebooks – Volume 1/2016" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "The Training Needs of Public Cultural Institutions" (2015);
- "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

**Cultural knowledge**

- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017);
- "Developing Young People Creativity and Creative Potential" (2016);
- "Culturadata Notebooks – Volume 1/2016" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "The Training Needs of Public Cultural Institutions" (2015);
- "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

**Multilingual education**

- "2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices" (2018).

...continued...

**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Romania

...continued...

... **About Knowledge & Skills** - research reports:

**Cultural & artistic education**

- "Culturadata Notebooks – Volume 2/2017" (2017);
- "The Cultural Vitality of Cities in Romania – 2016 edition" (2017);
- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017);
- "Developing Young People Creativity and Creative Potential" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

**Cultural training**

- "Romanian Journal of Museums – Volume 1/2017 – Centennial of the Great Union"(2017);
- "Culturadata Notebooks – Volume 1/2017" (2017);
- "The Cultural Vitality of Cities in Romania – 2016 edition" (2017);
- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017);
- "Developing Young People Creativity and Creative Potential" (2016);
- "Culturadata Notebooks – Volume 1/2016" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "The Training Needs of Public Cultural Institutions" (2015);
- "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

• **About Inclusion & Participation** - research reports:

**Culture for social cohesion**

- "2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices" (2018);
- "2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices" (2017);
- "White Paper for Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania – 2016" (2017);
- "Developing Young People Creativity and Creative Potential" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016).

**Access to culture**

- "Study on the cultural establishments in the urban environment-2017 edition" (2018);
- "2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices" (2018);
- "Culturadata Notebooks – Volume 1/2017" (2017);
- "2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices" (2017);
- "The Cultural Vitality of Cities in Romania – 2016 edition" (2017);
- "Analysis of the Romanian Motion Picture Industry" (2016);
- "Study on the Book Publishing Market in Romania" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "2014 Cultural Consumption Barometer. Culture between Global and Local" (2014);
- "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

...continued...

**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Romania

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... **About Inclusion & Participation** - research reports:

**Cultural participation**

- "Study on the cultural establishments in the urban environment-2017 edition" (2018);
- "2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices" (2018);
- "Culturadata Notebooks – Volume 1/2017" (2017);  
"2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices" (2017);
- "The Cultural Vitality of Cities in Romania – 2016 edition" (2017);
- "Developing Young People Creativity and Creative Potential" (2016);
- "Analysis of the Romanian Motion Picture Industry" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "2014 Cultural Consumption Barometer. Culture between Global and Local" (2014);
- "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

**Participatory processes**

- "Study on the cultural establishments in the urban environment-2017 edition" (2018);
- "2017 Cultural Consumption Barometer. Culture on the Eve of the Great Union Centenary: Identity, Heritage and Cultural Practices" (2018);
- "Culturadata Notebooks – Volume 2/2017" (2017);
- "Culturadata Notebooks – Volume 1/2017" (2017);
- "2016 Cultural Consumption Barometer. An in-depth analysis of the cultural consumption practices" (2017);
- "The Cultural Vitality of Cities in Romania – 2016 edition" (2017);
- "Developing Young People Creativity and Creative Potential" (2016);
- "Analysis of the Romanian Motion Picture Industry" (2016);
- "2015 Cultural Consumption Barometer. Preferences, practices, trends" (2016);
- "2014 Cultural Consumption Barometer. Culture between Global and Local" (2014);
- "2012 Cultural Consumption Barometer. Culture and New Technologies, between Sedentariness and Cultural Activism" (2012).

Serbia

The Statistical Office of the Republic of Serbia (SORS) is the main producer and disseminator of statistical data, officially responsible organizer and coordinator of the statistical system of the Republic of Serbia. SORS conducts statistical activities based on a five-year Program and Annual plans. Along with the Center for Study in Cultural Development (CSCD), the SORS gathers relevant statistics in culture. The CSCD, as a referential institution for research and documentation in culture, has a tradition of developing databases for cultural statistics. More than 30 years ago, the CSCD launched Atlas of Culture in Serbia, a visual "cultural encyclopedia", which today is an electronic database of cultural institutions and its activities, named e-Culture (<http://e-kultura.net/>). In 2013, the SORS and the CSCD have signed an agreement on cooperation by which CSCD took over the management of statistics of cultural institution, while the SORS continued to manage economic data on cultural activities, as well as employment in this sector. Every year e-Culture expands in line with the needs and actual tendencies. As a result of this cooperation, a bilingual Serbian-English publication Culture has been publishing annually for 5 years now, with updated statistical data:

Kultura 2014 [http://e-kultura.net/wp-content/uploads/2015/12/Kultura\\_2014.pdf](http://e-kultura.net/wp-content/uploads/2015/12/Kultura_2014.pdf),  
 Kultura 2015 [http://e-kultura.net/wp-content/uploads/2017/03/Kultura\\_Culture\\_2015.pdf](http://e-kultura.net/wp-content/uploads/2017/03/Kultura_Culture_2015.pdf),  
 Kultura 2016 [http://e-kultura.net/wp-content/uploads/2015/02/Kultura\\_2016.pdf](http://e-kultura.net/wp-content/uploads/2015/02/Kultura_2016.pdf),  
 Kultura 2017 [http://e-kultura.net/wp-content/uploads/2019/01/Kultura\\_2017\\_20122018.pdf](http://e-kultura.net/wp-content/uploads/2019/01/Kultura_2017_20122018.pdf)

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**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Serbia

...continued...

In 2019, the Ministry of Culture and Information launched The Cultural Heritage Browser, as a unified portal for the search of cultural heritage of the Republic of Serbia. The Cultural Heritage Browser of Serbia has been initiated by the Ministry of Culture and Information, realized by its Department for the digitization of cultural heritage and contemporary production, with the strategic support of Microsoft Serbia. Through a comprehensive search, visitors of the portal can obtain essential information about the digitized cultural heritage and have access to the interactive map of the cultural institutions on the territory of the Republic of Serbia. (<https://kultura.rs/>)

In addition to these reporting actions, the CSCD within its regular activities does research projects that often demand data collecting and creating evidence-based analysis on cultural policy and cultural participation;

- <http://zaprokul.org.rs/wp-content/uploads/2018/09/Perform-Modeli-lokalnih-kulturnih-politika.pdf>
- [http://zaprokul.org.rs/wp-content/uploads/2018/10/Prosvetni\\_radnici\\_kulturno\\_obrazovanje\\_participacija.pdf](http://zaprokul.org.rs/wp-content/uploads/2018/10/Prosvetni_radnici_kulturno_obrazovanje_participacija.pdf),
- <http://zaprokul.org.rs/wp-content/uploads/2018/03/Zene-u-javnim-ustanovama-kulture.pdf>,
- <http://zaprokul.org.rs/wp-content/uploads/2017/03/Kulturne-potrebe-i-navike-gradjana-Srbije.pdf>,
- <http://zaprokul.org.rs/wp-content/uploads/2015/05/ATLAS-Galerija-i-izlaga%C4%8Dkih-prostora-u-Srbiji.pdf>
- [http://zaprokul.org.rs/wp-content/uploads/2015/01/kultura\\_starenja.pdf](http://zaprokul.org.rs/wp-content/uploads/2015/01/kultura_starenja.pdf)
- [http://zaprokul.org.rs/wp-content/uploads/2015/01/kulturne\\_prakse.pdf](http://zaprokul.org.rs/wp-content/uploads/2015/01/kulturne_prakse.pdf)

Serbia has also created a report on qualitative indicators of cultural and creative sectors for the South-East Europe Strategy (SEE2020) that included an overview of all relevant measures, legal acts, and activities in the fields of cultural heritage, design, audiovisual activities, and cultural tourism.

Monitoring of cultural statistics is also a part of Serbia's regular reporting to the Convention 2005, through Quadrennial reports on its promotion and implementation in Serbia, which include a statistical annex on cultural activities. Additionally, in the next period, we expect that the CDIS reports will be submitted to the Convention 2005 Secretariat, and posted on the official portal of the Convention 2005 under the tab "Research and Data Collection".

Besides public institutions, civil society organizations also take initiatives in monitoring cultural statistics. In 2013, the Creative Economy Group from Serbia, that deals with cultural and creative industries, established cooperation with the UNESCO Institute for Statistics in Montreal and created a report on the state of the creative sector in Serbia based on the UNESCO Framework for Cultural Statistics (UNESCO FCS) which is available on: <http://uis.unesco.org/sites/default/files/documents/a-case-study-of-serbia-measuring-the-economic-contribution-of-cultural-industries-handbook-4-2015-en.pdf>

Every participation of Serbia in new, innovative methodological approaches, such as FCS, CDIS, provides new insights into the importance of culture and promotes the methods and techniques of measuring its contribution to sustainable development. The Ministry of Culture and Information and the Center for Study in Cultural Development tend to continue, with the help of partners, monitoring of culture contribution, using the methodological tools that have obtained, even after the formal completion of these projects.

Evidence shows a high level of domestic production, with a significant share of cultural activities in gross domestic product (3.90% of total GDP) and a relatively high percentage of employed persons in institutions and cultural institutions (5.3% of total employed population). The level of cultural participation (80.1%) should be further supported in order to increase cultural household consumption (2.59% in relation to total household consumption), which would in the long-term impact on the increase in the market potential of the cultural industry.

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**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group II (Eastern European States) Responses:**

Serbia                      *...continued...*

Cultural Indicators 2030 would represent an even broader framework for monitoring the cultural sector, which would allow culture to gain a more prominent place in development documents at the national and local level, within the political framework and among national priorities. The Center for the Study in Cultural Development can use some of the elements of the mentioned methodologies in defining local strategic documents in the field of culture.

**Group III (Latin America and Caribbean States) Responses:**

Brazil                      The Ministry of Culture financed, in 2017, through the Fiscal Incentive Law, a study on the cultural habits of the Brazilian population. The research was performed in twelve Brazilian capitals (cities with more than one million inhabitants) and involved a sample of 10,630 interviews with individuals over 12 years of age, belonging to different economic levels and residing in different districts in each city.

The results of the research show the cultural consumption habits according to gender, age group, schooling, economic class, family income, occupation/profession, color and race, religion and sexual orientation. By means of this, the research offers a broad vision of the Brazilian cultural identity and collaborates with subsidies for the development of projects and public policies that improve the quality of life of the population in Brazil.

The research on cultural consumption habits in Brazil is available in:

<https://www.jleiva.com/cultura-nas-capitais>

Costa Rica                      The ministry since 2010 built Sicultura, a cultural information system that is an online platform dedicated to promoting and strengthening the Costa Rican culture through tools and updated and useful information. This site has a:

- Cultural Map, a tool to correlate cultural resources with sociodemographic data according to their geographical location.
- Cultural agenda. It contains all the cultural activities of the communities and the users can create their own cultural events.
- Cultural Directory. It has all the information on cultural infrastructure, organizations, groups, companies and people working in culture.
- Directory of Training, Financing and support. Factsheets from public and private entities, national and international, that offer options for artistic-cultural training or business management, financing: credit, competitive funds, investment, prizes, as well as other types of support for cultural entrepreneurship.
- Publications. Books and Documents
- National Survey of Culture. It provides statistical consumption information on various aspects of the Costa Rican cultural sector.
- Administrative records of Culture and Youth
- Culture Satellite Account (CSA) is a pioneering feature to measure the economic impact of the cultural sector.

<b>Question (2b):</b> If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? <b>Please provide details including links to documents and websites.</b>	
<b>Group III (Latin America and Caribbean States) Responses:</b>	
Mexico	<p>As part of the efforts in the measurement of the economic dimension of culture, it is developed the Mexico Satellite Account on culture since 2014, consisting of quantifying the value of the economic activity, acknowledging that the reality of the cultural phenomenon has other dimensions and manifestations not considered in this satellite account: <a href="https://www.inegi.org.mx/temas/cultura/">https://www.inegi.org.mx/temas/cultura/</a></p> <p>Besides this, Mexico has had various experiences in the design of primary information exercises on this topic, such as:</p> <ul style="list-style-type: none"> <li>- Atlas de Infraestructura Cultural de México / Atlas of Cultural Infrastructure (2003) designed by the former National Council for Culture and the Arts (CONACULTA): <a href="http://sic.gob.mx/atlas2010/fo/ATLAS-1a-parte.pdf">http://sic.gob.mx/atlas2010/fo/ATLAS-1a-parte.pdf</a></li> <li>- Precedents: Sistema de Información para la Planeación y Evaluación de las políticas Culturales (SIPEC)</li> <li>- Encuesta Nacional de Hábitos, Prácticas y Consumo Culturales / National Survey of Practices and Cultural Consumption: <a href="https://www.cultura.gob.mx/encuesta_nacional/#.XRPbBOj0mUk">https://www.cultura.gob.mx/encuesta_nacional/#.XRPbBOj0mUk</a></li> <li>- Sistema de Información Cultural / Cultural Information System <a href="https://sic.cultura.gob.mx/">https://sic.cultura.gob.mx/</a></li> <li>- INBA Digital: <a href="https://www.inba.gob.mx/digital">https://www.inba.gob.mx/digital</a></li> </ul>
Uruguay	<p>A valuable lesson is the active participation in the Cultural Information System of South America (SICSUR) from MERCOSUR, in which Uruguay reports and provides national information from different topics of cultural sector.</p> <p>Web: <a href="http://sicsur.mercosurcultural.org/">http://sicsur.mercosurcultural.org/</a></p>
<b>Group IV (Asia and Pacific States) Responses:</b>	
Myanmar	<p>We would like to share our experiences to disseminate data on culture in terms of establishing National Universities of Arts and Culture, State High Schools of Fine Arts, to nurture Students, conducting Myanmar National Ethnic's Performing Arts competition annually, conducting cultural Exchange Program not only among ASEAN countries but also others.</p>
Philippines	<p>With the publication of "Bilang Filipinas", we are constantly challenged with "completeness/accuracy issues" of the data included in the publication. The purpose, utilization, analysis and value of the data gathered. Establishing relevant indicators for the NCCA's initiatives is also a challenge because the baseline data is yet to be defined</p>
<b>Group Va (African States) Responses:</b>	
Benin	<p>La priorité est de bien organiser le travail de modélisation. A cet effet, il faut rassembler les informations nécessaires à l'identification des biens culturels en vue de constituer une base de données de référence. La question de l'exploitation des données doit être réglée par la rationalisation des services de diffusion. Mais il faut d'abord bien définir les données à harmoniser.</p>
Burkina Faso	<ul style="list-style-type: none"> <li>- Production des annuaires Statistiques du Ministère de la Culture, des Arts et du Tourisme (MCAT)</li> <li>- Production des tableaux de bord du MCAT</li> <li>- Mise en place d'une cellule statistiques du MCAT</li> <li>- Elaboration d'un plan stratégique de développement des Statistiques du MCAT</li> <li>- Réalisation d'une étude Baseline et la conduite et le suivi des travaux du cadre de performance du MCAT      Email: <a href="http://www.culture.gov.bf">www.culture.gov.bf</a></li> </ul>

**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group Va (African States) Responses:**

Equatorial Guinea	<p>Nous venons de recevoir une lettre de l'Institut National de Statistiques de Guinee Equatoriale (INEGE), dont on demande a la Direction Generale de la Culture et de la Promotion Artisanale des donnees statistiques sur la culture dans le pays.</p> <p>Par manque de competences sur le domaine, nous ne disposons ni le structure ni les moyens pour recueillir ces donnees.</p>
Seychelles	<p>The Department of Culture is in the process of seeking assistance under the IFCD for capacity building in the area of collecting cultural statistic</p>
South Africa	<p>The establishment of the South African Cultural Observatory (SACO) was a key point to formalise the work of the Department of Sport, Arts and Culture to establish national data. Since 2016 (SACO) has arranged over 30 national workshops and 3 international conferences (<a href="http://www.southafricanculturalobservatory.org.za">www.southafricanculturalobservatory.org.za</a>)</p> <p>A lot more needs to be done to align cultural data to the UN System of national accounts (SNA2008).</p> <p>South Africa has developed a Culture and Creative Industries Index. We have also developed a national framework on Cultural Statistic, based on the UNESCO Framework on Cultural Statistics (<a href="http://www.southafricanculturalobservatory.org.za">www.southafricanculturalobservatory.org.za</a>).</p> <p>South Africa has developed an impact assessment calculator. We have also developed an input/output model and social accounting matrix.</p>
South Sudan	<p>No experience, but there are opportunities to produce data on culture and its dissemination</p>
Zimbabwe	<p>A snap survey done by the Culture Fund of Zimbabwe Trust points to a discernible contribution of CCIs to the national GDP minus appropriate support in terms of resources both financial and materials</p>

**Group Vb (Arab States) Responses:**

Oman	<p>تعزيز السياسات الثقافية وفقا لأولويات الدولة من خلال تطوير وتطبيق هذه السياسات الثقافية من خلال المجالات المتمثلة في الاتي :</p> <ul style="list-style-type: none"> <li>● الحوكمة الثقافية</li> <li>● تأثير الثقافة على النمو الاقتصادي</li> <li>● التشاركية الثقافية</li> <li>● تعزيز ثقافة المعرفة</li> <li>● الثقافة ودعم المواطنة العالمية ( التنوع الثقافي )</li> </ul> <p>● الحوكمة الثقافية :</p> <ul style="list-style-type: none"> <li>○ العمل على تنظيم وتطوير نظام الرقابة والتوجه على المستوى المؤسسي وتحديد الحقوق والعلاقات مع جميع الفئات المعنية</li> <li>○ توجيه الجهات في الدول للامتثال وتطبيق القوانين واللوائح التنظيمية لتنظيم الفنون والمسرح والسينما لان التنمية المستدامة مرتبطة بالثقافة والحوكمة تساعد الثقافة في تحقيق هذا الدور</li> <li>○ المساواة والمساءلة وتحقيق الوضوح على الافراد بحقوق الاخرين</li> <li>○ تعزيز دور المؤسسات القائمة ودعمها لتطبيق اللوائح والتشريعات في مجال الثقافة</li> <li>○ دعم النظم لضمان مشاركة أصحاب المصلحة</li> <li>○ توفير الاليات المناسبة للعمل وأهمية الرقابة وتشكيل اللجان والمتابعة</li> </ul> <p>...continued...</p>
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**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Group Vb (Arab States) Responses:**

Oman ...continued...

● **التشاركية الثقافية :**

- اتاحة المجال للجميع وفي اي مكان التمتع بالحياة الثقافية في مختلف مجالاتها المتنوعة
- تبني الحكومة مشاريع ثقافية وفتح المجال لمشاركة المجتمع المدني والافراد والشباب فيها
- تشكيل فرق عمل من الشباب من خلال الورش والمتابعة المستمرة مع الشباب وفق مبدأ العمل التشاركي

● **تعزيز ثقافة المعرفة :**

- تحويل العلم والمعرفة الى ثقافة لدى المجتمع من خلال ممارسة العلم والمعرفة كثقافة
- الاهتمام بمجالات البحث العلمي والابتكارات لدى الشباب وإنشاء المراكز العلمية والثقافية في مختلف المناطق والمحافظات
- تعزيز ثقافة للحوار في المجتمع المدرسي من خلال البرامج الثقافية المختلفة
- نشر مظلة المهرجانات والملتقيات الثقافية والفنية في البلد

**Not Public Responses:**

NP see above

NP See e.g. the “XXXX 2018” (report on cultural funding): [LINK](#)

NP **XXXX** has been conducting a continuous and rigorous work between the Ministry of Culture and the National Administrative Department of Statistics (**XXXX**), consolidating a first measurement exercise that started in **XXXX** at the end of 2002. The first results of that measurement, which includes the period from 2000 to 2007, were published in mid-2009. A second report of the Satellite Account of Culture of **XXXX** for the period 2005-2012, based on the methodological proposal for Latin America carried out by the **XXXX**, was published in 2015. **LINKS**

With the enactment of Law **XXXX**, which establishes that the Satellite Account of Culture must expand, adapt and update its scope, incorporating all sectors associated with cultural and creative industries, which combine creation, production and the commercialization of goods and services based on digital content of a cultural nature, and / or those that generate protection within the framework of copyright. Therefore, it will be referred to as Satellite Account of Culture and **XXXX** Economy.

Law **XXXX** created the National Council of the **XXXX** Economy - **XXXX**, chaired by the Ministry of Culture. This Council formed the information desk coordinated by **XXXX** and has been working in the delimitation of the universe of the **XXXX** Economy, from the perspective of the economic activities that make it up. As a result, 32 activities were identified that by their nature are considered totally creative and 69 activities that partially belong to the **XXXX** Economy.

The first technical bulletin presenting the results of the methodological advances of the Satellite Account of Culture and **XXXX** Economy for the 32 activities considered totally creative, was published in 2019. In this way, progress is made in the delimitation, description and measurement of activities of the **XXXX** Economy related to arts and heritage, cultural industries and functional creations. For the measurement of partial inclusion activities, an inter-institutional work its being developed through which the methodologies will be defined according to the availability of information. **LINK**

NP Il conviendrait de prendre en compte le facteur humain car les indicateurs peuvent apparaitre insuffisant pour saisir la complexité d'un environnement en particulier.

Les acteurs étatiques interrogés considèrent qu'il faudrait poursuivre sur cette voie tout en formant les équipes culturelles.

La carte culturelle est un document volumineux dans lequel est consigné toutes les informations relatives au Patrimoine classé au **XXXX**.

**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Not Public Responses:**

NP Since the incorporation of the Cultural Satellite Account of **XXXX** in 2016, we have awakened the interest of both the authorities and the academy, as well as the citizenship, has been awakened in general to know the economic situation of the different cultural sectors; Although there is no information platform where the indicators of the Satellite Account are published, data delivery mechanisms have been established that are used for the generation of public policy, preparation of cultural bulletins and undergraduate and postgraduate theses evidencing the contribution of the Satellite Account as well as the involvement of the users to analyze cultural information.

The Culture Satellite Account has allowed knowing the real contribution of the cultural sector to the economy of the country, in this way it has been possible to demonstrate its importance and identify the cultural areas that should be strengthened.

NP Government of **XXXX**, National Planning commission, Central bureau of statistic is the main responsible government authority to produce and disseminate National data, which include cultural data too. Beside, Ministry of culture, Tourism and Civil Aviation, Ministry of Federal affairs and General Administration have been working cultural issues. Links detail: **LINKS**

NP The Department of **XXXX** Heritage draws upon a range of culture data sources (e.g. administrative grants and contributions records, public opinion research), inclusive of a notable proportion produced by, or derived from the work of, Statistics **XXXX**. As such, the Department of **XXXX** Heritage formed the Culture Statistics Strategy (**XXXX**) almost a decade ago, in support of Statistics **XXXX** continued production of such data.

The **XXXX** is a pan- **XXXX** funding partnership of major culture stakeholders – designed to safeguard and fund culture data in a sustainable manner over the long-term – including Statistics **XXXX**, a number of federal agencies, all provinces and territories, and several other government and non-government organizations. Beyond fiscal sustainability, this partnership has been instrumental on several fronts: identifying and collaborating on priorities for developing new sources of culture data; refinement of existing data sources, drawing upon expertise of the partners; solidifying ‘buy-in’ of the data among partners; coordinating communication and dissemination of new data releases; and improving data literacy of the partners.

In short, sustained, broad partnerships can be indispensable: our efforts to maintain and build the **XXXX** have proven to be equally important as the data it provides.

NP **XXXX**, Concept and Study on Management of the **XXXX** Libraries Information Resources Fund: **LINK** (in **XXXX** only)  
**XXXX**, Evaluation of the Programme of Cultural Development in the Regions for the Years 2012-2020  
**XXXX**, Feasibility Study **LINK**  
**XXXX** Large Scale Study on Women in the **XXXX** Film Industry (**LINK**- - (in **XXXX** only)  
**XXXX**, Survey on Participation of the Population in Culture and Satisfaction with Cultural Services based on ESSnet methodology **LINK**  
**XXXX**, Study on Assessing Media Literacy Levels in **XXXX**: **LINK** (in **XXXX** only)  
**XXXX**, Evaluation of Incentives for Management of Immovable Cultural Heritage in **XXXX**: **LINK**  
**XXXX**, Report of the State of Cultural Activities and Cultural Development in the Regions of **XXXX**.

NP The **XXXX** government produces data on culture through its "Taking Part" survey. This survey provides a central, reliable evidence source that can be used to analyse cultural, digital, and sporting engagement, providing a clear picture of why people do or do not engage. The Heritage Counts publication is also a useful tool for measuring the impact of heritage participation. The Arts Council also undertakes a wide range of research into the impact of arts. The **XXXX** has, since 2010, produced the "Wider Value" Study exploring the value of UNESCO designations to the **XXXX**. The 2019 study repeats the financial and non-financial value and includes the impact on the SDGs. Websites: **LINKS**

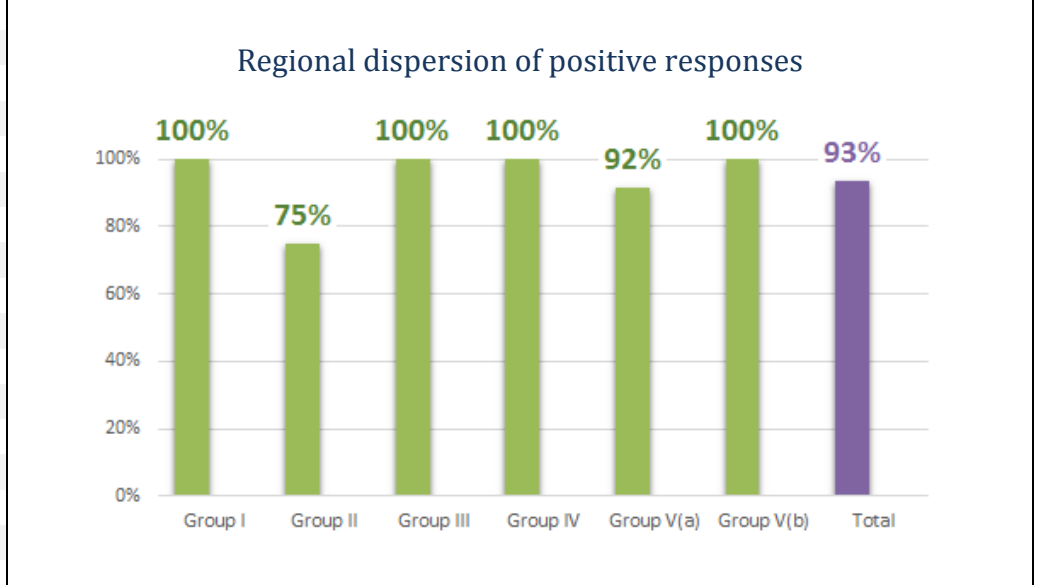
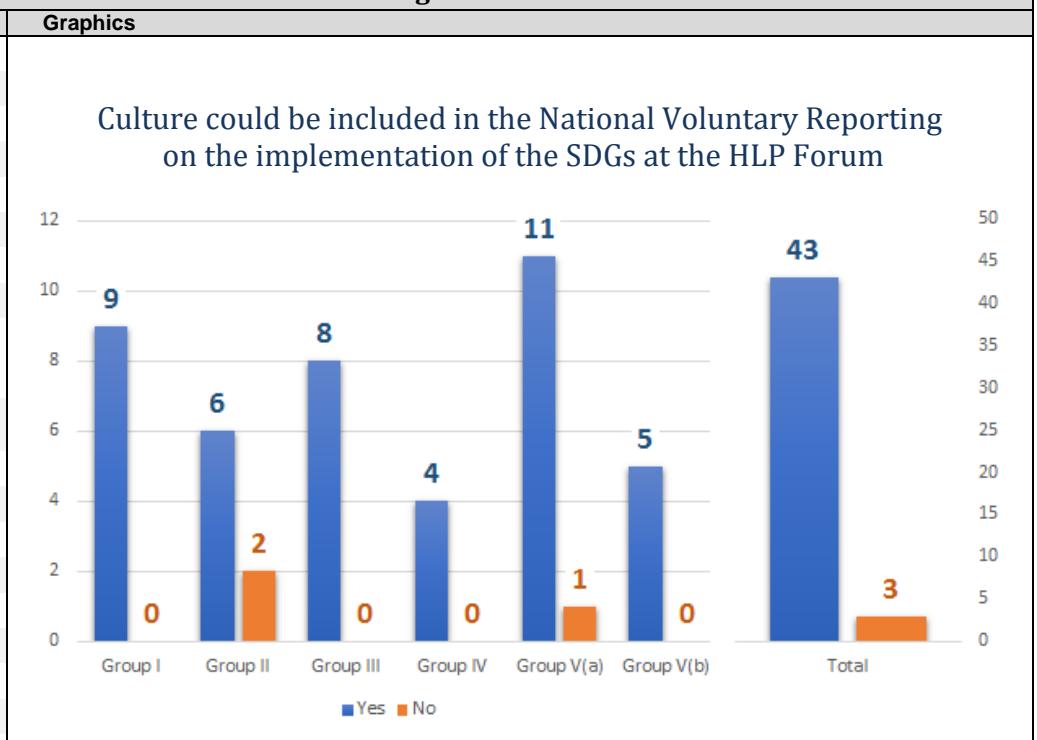
**Question (2b):** If your country has had some experience with producing and disseminating data on culture, could you please share any valuable lessons or experiences? **Please provide details including links to documents and websites.**

**Not Public Responses:**

NP	Ministry of Culture has undergone surveys and data collection in the past decade, and they are mostly related with public feedback, opinions, and comments on cultural activities operated by the Ministry at the regional and national levels. However, the surveys and data collection undergone by the Ministry do not directly focus on the roles of culture on implementing and achieving SDGs, and they are, to a certain extent, fragmented and repetitive due to the lack of clear understanding of how cultures could contribute to the implementation of SDGs, and how cultures could be quantitatively measured.
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**Question (3a):** In what ways could the proposed Culture|2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? **(a) Culture could be included in the National Voluntary Reporting on the implementation of the SDGs at the High Level Political Forum:**

G	Member States	Reply
I	Austria	NP
I	Canada	NP
I	Germany	NP
I	Netherlands	Yes
I	Portugal	Yes
I	Spain	NP
I	Sweden	NP
I	Turkey	NP
I	United Kingdom of Great Britain and Northern Ireland	NP
II	Bosnia and Herzegovina	NP
II	Czechia	Yes
II	Estonia	Yes
II	Georgia	No
II	Latvia	Yes
II	Lithuania	NP
II	Romania	Yes
II	Serbia	Yes
III	Brazil	Yes
III	Colombia	NP
III	Costa Rica	Yes
III	Ecuador	NP
III	Haiti	Yes
III	Honduras	Yes
III	Mexico	Yes
III	Uruguay	Yes
IV	Myanmar	Yes
IV	Nepal	NP
IV	Philippines	Yes
IV	Thailand	NP
Va	Benin	Yes
Va	Burkina Faso	Yes
Va	Equatorial Guinea	Yes
Va	Ghana	NP
Va	Mali	NP
Va	Mauritius	NP
Va	Seychelles	Yes
Va	Somalia	NP
Va	South Africa	Yes
Va	South Sudan	Yes
Va	U.R. of Tanzania	NP
Va	Zimbabwe	Yes
Vb	Egypt	NP
Vb	Oman	Yes
Vb	Palestine	NP
Vb	Qatar	NP
Vb	United Arab Emirates	Yes
<b>Total</b>	<b>46 Surveyed</b>	<b>93%</b>



**Comments:** The number of all respondents based on UNESCO regional Electoral Group dispersion is:

- Group I (Western European and North American States): all 9 — 100%
- Group II (Eastern European States): 6 out of 8 — 75%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): 11 out of 12 — 92%
- Group Vb (Arab States): all 5 — 100%

The percentage of all respondents that **approved this in the affirmative is 93%**

\*NP = Not public

**Question (3b):** In what ways could the proposed Culture|2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? **(b) Culture could be included in the national and urban reports on the implementation of Goal 11 and the New Urban Agenda:**

G	Member States	Reply	Graphics																																								
I	Austria	NP	<p style="text-align: center;">Culture could be included in the national and urban report on the implementation of Goal 11 and the New Urban Agenda</p> <table border="1"> <caption>Data for Regional Dispersion of Positive Responses</caption> <thead> <tr><th>Group</th><th>Yes</th><th>No</th><th>Total</th><th>Percentage</th></tr> </thead> <tbody> <tr><td>Group I</td><td>9</td><td>0</td><td>9</td><td>100%</td></tr> <tr><td>Group II</td><td>7</td><td>1</td><td>8</td><td>88%</td></tr> <tr><td>Group III</td><td>8</td><td>0</td><td>8</td><td>100%</td></tr> <tr><td>Group IV</td><td>4</td><td>0</td><td>4</td><td>100%</td></tr> <tr><td>Group V(a)</td><td>11</td><td>1</td><td>12</td><td>92%</td></tr> <tr><td>Group V(b)</td><td>5</td><td>0</td><td>5</td><td>100%</td></tr> <tr><td>Total</td><td>44</td><td>2</td><td>46</td><td>96%</td></tr> </tbody> </table> <p style="text-align: center;">Regional dispersion of positive responses</p> <p style="text-align: center;">Comments: The number of all respondents based on UNESCO regional Electoral Group dispersion is:</p> <ul style="list-style-type: none"> <li>Group I (Western European and North American States): all 9 — 100%</li> <li>Group II (Eastern European States): 7 out of 8 — 88%</li> <li>Group III (Latin American and Caribbean States): all 8 — 100%</li> <li>Group IV (Asian and Pacific States): all 4 — 100%</li> <li>Group Va (African States): 11 out of 12 — 92%</li> <li>Group Vb (Arab States): all 5 — 100%</li> </ul> <p style="text-align: center;">The percentage of all respondents that <b>approved this in the affirmative is 96%</b></p>	Group	Yes	No	Total	Percentage	Group I	9	0	9	100%	Group II	7	1	8	88%	Group III	8	0	8	100%	Group IV	4	0	4	100%	Group V(a)	11	1	12	92%	Group V(b)	5	0	5	100%	Total	44	2	46	96%
Group	Yes	No		Total	Percentage																																						
Group I	9	0		9	100%																																						
Group II	7	1		8	88%																																						
Group III	8	0		8	100%																																						
Group IV	4	0		4	100%																																						
Group V(a)	11	1		12	92%																																						
Group V(b)	5	0		5	100%																																						
Total	44	2		46	96%																																						
I	Canada	NP																																									
I	Germany	NP																																									
I	Netherlands	Yes																																									
I	Portugal	Yes																																									
I	Spain	NP																																									
I	Sweden	NP																																									
I	Turkey	NP																																									
I	United Kingdom of Great Britain and Northern Ireland	NP																																									
II	Bosnia and Herzegovina	NP																																									
II	Czechia	Yes																																									
II	Estonia	Yes																																									
II	Georgia	No																																									
II	Latvia	Yes																																									
II	Lithuania	NP																																									
II	Romania	Yes																																									
II	Serbia	Yes																																									
III	Brazil	Yes																																									
III	Colombia	NP																																									
III	Costa Rica	Yes																																									
III	Ecuador	NP																																									
III	Haiti	Yes																																									
III	Honduras	Yes																																									
III	Mexico	Yes																																									
III	Uruguay	Yes																																									
IV	Myanmar	Yes																																									
IV	Nepal	NP																																									
IV	Philippines	Yes																																									
IV	Thailand	NP																																									
Va	Benin	Yes																																									
Va	Burkina Faso	Yes																																									
Va	Equatorial Guinea	Yes																																									
Va	Ghana	NP																																									
Va	Mali	NP																																									
Va	Mauritius	NP																																									
Va	Seychelles	Yes																																									
Va	Somalia	NP																																									
Va	South Africa	Yes																																									
Va	South Sudan	Yes																																									
Va	U.R. of Tanzania	NP																																									
Va	Zimbabwe	Yes																																									
Vb	Egypt	NP																																									
Vb	Oman	Yes																																									
Vb	Palestine	NP																																									
Vb	Qatar	NP																																									
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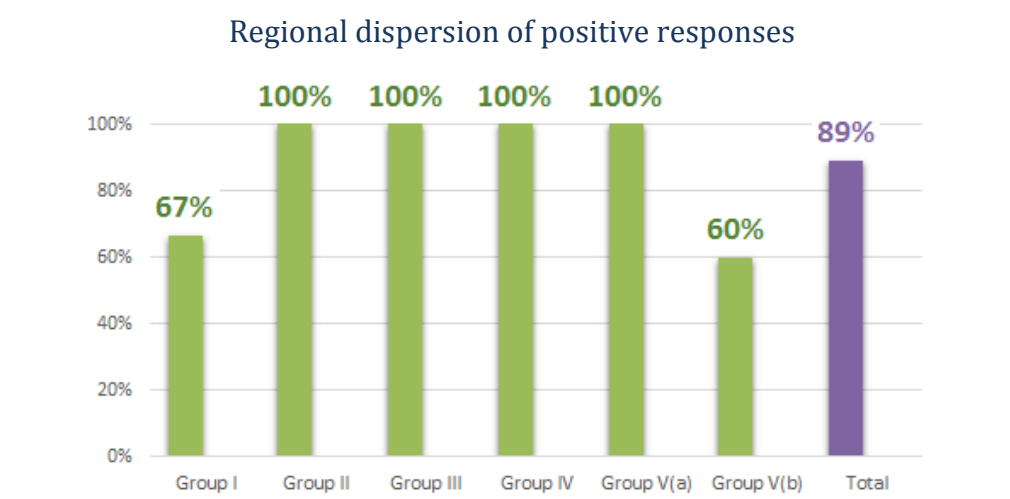
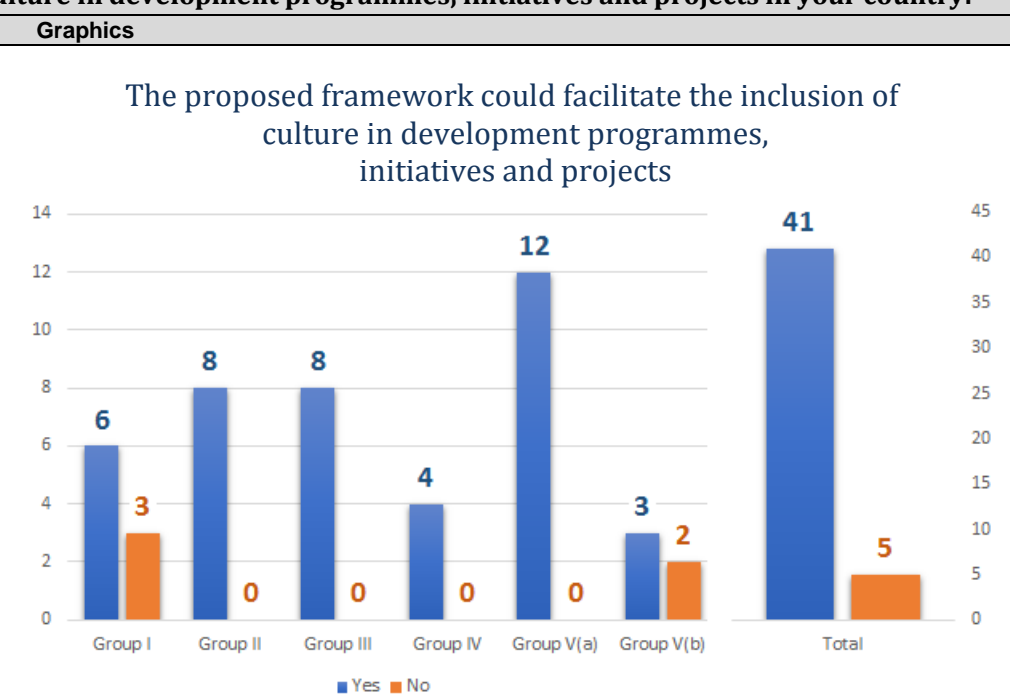


**Question (3c):** In what ways could the proposed Culture|2030 Indicator framework reflect and help reinforce culture’s contribution to your national priorities for the 2030 Agenda? **(c) The proposed thematic framework and indicators reflect your national priorities relevant to culture:**

G	Member States	Reply	Graphics																																								
I	Austria	NP	<p>The proposed framework and indicators reflect Member States’ national priorities relevant to culture</p> <table border="1"> <caption>Data for: The proposed framework and indicators reflect Member States’ national priorities relevant to culture</caption> <thead> <tr> <th>Group</th> <th>Yes</th> <th>No</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>6</td><td>3</td></tr> <tr><td>Group II</td><td>8</td><td>0</td></tr> <tr><td>Group III</td><td>8</td><td>0</td></tr> <tr><td>Group IV</td><td>4</td><td>0</td></tr> <tr><td>Group V(a)</td><td>11</td><td>1</td></tr> <tr><td>Group V(b)</td><td>3</td><td>2</td></tr> <tr><td>Total</td><td>40</td><td>6</td></tr> </tbody> </table> <p>Regional dispersion of positive responses</p> <table border="1"> <caption>Data for: Regional dispersion of positive responses</caption> <thead> <tr> <th>Group</th> <th>Percentage</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>67%</td></tr> <tr><td>Group II</td><td>100%</td></tr> <tr><td>Group III</td><td>100%</td></tr> <tr><td>Group IV</td><td>100%</td></tr> <tr><td>Group V(a)</td><td>92%</td></tr> <tr><td>Group V(b)</td><td>60%</td></tr> <tr><td>Total</td><td>87%</td></tr> </tbody> </table> <p><b>Comments:</b> The number of all respondents based on UNESCO regional Electoral Group dispersion is:</p> <ul style="list-style-type: none"> <li>• Group I (Western European and North American States): 6 out of 9 —67%</li> <li>• Group II (Eastern European States): all 8 — 100%</li> <li>• Group III (Latin American and Caribbean States): all 8 — 100%</li> <li>• Group IV (Asian and Pacific States): all 4 — 100%</li> <li>• Group Va (African States): 11 out of 12 — 92%</li> <li>• Group Vb (Arab States): 3 out of 5 — 60%</li> </ul> <p>The percentage of all respondents that <b>approved this in the affirmative is 87%</b></p>	Group	Yes	No	Group I	6	3	Group II	8	0	Group III	8	0	Group IV	4	0	Group V(a)	11	1	Group V(b)	3	2	Total	40	6	Group	Percentage	Group I	67%	Group II	100%	Group III	100%	Group IV	100%	Group V(a)	92%	Group V(b)	60%	Total	87%
Group	Yes	No																																									
Group I	6	3																																									
Group II	8	0																																									
Group III	8	0																																									
Group IV	4	0																																									
Group V(a)	11	1																																									
Group V(b)	3	2																																									
Total	40	6																																									
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Group IV	100%																																										
Group V(a)	92%																																										
Group V(b)	60%																																										
Total	87%																																										
I	Canada	NP																																									
I	Germany	NP																																									
I	Netherlands	No																																									
I	Portugal	Yes																																									
I	Spain	NP																																									
I	Sweden	NP																																									
I	Turkey	NP																																									
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II	Czechia	Yes																																									
II	Estonia	Yes																																									
II	Georgia	Yes																																									
II	Latvia	Yes																																									
II	Lithuania	NP																																									
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Va	Ghana	NP																																									
Va	Mali	NP																																									
Va	Mauritius	NP																																									
Va	Seychelles	Yes																																									
Va	Somalia	NP																																									
Va	South Africa	Yes																																									
Va	South Sudan	Yes																																									
Va	U.R. of Tanzania	NP																																									
Va	Zimbabwe	Yes																																									
Vb	Egypt	NP																																									
Vb	Oman	No																																									
Vb	Palestine	NP																																									
Vb	Qatar	NP																																									
Vb	United Arab Emirates	Yes																																									
<b>Total</b>	<b>46 Surveyed</b>	<b>87%</b>																																									
	*NP = Not public																																										

**Question (3d):** In what ways could the proposed Culture|2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? **(d) The proposed thematic framework and indicators could facilitate the inclusion of culture in development programmes, initiatives and projects in your country:**

G	Member States	Reply
I	Austria	NP
I	Canada	NP
I	Germany	NP
I	Netherlands	Yes
I	Portugal	Yes
I	Spain	NP
I	Sweden	NP
I	Turkey	NP
I	United Kingdom of Great Britain and Northern Ireland	NP
II	Bosnia and Herzegovina	NP
II	Czechia	Yes
II	Estonia	Yes
II	Georgia	Yes
II	Latvia	Yes
II	Lithuania	NP
II	Romania	Yes
II	Serbia	Yes
III	Brazil	Yes
III	Colombia	NP
III	Costa Rica	Yes
III	Ecuador	NP
III	Haïti	Yes
III	Honduras	Yes
III	Mexico	Yes
III	Uruguay	Yes
IV	Myanmar	Yes
IV	Nepal	NP
IV	Philippines	Yes
IV	Thailand	NP
Va	Benin	Yes
Va	Burkina Faso	Yes
Va	Equatorial Guinea	Yes
Va	Ghana	NP
Va	Mali	NP
Va	Mauritius	NP
Va	Seychelles	Yes
Va	Somalia	NP
Va	South Africa	Yes
Va	South Sudan	Yes
Va	U.R. of Tanzania	NP
Va	Zimbabwe	Yes
Vb	Egypt	NP
Vb	Oman	No
Vb	Palestine	NP
Vb	Qatar	NP
Vb	United Arab Emirates	Yes
<b>Total</b>	<b>46 Surveyed</b>	<b>89%</b>
*NP = Not public		



**Comments:** The number of all respondents based on UNESCO regional Electoral Group dispersion is:

- Group I (Western European and North American States): 6 out of 9 —67%
- Group II (Eastern European States): all 8 — 100%
- Group III (Latin American and Caribbean States): all 8 — 100%
- Group IV (Asian and Pacific States): all 4 — 100%
- Group Va (African States): all 12 — 100%
- Group Vb (Arab States): 3 out of 5 — 60%

The percentage of all respondents that **approved this in the affirmative is 89%**

**Question (3):** In what ways could the proposed Culture|2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? **Please provide additional comments.**

**Group I (Western European and North American States) Responses:**

Netherlands  
 The answers are assumptions, answered to the best of my knowlegde; the yes-answers could be the case, but there are no specific decisions at this point in time. It is important to realise that not all the suggested indicators are available in the Netherlands.

Portugal  
 Most thematic indicators for culture mentioned in the UNESCO draft synthesis are not foreseen among the indicators for Portugal 2019 regarding the 2030 Agenda SDGs, even though its future integration might enable a better assessment of the contributions of culture in the implementation of the SDGs. The proposed framework could contribute to define national priorities for culture regarding 2030 Agenda.

Reliable, comparable and up-to-date statistics are the basis of sound cultural strategy-making and therefore these measurements shall represent a cross-sectorial priority to effectively leverage the potential between culture and development.

Regarding c), we consider the inclusion of the proposed framework in our national priorities important for the cultural sector, and it is one of the fields included in the action plan of the Cultural Strategy, Planning and Assessment Bureau of the Portuguese Ministry of Culture (GEPAC).

**Group II (Eastern European States) Responses:**

Estonia  
 Though culture seems to have an important part in the sustainable development in Estonia, the real situation can differ vastly from the written situation in the documents. For example, to monitor the implementation of the Estonian National Strategy on Sustainable Development, a report has been compiled on the results of the implementation of the strategy (Review of the Implementation of 2030 Agenda in Estonia, 2016). Even though an additional separate goal as viability of Estonian Cultural Space was set in the Strategy, the report does not give a specific overview how this goal has been reached. On the contrary, when reporting on the culture's contribution to the sustainable development, the report mainly concentrates on the developments regarding the SDG 11 (cities and human settlement, spatial planning, world heritage), in other places the contribution of culture is scattered across the report and is hardly mentioned.

Latvia  
 In development of national policy planning documents, programs and projects there is always need for internationally comparable indicators and data on culture's impact. As this impact may not be direct and obvious, the evidence of recognition of culture's role in other countries helps to strengthen the confidence to use cultural indicators to measure the sustainability goals.

Romania  
 Agenda 2030, as it is already known, included and recognized for the first time the active role and place of culture for the sustainable development. Nonetheless, there is only one direct reference to culture, more exactly cultural (and natural) heritage, in SDG 11 (target 11.4) and a single indicator that targets the cultural sector, although solely from a quantitative point of view (Total expenditure (public and private) per capita spent on the preservation, protection and conservation of all cultural and natural heritage, by type of heritage (cultural, natural, mixed and World Heritage Centre designation), level of government (national, regional and local/municipal), type of expenditure (operating expenditure/investment) and type of private funding (donations in kind, private non-profit sector and sponsorship).

In this context, the proposed project, very much like the CDIS project did, will help build indicators that offer a valuable qualitative and quantitative addition to the internationally agreed indicators. This will not only help increase the visibility of culture and show its importance in relation to sustainable development, but also might inform the next generation of international and national documents and papers that establish objectives, targets and monitoring tools for the attainment of a better world and better quality of life.

...continued...

**Question (3):** In what ways could the proposed Culture|2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? **Please provide additional comments.**

**Group III (Latin America and Caribbean States) Responses:**

Romania

...continued...

Furthermore, the Ministry of Culture and National Identity applied to the Operational Programme Administrative Capacity with a project whose result will be the elaboration of a National Strategy for Culture whose indicators and objectives will be connected to Agenda 2030 and to the National Strategy for the Sustainable Development of Romania 2030 (NSSDR 2030), approved by the Government Ordinance no 877/2018. The identification of indicators will be therefore connected not only to the national priorities inscribed in the NSSDR 2030, but also to the indicators that resulted from CDIS. In this context, the implementation of the Culture 2030 in Romania will represent one more valuable instrument that will substantiate the National Strategy of Culture and it will be at the basis of formulating evidence-based public policy documents for the cultural sector and of raising the awareness on the importance of culture to sustainable development in Romania.

In 2018, the Ministry of Culture and National Identity included the CDIS project in the National Voluntary Review of Romania – NVR- (p.33, [https://sustainabledevelopment.un.org/content/documents/19952Voluntary\\_National\\_Review\\_ROMANIA\\_with\\_Cover.pdf](https://sustainabledevelopment.un.org/content/documents/19952Voluntary_National_Review_ROMANIA_with_Cover.pdf)), presented at the High Level Political Forum on Sustainable Development, paving thus the way for a better acknowledgment of the contribution of culture to sustainable development.

In this context, Culture 2030 alongside CDIS, NSSDR 2030 (that includes culture as well), the future national strategy for culture that will be connected to Agenda 2030 and the NVR all represent inestimable tools in positioning the culture both as an enabler and a driver of sustainable development.

Serbia

The Ministry of Culture and Information has actively participated in the preparation of the National Voluntary Reporting for the implementation of the SDGs. The report presents all the objectives that are integrated into the sectoral policy, as well as the mechanisms that integrated SDGs are being implemented with.

Measuring the cultural activities' contribution to the overall social development and integration of culture in other relevant areas, indicate the importance of the role of culture for the whole community, in the symbolic identity sense and in practical, economic domain. That will create an environment in which culture will occupy a higher place on the list of developmental priorities.

**Group III (Latin America and Caribbean States) Responses:**

Brazil

The effort to consolidate a broad understanding at the international and national levels regarding the relevant contribution of Culture to social and economic development is considered permanent. Thereby, the inclusion of culture in the Reports on the implementation of the United Nations Agenda 2030 will allow the measurement and dissemination of statistics that include the economic strength of cultural markets, their capacity to generate employment and income, and benefit from vocational training, as an instrument for urban and citizen inclusion.

Costa Rica

The proposed Culture|2030 Indicator framework contributes providing relevant information for the development of policies which impulse and promote the creative and cultural industries of the country.

Mexico

The proposed Culture|2030 Indicators framework can help to reflect the key role that culture has in a diversity of fields and policy areas such as sustainable development, economic growth, generation of jobs, trade, social cohesion and participation, freedom of expression, education, among many other, as well as enhance the cultural dimension in social policy as a more relevant and effective way to decrease poverty and exclusion and its contribution to education, innovation, urban sustainability, and environmental transition.

<b>Question (3):</b> In what ways could the proposed Culture 2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? <b>Please provide additional comments.</b>	
<b>Group Va (African States) Responses:</b>	
Benin	Il est nécessaire de renforcer les stratégies nationales de développement en mettant la culture au cœur de ces stratégies. Le patrimoine culturel doit être mis au service du développement local, de la décentralisation. Pour son développement, le secteur culturel a besoin de la multiplication des industries culturelles et de l'intégration de la culture comme facteur de développement.
Equatorial Guinea	<p>Sous le haut patronage du Président de la République, mon pays vient de célébrer la Troisième Conférence économique nationale dans le but de réorienter socialement et économiquement le Plan de développement national Horizonne 2020, sous le slogan "Consolidation de l'équité sociale et l'éradication de la pauvreté". La diversification économique, l'inclusion sociale, une paix durable, et le développement durable, étaient entre autres les thèmes abordés.</p> <p>Cependant, le grand absent était la culture. Le renforcement des capacités aux institutions de la culture pourrait faire en sorte que le point 5D. Priorité Afrique, développement durable et patrimoine mondial sur « L'Agenda 2063 – L'Afrique que nous voulons » et le Programme 2030 des Nations Unies, relatif au Centre du Patrimoine Mondial et des Organisations Consultatives du quarante-troisième session Bakou, soit saisi pour l'inclure dans ce genre de débats en Guinée Equatoriale.</p>
South Africa	A standardised framework needs to be agreed to in order to get comparative data
South Sudan	In our context, the proposed framework could contribute to the integration of culture into humanitarian and emergencies programmes.
<b>Group Vb (Arab States) Responses:</b>	
Oman	يتطلب وضع مفهوم جديد لدور الثقافة في بلدي وتسخير الامكانيات المادية والبشرية لتنفيذها من خلال غرس وعمل والتوجيه لاهمية الثقافة في النهوض بالمجتمعات وعمل البرامج والمنتديات والورش والملتقيات الثقافية لتحقيق ذلك
United Arab Emirates	We think culture should be completely integrated into the SDG 2030 framework.
<b>Not Public Responses:</b>	
NP	Regarding Goal 11 and the New Urban Agenda, without discussing the data that the indicators are based upon in detail, it could perhaps be possible to use the indicators in national reports. Since we lack enough statistic material and indicators on a national level to follow the development of cultural environment in general, it is questionable that the indicators that Unesco proposes will respond to our need. However, they could be a step in the right direction and provide a possibility to compare between countries.
NP	As stated on pages 10, 11 and 12 of the Draft Synthesis on the Thematic Indicators for Culture in the 2030 Agenda for sustainable development, indicators for Culture in the 2030 Agenda are already very well developed within the framework of UNESCO's Culture Conventions, especially with regard to the 1972, the 2003 as well as the 2005 Convention. National implementation in XXXX strongly builds on the respective frameworks of these three major Culture Conventions, where reporting has been already successfully aligned to the 2030 agenda. Within the 2005 Convention, for example, Member States have recently developed 22 feasible indicators that are to be used within the new statutory reporting cycle. As the reporting is currently under way, we would, thus, strongly recommend to use and analyze these frameworks and the data collected within, as a new framework would provide no added value. Overall, a transversal and critical analysis of the existing reporting mechanisms would be recommended and no separate track on indicators should be created.

Question (3): In what ways could the proposed Culture 2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? <b>Please provide additional comments.</b>	
Not Public Responses:	
NP	Overall, a transversal and critical analysis of the existing reporting mechanisms is recommended. No separate additional track with a system of thematic indicators and clusters for culture should be created.
NP	<p>The visions of the UNESCO's Culture Conventions promote and emphasize the role of culture for national priorities and policies, in particular with education. Measures oriented to education in the Conventions lay in the intersection of the goals of both the Conventions and 2030 Agenda.</p> <p><b>XXXX</b>'s past and current educational experience within the context of these Conventions and the thematic framework and indicators may also serve to build synergies between the <b>XXXX</b> 's Education Vision 2023 and the culture's contribution to the 2030 Agenda at the national level.</p>
NP	Le cadre proposé d'Indicateurs culturels traduit de façon pertinente les priorités nationales de mise en œuvre du Programme 2030. Des priorités nationales étant consignées dans le document de politique culturelle du <b>XXXX</b> , leur adéquation avec les Indicateurs culture 2030 permet de renforcer la contribution de la culture.
NP	We need more promotion and raising awareness through training courses about the SDG 2030 and the indicators.
NP	Culture must be placed in National Priority.
NP	<p>The thematic framework proposed by Culture 2030 is an opportunity for <b>XXXX</b> to move culture to a more central place. The thematic framework aligns with the <b>XXXX</b> Heritage's legislative obligation under the Department of <b>XXXX</b> Heritage Act (<b>XXXX</b>) and mandate of the organization.</p> <p>A culture indicator framework would help the Department of <b>XXXX</b> Heritage in bridging the diverse work it does to support the arts, culture, social participation and engagement, language development, use and retention, and wellbeing, with the Sustainable Development Goals. Departmental activities can be show to contribute, to varying degrees, to several SDGs. A thematic framework for culture would strengthen the connections with UN SDGs and targets, and demonstrate the important role that culture plays in sustainability.</p>
NP	The suggested indicators do not reflect aspirations.
NP	The proposed Culture/2030 indicator framework could reflect and help reinforce the culture's contribution to the country only if the proposed thematic framework and indicators are incorporated in the Country's National Cultural Policy.
NP	These are all potential options for including culture in the review of the SDGs. Our national priorities are each linked in to SDGs, so these are also measured annually through the <b>XXXX</b> annual review. The thematic framework does reflect national priorities, however there is additional focus in the <b>XXXX</b> on the economic impact of culture as this forms a link between culture and many of the SDGs. While it is unlikely that this work would result in any new programmes within the <b>XXXX</b> , a shared resource would be useful and could be used as a foundation for future initiatives.

**Question (3):** In what ways could the proposed Culture|2030 Indicator framework reflect and help reinforce culture's contribution to your national priorities for the 2030 Agenda? **Please provide additional comments.**

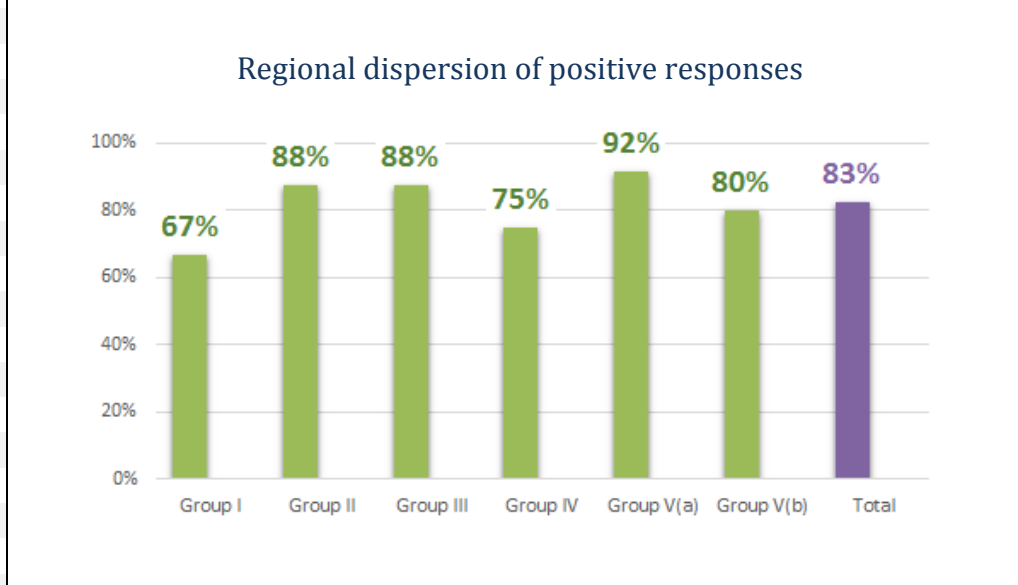
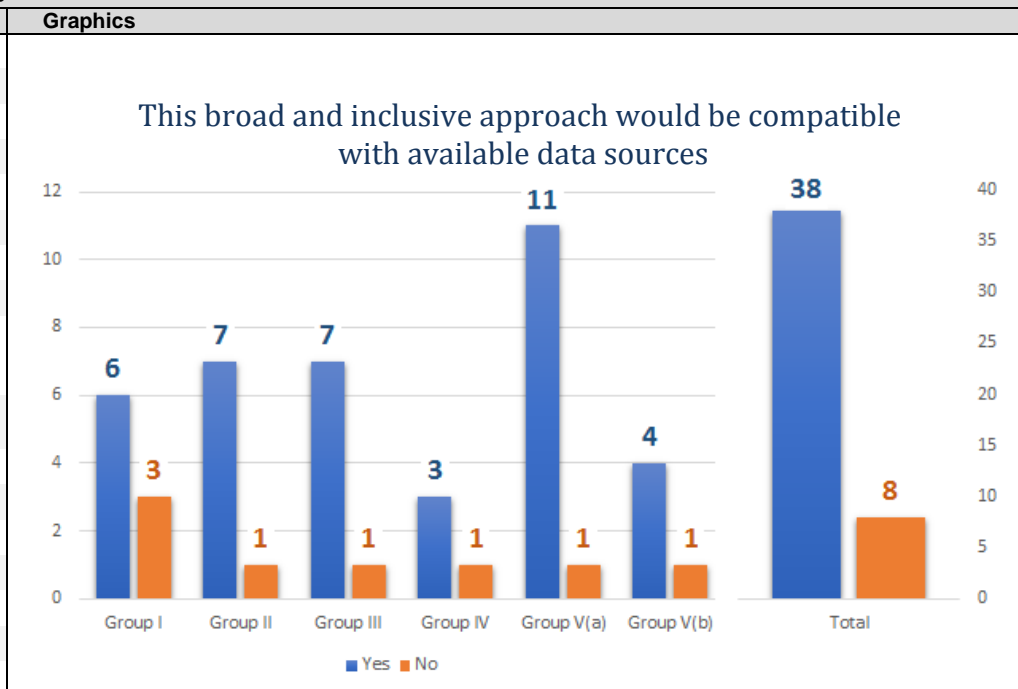
**Not Public Responses:**

NP

Since its establishment 16 years ago, the Ministry of Culture has been putting a lot of efforts into enhancing the invisibility of culture in aspects of developments, including the drafting of national developmental policies and strategies. Its most significant achievement, so far, has been the preservation of cultures and traditions as resources of creativity and cultural capital for the ever growing **XXXX** creative industries. However, given the strong commitment of the **XXXX** Government to SDGs, the Ministry of Culture is eyeing to widen the scope and shifting the focus of its data collection and evaluation process to correspond more with SGDs, in hopes of more effective policies and self-evaluation to achieve SDGs in the coming decade.

**Question (4):** The approach of the Culture|2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. **Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country?**

G	Member States	Reply
I	Austria	NP
I	Canada	NP
I	Germany	NP
I	Netherlands	Yes
I	Portugal	No
I	Spain	NP
I	Sweden	NP
I	Turkey	NP
I	United Kingdom of Great Britain and Northern Ireland	NP
II	Bosnia and Herzegovina	NP
II	Czechia	Yes
II	Estonia	No
II	Georgia	Yes
II	Latvia	Yes
II	Lithuania	NP
II	Romania	Yes
II	Serbia	Yes
III	Brazil	Yes
III	Colombia	NP
III	Costa Rica	Yes
III	Ecuador	NP
III	Haïti	Yes
III	Honduras	No
III	Mexico	Yes
III	Uruguay	Yes
IV	Myanmar	No
IV	Nepal	NP
IV	Philippines	Yes
IV	Thailand	NP
Va	Benin	Yes
Va	Burkina Faso	Yes
Va	Equatorial Guinea	Yes
Va	Ghana	NP
Va	Mali	NP
Va	Mauritius	NP
Va	Seychelles	Yes
Va	Somalia	NP
Va	South Africa	Yes
Va	South Sudan	Yes
Va	U.R. of Tanzania	NP
Va	Zimbabwe	Yes
Vb	Egypt	NP
Vb	Oman	Yes
Vb	Palestine	NP
Vb	Qatar	NP
Vb	United Arab Emirates	Yes
<b>Total</b>	<b>46 Surveyed</b>	<b>83%</b>



**Comments:** The number of all respondents based on UNESCO regional Electoral Group dispersion is:

- Group I (Western European and North American States): 6 out of 9 —67%
- Group II (Eastern European States): 7 out of 8 — 88%
- Group III (Latin American and Caribbean States): 7 out of 8 — 88%
- Group IV (Asian and Pacific States): 3 out of 4 — 75%
- Group Va (African States): 11 out of 12 — 92%
- Group Vb (Arab States): 4 out of 5 — 80%

The percentage of all respondents that **approved this in the affirmative is 83%**

\*NP = Not public



<p><b>Question (4):</b> The approach of the Culture 2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. <b>Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country? Please provide additional comments.</b></p>	
<p><b>Group I (Western European and North American States) Responses:</b></p>	
Netherlands	Yes, but as mentioned above, not all indicators are available
Portugal	<p>Not right now, because there is no information on these different scales, and further data would be needed at this stage, regarding indicators, metrics and possible sources of information. Moreover, awareness-raising and training activities would have to be carried out at different national scales.</p> <p>At this stage, the creation of a shared database of key statistical indicators of the activity of the Ministry of Culture is being studied.</p>
<p><b>Group II (Eastern European States) Responses:</b></p>	
Czechia	<p>The answer to this question is closely linked to the answer to question 2.b.</p> <p>The use of available global, national and local data, including across agencies and institutions, requires a consensus on a consistent approach (see point 2.b. above) so that the different agencies and institutions "speak essentially the same language". It is not easy to reach agreement on this, it is a compromise result of long-term negotiations, especially in international cooperation and data exchange. An example of good practice in this regard is the EU project called ESSnet Culture (2009-2011). If this essential condition is met, the broad and inclusive approach could be compatible with the data sources available in our country.</p>
Estonia	<p>Estonia's actual answer to this question is yes and no. Although we consider this kind of broad and inclusive approach to be sensible, a lot of work has to be done also on national, but especially on local level to make the necessary information collectable, available but also comparable on local level for the development of policies on local and national level, as well as on international level. Indeed, though the purpose of this Culture 2030 Indicator initiative is to help the countries in supporting culture's role in the implementation of Agenda 2030, to target the next challenges on global level, we also need to have comparable data on international level.</p>
Latvia	<p>Latvia has detailed database of state and municipal cultural sector. As stated above, there is a need for further attention on data collection quality in certain areas, such as cultural businesses, participatory processes etc.</p> <p>There are certain specific national priorities in culture, which may not fit in the joint data. Latvian Song and Dance Festival is one of the largest amateur choral and dancing events in the world and an important event in culture and social life. It is also a part of the UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity list since 2008. The practice of song, dance and traditional culture in organized amateur art collectives is an on-going process, which culminates cyclically with a general nationwide celebration in every fifth year. The number of participants of amateur art collectives is a significant indicator of inclusion and participation of society.</p> <p>Latvia has also professional cultural education system in all levels of education, which is created by the national, local government and private educational establishments, implementing vocational, professional secondary and higher education programs. They ensure preparation of professional artists, musicians, dancers, specialists of cultural sectors and teaching staff.</p>
Romania	<p>Building on the experience of implementing CDIS in Romania that gathered in a national team 16 national public authorities and institutions, including the National Institute of Statistics, that provided data and information for the calculation of the 22 indicators, we appreciate the proposed approach as not only feasible, but also necessary and capable of adding value to the final results.</p> <p>The CDIS project was implemented in Romania by the Ministry of Culture and National Identity in partnership with the National Institute for Cultural Research and Training (NICRT) – public institution under the subordination of the ministry.</p>

...continued...

**Question (4):** The approach of the Culture|2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. **Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country? Please provide additional comments.**

**Group II (Eastern European States) Responses:**

Romania

*...continued...*

The NICRT has a long experience in supporting and legitimising the development of the cultural field in Romania by collecting and disseminating statistical data for the substantiation of projects, as well as by supporting professional evolution within the cultural sector. The institute conducts quantitative and qualitative research, using data from surveys, official statistics, semi-structured or in-depth interviews, focus-groups, content analyses, time-and-tracking measurements. Their annual research programme is available online, alongside the previous years' research reports.

In the last years, the experts of the institute have conducted more than 70 studies and statistical analyses, have participated in 31 national and international conferences, have trained over 6000 beneficiaries coming from approximately 700 cultural institutions and have evaluated more than 4000 candidates within the evaluation sessions for various skills.

Among the beneficiaries there were: public cultural institutions subordinated to local or central authorities (museums, exhibition centres and organisations, cultural establishments, libraries, performing arts and concert institutions, non-governmental organisations), the World Intellectual Property Organization, the European Commission – Education, Audiovisual & Culture Executive Agency, the National Authority for Scientific Research, UNITER (Theatre Union of Romania), the Commission for the Programme „Sibiu European Capital of Culture 2007”, ArCub (the Cultural Projects Centre of Bucharest).

The results of NICRT's research and studies are promoted via Culturadata Interactiv, an interactive data visualisation platform, launched by NICRT in January 2018.

The platform provides graphs, tables, maps, statistics on the multiannual evolution and national, regional and county distribution of these indicators, and it consists of sections that provide a coherent and explicit image both on the public infrastructure (the network of public cultural institutions in the territory) and on the population's cultural consumption.

Serbia

The Statistical Office of the Republic of Serbia is a public institution, official conductor of activities related to the: adoption of statistics collecting programs, organization and implementation of statistical research, i.e. the development of methodology, data collection, data processing, statistical analysis and publication of statistical data; preparation and adoption of global statistical standards and other operations that involve statistical data.

The SORS also has 15 regional departments established for comprehensive organization of data collection and statistical surveys. The work of the SORS and the usage of data is regulated by a complex legal framework. Besides the Official Statistics Law ("Official Gazette of the Republic of Serbia", No. 104/09) SORS activities are defined and organized by other laws and special acts that regulate the conditions of data storage, protection, its organization and use. Integration of the statistical system into global flows is guaranteed by the adopted international regulations: The European Statistics Code of Practice adopted by the European Statistical System Committee on September 28, 2011, and Fundamental Principles of Official Statistics, adopted by the United Nations Statistical Commission at the Special Session held in New York, 11-14. April 1994. The Statistical Office of the Republic of Serbia harmonizes its practice with all relevant methodological principles and tools at the European and global level. Regular monitoring within the Negotiation Chapter 18, which was officially opened on December 10, 2018, at the Intergovernmental Conference of the European Union and the Republic of Serbia, includes harmonization of the legal regulations of the official statistical system of the Republic of Serbia with the *acquis communautaire*. In addition, the SORS has been directly involved in the work of another 16 negotiating chapters. Recognizing the importance of this process, which will result in better quality, availability and credibility of data, the Republic of Serbia and the SORS are continuously working on defining reliable and comparable statistics.

*...continued..*

<p><b>Question (4):</b> The approach of the Culture 2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. <b>Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country? Please provide additional comments.</b></p>	
<p><b>Group II (Eastern European States) Responses:</b></p>	
<p>Serbia</p>	<p><i>...continued...</i></p> <p>Although SORS realizes the majority of statistical activities, it has significant partners that provide crucial data for the functioning of the statistical system in Serbia. In the domain of culture, official partners are National Library of Serbia and the CSCD. National Library provides data about the publishing industry (audio and printed) and libraries' activities. The CSCD gathers data on cultural infrastructure, cultural policy and participation.</p> <p>To successful implementation and monitoring of the fulfillment of Agenda 2030 goals in the field of culture, in the future can contribute the work of the Inter-Ministerial Working Group for the Implementation of the 2030 Agenda for Sustainable Development.</p> <p>In Serbia, there are also several civil society organizations active in the field of culture and creative industries, experts in the field of economic aspects and the influence of culture, cultural production and market perspectives of cultural activities.</p> <p>Statistics of single cultural activities are run by relevant institutions, such as the Film Center Serbia, the National Museum in Belgrade, the Archive of Serbia, The Republic Institute for the Protection of Cultural Monuments of Serbia - Belgrade, and others.</p> <p>In the described framework, with our previous knowledge and experience, we strongly believe that we will be able to respond to the Culture 2030 Indicators methodological demands to a great extent and we will engage all available resources to overcome potential challenges.</p>
<p><b>Group III (Latin America and Caribbean States) Responses:</b></p>	
<p>Brazil</p>	<p>All international and national efforts to produce indicators help in the construction and improvement of public policies that are more effective and better directed at the originally delimited objectives and the satisfaction of the interested public. Although there are statistics specifically related to the cultural sector, there still exists a considerable gap in the production of serial and comparable data, making the Agenda 2030 cultural indicators strategy an important tool for fostering the formulation of other regional, national and local indicators.</p>
<p>Costa Rica</p>	<p>There are data that are comparable with proposed indicators, some do not exist and other information is currently being worked on its update.</p>
<p>Mexico</p>	<p>A broad and inclusive approach of the Culture 2030 Indicators could also promote the visibility of diverse cultures within the same nation-state. Likewise, the usage of existing national and local data, can facilitate the implementation of a pilot phase, as well as the subsequent measurements.</p>
<p><b>Group IV (Asia and Pacific States) Responses:</b></p>	
<p>Myanmar</p>	<p>Due to the lack of budget and lack of staff, we may not be able to get data across the country.</p>
<p>Philippines</p>	<p>Currently, the Philippines has inter-agency committees/partnerships that cover agencies such as the Philippine Statistics Agency, Department of Trade and Industry, Intellectual Property Office, Department of Education, Commission on Higher Education, Department of Tourism and other related agencies and private organizations.</p>
<p><b>Group Va (African States) Responses:</b></p>	
<p>Benin</p>	<p>Cette approche large et inclusive se fonde sur la problématisation des questions transversales et tient compte de la dimension sociale mais aussi de l'interdisciplinarité . Elle conjugue des facteurs quantitatifs et qualitatifs et la réflexion sur leurs relations. Cela permet de comprendre l'évolution des politiques culturelles et surtout d'avoir une réflexion prospective.</p>

<b>Question (4):</b> The approach of the Culture 2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. <b>Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country? Please provide additional comments.</b>	
<b>Group Va (African States) Responses:</b>	
Equatorial Guinea	Il faut commencer a mettre en place des structures et habilités sur le domaine.
South Africa	<p>Recent work in South Africa on cultural statistics has been based strongly on the 2009 UNESCO Framework on Cultural Statistics.</p> <p>Various multilateral and bi-lateral agreements have been signed which will compliment the inclusive approach.</p> <p>South Africa also has a standing Memorandum of Agreement (MOA) with SACO. We also have an Memorandum of Understanding with the Argentine Cultural Information System (SINCA), which has the largest collection of electronic cultural information to draw from.</p>
South Sudan	There are limited data because the ministry is yet to establish its statistical unit but believe the approach would be compatible.
<b>Group Vb (Arab States) Responses:</b>	
Oman	<ol style="list-style-type: none"> <li>1. فتح حرية الري في الشأن الثقافي</li> <li>2. وضع الثقافة كمحرك رئيسي لعملية التنمية</li> <li>3. توعية المجتمع بأهمية الثقافة وتغيير بعض المفاهيم في المجتمع</li> <li>4. تهيئة المجتمع ثقافيا للمتغيرات والتطورات الحديثة في العالم</li> </ol>
<b>Not Public Responses:</b>	
NP	For some of the indicators, such as public spending on culture <b>XXXX</b> has data available, some others would be more of a challenge to provide reliable data for, such as “cultural knowledge”.
NP	Capacity Building activities are of highest importance within UNESCO’s Culture Convention and have, in many respects, been highly successful. We, thus, strongly encourage efforts to further develop such activities from a bottom-up approach, although we would recommend to invest in existing activities and measures to avoid a duplication of efforts.
NP	No separate additional track with a system of thematic indicators and clusters for culture should be created by UNESCO. The data and evidence available on the national level contribute to voluntary SDG reporting and to reporting on the New Urban Agenda. We do not consider any additional new indicator framework efforts as well as new pilot projects to be of added value.
NP	<b>XXXX</b> participated in the First Phase of Country Tests of the UNESCO Culture for Development Indicators (CDIS). <b>XXXX</b> began implementing the CDIS in <b>XXXX</b> and finalized the process in <b>XXXX</b> , producing the country's Analytical Brief which highlights the results, details of implementation and the impact of this project in <b>XXXX</b> . <b>XXXX</b> is already a leader in the area of cultural statistics. The national Satellite Account of Culture provide increasingly reliable and accurate data. The process of data collection and the construction of the CDIS indicators allowed the creation of new cultural indicators and unveiled gaps in statistics and monitoring systems, pointing the way to further improving and strengthening them.
NP	A broad range of data is collected on cultural statistics in our country at the national level by institutions in cooperation with local agencies in 81 provinces, as explained in section 2.a. However, further efforts in data collection and classification can be required in specific fields of culture sectors, as initiative proceeds.

<p><b>Question (4):</b> The approach of the Culture 2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. <b>Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country? Please provide additional comments.</b></p>	
<p><b>Not Public Responses:</b></p>	
NP	Elles pourraient être compatibles, toutefois il est à relever un manque d'inclusion des acteurs culturels non étatiques par le gouvernement <b>XXXX</b> . C'est en mutualisant les données locales, nationales et internationales que les indicateurs auront à la fois une traçabilité mais aussi une visibilité.
NP	Not exactly we need a special and recent surveys that could include all the cultural fields in <b>XXXX</b> . such a project needs a fund that we don't have .
NP	Absolutely , it is compatible! The participative implementation process unveiled gaps in State and entity-level statistics and monitoring systems, as well as opportunities to fulfill a need for increased dialogue, collaboration and the harmonization of cultural policies and financial mechanisms across the multiple decentralized ministries and cultural institutions responsible for culture. That is very significant dimension for a post war context of one country.
NP	Data available in different forms. There is responsibility to make the available data compatible to the said indicator. The Government of <b>XXXX</b> is responsible to make data available .
NP	A broad and inclusive approach to this UNESCO initiative would be compatible with the data collection, monitoring, and reporting activities of the Department of <b>XXXX</b> Heritage. It is also coherent with the Culture Statistics Strategy ( <b>XXXX</b> ), as described previously, which focuses on measuring the various economic and social dimensions of culture, entailing a range of different data sources. Moreover, Statistics <b>XXXX</b> already engages regularly with UNESCO on projects of shared international interest, such as developing international standards for culture satellite accounting practices (in alignment with the <b>XXXX</b> Culture Satellite Account). Comparability between data sources, as is being developed for satellite accounts, is of general interest for the Department of <b>XXXX</b> Heritage, <b>XXXX</b> partners, and other culture stakeholders. There are also a number of cross-cutting issues that are problematic, for which solutions are actively being explored. The economic value of digital culture goods and services, especially, is not well-captured, yet this value is of heightened importance given that digital products are now integral to many culture industries. This issue stems from a combination of factors: limited or no ability to collect such data from foreign-based digital platforms; inadequate and/or dated classification systems; businesses falling outside of traditional data collection mechanisms; etc. Statistics <b>XXXX</b> has already undertaken initial work on this issue, from feasibility studies to their recent Digital Economy Survey, but further work is required. Relatedly, the Department of <b>XXXX</b> Heritage may explore the economic viability of “Creators” who are not being captured through traditional surveys (e.g. visual artists, who have primary employment outside of their artistic field). In all cases, international cooperation – from agreement on updating classification systems, to data sharing – could help improve our understanding of such phenomena.
NP	Data should be gathered only from local sources. Mixing local and international sources would not be beneficial for the exercise.
NP	The inclusive or participatory approach will enable individual feel part of it ,for that matter will be willing to voice out information as well as help gather the needed information.
NP	Culture statistic indicators available in <b>XXXX</b> (for example for national data about items 1, 6,7,8,9,10,11,16,17 or 21) are based on official statistics owing to their technical guarantees and their continuity. They are elaborated through an intense cooperation between the Ministry of Culture and Sports and the National Statistics Institute.

**Question (4):** The approach of the Culture|2030 Indicators is to draw on existing national and local data, include qualitative and quantitative data, and gather data from available global, national, and local sources across agencies and institutions. **Would you consider that this broad and inclusive approach would be compatible with the data sources available in your country? Please provide additional comments.**

**Not Public Responses:**

- |    |  |
|----|--|
| NP | The <b>XXXX</b> undertakes and publishes a wide range of data on culture at local and national level, and therefore this approach is comparable with the data collection within the <b>XXXX</b> .  |
| NP | The data collection operated by the Ministry of Culture comes in different approaches and forms. However, the data which can contribute to the measurement of culture for SDGs are mostly qualitative, and therefore numbers and statistics of culture are to be more effectively collected, calculated, and processed. The guidance from UNESCO related to measurement and data processing will be undoubtedly beneficial to the data-related works of the Ministry of Culture. Also, the inclusive approach by UNESCO will be compatible to the various forms of existing data in countries of which the capacities of data collection are vastly different. |

<p><b>Question (5):</b> The Culture 2030 Indicators would be offered as a tool to support countries through capacity building. Do you have any specific comment or suggestion in view of the future implementation of the initiative? <b>Please provide suggestions.</b></p>	
<p><b>Group I (Western European and North American States) Responses:</b></p>	
Netherlands	<p>Existing organisations like the Compendium on Cultural Policies and Trends or Egmus could play a role.</p> <p>Cooperation with Eurostat is important, but Eurostat is already partner in this project, I learned.</p>
<p><b>Group II (Eastern European States) Responses:</b></p>	
Portugal	<p>Awareness-raising activities at the national level should be implemented along with the dissemination of the Culture   2030 Indicators.</p> <p>Building and retaining capacities in cultural data collection and analysis is of utmost importance to improve the expertise of both cultural government departments and local administration. Preserving knowledge and learned lessons from the implementation of the initiative shall result in better priority definition of cultural policies and cultural activities.</p> <p>The Culture  2030 Indicators could also be useful while developing activities in schools, namely while preparing and implementing professional and thematic courses for teachers focused on culture, heritage and sustainable development.</p>
Estonia	<p>Estonia finds this initiative Culture 2030 Indicators very useful and beneficial to the countries in supporting their capacity building. As the mapping shows, culture can contribute to as many as 16 SDG-s of the total of 17. Therefore, perhaps it could also be helpful and results-targeted approach if UNESCO concentrated on certain SDG-s and indicators related to them for a certain period of time.</p>
Georgia	<p>The Culture 2030 Indicators as a tool for countries through capacity building is a favorable platform for discussion, reflection and sharing of experience, to encourage the better understanding and cooperation between countries for the sustainable use and the proper protection of Cultural Heritage.</p>
Latvia	<p>The Culture 2030 Indicators would help to broaden the view on culture's ability to foster the sustainability and the possible spillover effects on other areas.</p>
Romania	<p>The results of the project, as well as its recommendations should be communicated/ transmitted via UNESCO channels, as well, to the member states within various relevant working groups/ committees/ reunions/ conferences and linked to the OMC expert working groups on culture, constituted at the level of the European Commission.</p>
Serbia	<p>We think that establishment of a long-term monitoring system, through which participants in this Program will be obliged to update the data in the future (in certain time intervals) can help building-up unique and stable integration of culture in sustainable development evaluations. This can be done in a form of regular reporting for a certain period of time until 2030. In addition to collecting quantitative data, we also suggest monitoring of the integration of culture into development documents and practical policies, and its links with other relevant areas through qualitative indicators.</p>
<p><b>Group III (Latin America and Caribbean States) Responses:</b></p>	
Brazil	<p>For a successful training strategy, it is essential to build a diffusion model based on a digital platform, which allows the construction of global indicators that are easy to understand, so that the learning and application process reaches all social levels.</p>

<b>Question (5):</b> The Culture 2030 Indicators would be offered as a tool to support countries through capacity building. Do you have any specific comment or suggestion in view of the future implementation of the initiative? Please provide suggestions.	
<b>Group III (Latin America and Caribbean States) Responses:</b>	
Costa Rica	Due to the informality of the cultural sector, the collection and measurement of data has been an important challenge. Educate the sector about the importance of having data and measurements to make decisions at political level is necessary in the process.
Honduras	Je pense que les indicateurs Culture/2030 pourraient aussi servir comme un cadre de référence pour l'élaboration de politiques culturels des Etats. Concernant le renforcement des capacités, il serait souhaitable de commencer pour les pays le moins développés.
Mexico	A capacity building approach will help ensure the operation and implementation of the indicators to measure the role of culture, as well as international cooperation between national/local institutions and countries, the transfer of knowledge, and the development of local and national expertise to integrate culture in different sectors and policies.
Uruguay	It is important to consider each national cultural reality as well as its institutional public structure. Also it is vital to take into account local capacities and the central role of cultural information systems of every country.
<b>Group IV (Asia and Pacific States) Responses:</b>	
Myanmar	Should be extended much more initiatives among member countries culturally.
<b>Group Va (African States) Responses:</b>	
Benin	Il faut utiliser des approches novatrices qui peuvent avoir aussi bien un impact sur le tissu social que sur les politiques culturelles nationales. La protection et la valorisation du patrimoine mondial doivent être incluses dans les priorités.
Burkina Faso	- S'inscrire dans une logique de transfert de compétence - Adopter une démarche participative et inclusive
Equatorial Guinea	Mon pays aimerait monter une fois pour toutes dans le train. Par conséquent, notre priorité serait d'établir des accords avec l'UNESCO pour le renforcement des capacités.
Seychelles	I would propose that capacity building sessions are organized for the countries especially small island states to enable them to collect adequate cultural data.
South Africa	The initiative should assist member states on how to interpret data, compare data and integrate data into economic models. Collection modalities needs to be in place.  Pilot projects should be considered to inform potential and wide ranging use of the indicators. Implementation should also support evidence based policy making.
South Sudan	In conflict affected countries, collaboration among stakeholders is key especially between public-private sectors.
Zimbabwe	Capacity building and advocacy strategies are key to the process



<b>Question (5):</b> The Culture 2030 Indicators would be offered as a tool to support countries through capacity building. Do you have any specific comment or suggestion in view of the future implementation of the initiative? Please provide suggestions.	
<b>Group Vb (Arab States) Responses:</b>	
Oman	يجب تهيئة البلدان والمجتمعات الاخرى ثقافيا وتغيير الكثير من المفاهيم السائدة فيها قبل احداث أو تطوير في برامجها وتنميتها.
United Arab Emirates	<p>The definition and parameters of indicators must be detailed and clear to be able to implement (for example, the definition of cultural businesses must be clear) this will allow for the creation/aggregation of comparable data between countries.</p> <p>Indicators must specify timelines and frequency for measurements.</p> <p>Indicators must be realistic in what states can measure within a specific timeline.</p>
<b>Not Public Responses:</b>	
NP	See above, under Question 1.
NP	<p>Capacity Building activities are the backbone of successfully implementing UNESCO's Culture Conventions and programs. These have, in many respects, been highly successful, and are being supported, including financially, by an increasing number of UNESCO's member states. These activities include the collection of meaningful data and statics for development goals.</p> <p>We, thus, strongly encourage efforts to further develop these already existing activities and align them even more explicitly with the SDG frameworks. We do not consider a stand-alone Culture /2030 Indicator framework to be a useful tool in this respect. We rather recommend building on and investing in capacity building activities already well under way in order to avoid a duplication of efforts both within the UNESCO secretariat and on the national level of Member states.</p>
NP	For <b>XXXX</b> is crucial that this project is really cooperative in essence and focuses on building local and national capacities, through the exercise of measuring and monitoring a framework of indicators. The main objective should be to build capacity in the country.
NP	<p>The indicators to be developed should follow the most up-to-date scientific methodologies to avoid potential political discussions on the delicate relationship between culture and development.</p> <p>The initiative shall attach equal importance and representation in all aspects of culture sectors.</p> <p>Administrative, financial and/ or technical support shall be provided for countries in need, so that they will benefit from the initiative and be able to adopt it in their methodological approach.</p>
NP	<p>L'initiative est salutare car elle permettra aux pays membres de suivre efficacement l'évolution de la contribution de la culture dans l'atteinte des ODD, de s'auto évaluer et de mieux orienter leur politique culturelle.</p> <p>La mise en œuvre de cette initiative doit être accompagnée par des moyens de financiers et un suivi de leur utilisation afin d'assurer de l'atteinte des objectifs.</p> <p>Par ailleurs, des réserves sont formulées sur le manque d'inclusion des acteurs culturels non étatiques.</p>
NP	2030 Indicators were included in the national policies agenda for <b>XXXX</b> government 2017 to 2022.
NP	As I mentioned in previous answer, it is fully recommended a tool to support countries through capacity building in the field of culture.
NP	The Culture 2030 Indicators could be the useful tool and related capacity building initiatives would be very relevant and most welcome.

<p><b>Question (5):</b> The Culture 2030 Indicators would be offered as a tool to support countries through capacity building. Do you have any specific comment or suggestion in view of the future implementation of the initiative? Please provide suggestions.</p>	
<p><b>Not Public Responses:</b></p>	
NP	<p>The development of the initiative The Culture   2030 Indicators is of great importance since it will allow stimulating the economy between countries concerning sectors immersed in the culture. It is recommended to georeferencing the information to strengthen the data through the spatial component, this will allow to carry out more accurate analyses that relate the geographical environment with other characteristics associated with the indicators; for example, the distribution of cultural infrastructure in the territory about its other particular characteristics.</p>
NP	<p>To implement the culture 2030 in detail, National Planning commission is responsible to make plan accordingly and concerned ministries from Federal to Provincial and Local have key role to implement and disseminate culture in the wider perceptive</p>
NP	<p>A thematic framework for culture would be a useful tool to guide organizations towards a common approach to assessing the impacts of culture, in particular with the sustainable development goals such as participation, wellbeing, gender equality, and more, in mind.</p> <p>A thematic framework would help various organizations target resources and focus efforts.</p> <p>A thematic framework for culture must accommodate the different definitions and dimensions of culture, possibly including sport and languages, and possibly opening the dialogue to the role of new technologies.</p> <p>Attention should be brought to the role of certain terms (prosperity, for example) in the context</p> <p>A thematic framework for culture would be a useful tool to guide organizations towards a common approach to assessing the impacts of culture, in particular with the sustainable development goals such as participation, wellbeing, gender equality, and more, in mind.</p> <p>A thematic framework would help various organizations target resources and focus efforts.</p> <p>A thematic framework for culture must accommodate the different definitions and dimensions of culture, possibly including sport and languages, and possibly opening the dialogue to the role of new technologies.</p> <p>Attention should be brought to the role of certain terms (prosperity, for example) in the context of culture, versus their role in the discourse of global development.</p> <p>It will be important to emphasize the horizontal approach to a thematic framework for culture, and thereby recognize the importance of collaboration across jurisdictions.</p>
NP	<p>It would be important to conduct activities - in the form of regional workshops for example - to accompany state parties in the setting up and initial implementation of indicators to ensure relevant collection of data and appropriate implementation. These activities are also important for capacity building.</p>
NP	<p>Capacity building programs should respond to local needs of the concerned governments. The indicators could compare the state of a domain from a year to another but not determine the aid.</p>
NP	<p>We support the development of international indicators for the measurement and definition of culture globally. Countries to this day lack access to global standards to control the cultural path internationally.</p>
NP	<p>The future implementation of the initiative should make children and the Youth a number one priority at the capacity building level just to help make it sustainable.</p>

<b>Question (5):</b> The Culture 2030 Indicators would be offered as a tool to support countries through capacity building. Do you have any specific comment or suggestion in view of the future implementation of the initiative? Please provide suggestions.	
<b>Not Public Responses:</b>	
NP	No.
NP	It is very important to take into account the high added value derived from the use of existing official statistical information.
NP	Preparation for capacity building should aim to facilitate trainees to attain innovative knowledge and skills which will be a spring bok in solving challenges that hinders growth for creative industries especially in areas of institutional infrastrure, facilitate market and assist in improving quality of cultural produce which will in totality stimulate creative industries and for this case, creative indusry to become an opportunity for economic benefit.
NP	Capacity building could be achieved through sharing best practice examples, ideally through digital means and by transmitting these through existing networks.
NP	Clearly, UNESCO is aware of the differences of the fundamental approaches, objectives, and outlooks of the national data collection process and end-results, but UNESCO could establish a semi-formal ad-hoc working group where representatives of member countries could freely provide their national input regarding the current state of the national data collection on cultures and development. A session focusing on the direction to which UNESCO is heading, and the underlined significance and necessity of data collection and measurement of culture for SDGs should be included. UNESCO could also put countries into capacity and readiness-based tiers, and countries in the same tiers (supposedly with similar capacities, the amount of existing data, and budgets for data collection and processing), could join up and participate in the same programs. UNESCO should also pay attention to the diversity and equality of regional quotas in each program.

**Question (6a):** Would your country be interested in taking part in the pilot phase of implementation of Culture|2030 Indicators at the national and local level?

G	Member States	Reply	Graphics																																								
I	Austria	NP	<div style="text-align: center;"> <h3>Interest in taking part in the pilot phase</h3> <table border="1"> <caption>Data for Interest in taking part in the pilot phase</caption> <thead> <tr> <th>Group</th> <th>Yes</th> <th>No</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>4</td><td>5</td></tr> <tr><td>Group II</td><td>6</td><td>2</td></tr> <tr><td>Group III</td><td>6</td><td>2</td></tr> <tr><td>Group IV</td><td>4</td><td>0</td></tr> <tr><td>Group V(a)</td><td>12</td><td>0</td></tr> <tr><td>Group V(b)</td><td>4</td><td>1</td></tr> <tr><td>Total</td><td>36</td><td>10</td></tr> </tbody> </table> </div> <div style="text-align: center; margin-top: 20px;"> <h3>Regional dispersion of positive responses</h3> <table border="1"> <caption>Data for Regional dispersion of positive responses</caption> <thead> <tr> <th>Group</th> <th>Percentage</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>44%</td></tr> <tr><td>Group II</td><td>75%</td></tr> <tr><td>Group III</td><td>75%</td></tr> <tr><td>Group IV</td><td>100%</td></tr> <tr><td>Group V(a)</td><td>100%</td></tr> <tr><td>Group V(b)</td><td>80%</td></tr> <tr><td>Total</td><td>78%</td></tr> </tbody> </table> </div> <p><b>Comments:</b> The number of all respondents based on UNESCO regional Electoral Group dispersion is:</p> <ul style="list-style-type: none"> <li>Group I (Western European and North American States): 4 out of 9 —44%</li> <li>Group II (Eastern European States): 6 out of 8 — 75%</li> <li>Group III (Latin American and Caribbean States): 6 out of 8 — 75%</li> <li>Group IV (Asian and Pacific States): all 4 — 100%</li> <li>Group Va (African States): all 12 — 100%</li> <li>Group Vb (Arab States): 4 out of 5 — 80%</li> </ul> <p>The percentage of all respondents that <b>approved this in the affirmative is 78%</b></p>	Group	Yes	No	Group I	4	5	Group II	6	2	Group III	6	2	Group IV	4	0	Group V(a)	12	0	Group V(b)	4	1	Total	36	10	Group	Percentage	Group I	44%	Group II	75%	Group III	75%	Group IV	100%	Group V(a)	100%	Group V(b)	80%	Total	78%
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I	Canada	NP																																									
I	Germany	NP																																									
I	Netherlands	Yes																																									
I	Portugal	Yes																																									
I	Spain	NP																																									
I	Sweden	NP																																									
I	Turkey	NP																																									
I	United Kingdom of Great Britain and Northern Ireland	NP																																									
II	Bosnia and Herzegovina	NP																																									
II	Czechia	No																																									
II	Estonia	Yes																																									
II	Georgia	Yes																																									
II	Latvia	No																																									
II	Lithuania	NP																																									
II	Romania	Yes																																									
II	Serbia	Yes																																									
III	Brazil	No																																									
III	Colombia	NP																																									
III	Costa Rica	Yes																																									
III	Ecuador	NP																																									
III	Haiti	Yes																																									
III	Honduras	No																																									
III	Mexico	Yes																																									
III	Uruguay	Yes																																									
IV	Myanmar	Yes																																									
IV	Nepal	NP																																									
IV	Philippines	Yes																																									
IV	Thailand	NP																																									
Va	Benin	Yes																																									
Va	Burkina Faso	Yes																																									
Va	Equatorial Guinea	Yes																																									
Va	Ghana	NP																																									
Va	Mali	NP																																									
Va	Mauritius	NP																																									
Va	Seychelles	Yes																																									
Va	Somalia	NP																																									
Va	South Africa	Yes																																									
Va	South Sudan	Yes																																									
Va	U.R. of Tanzania	NP																																									
Va	Zimbabwe	Yes																																									
Vb	Egypt	NP																																									
Vb	Oman	Yes																																									
Vb	Palestine	NP																																									
Vb	Qatar	NP																																									
Vb	United Arab Emirates	Yes																																									
<b>Total</b>	<b>46 Surveyed</b>	<b>78%</b>																																									

\*NP = Not public

<b>Question (6a):</b> Would your country be interested in taking part in the pilot phase of implementation of Culture 2030 Indicators at the national and local level? <b>Please provide comments.</b>	
<b>Group I (Western European and North American States) Responses:</b>	
Netherlands	It would be interesting from a research point of view but it depends on several factors, among which agreement on investing the necessary time and money and the collaboration of Statistics Netherlands and the Boekman Foundation.
<b>Group II (Eastern European States) Responses:</b>	
Portugal	<p>The Cultural Strategy, Planning and Assessment Bureau of the Portuguese Ministry of Culture (GEPAC), intended to implement UNESCO-CDIS CDIS or a similar instrument in Portugal, especially under the framework of the 2030 Agenda. To obtain feedback and support, the CDIS bureau was contacted but no answer was yet received. The possibility of taking part in the pilot phase of Culture 2030 Indicators would be an opportunity to develop these important issues.</p> <p>A Portuguese World Heritage site (Alto Douro Wine Region) informed that its Monitoring Process includes several indicators on communication and cultural activities, and that at the local level it might be interesting to participate and develop some experiences by including some of the Culture   2030 Indicators in its monitoring process in order to clarify the role of culture in the sustainable development of the site, and perceive how it can be enhanced and improved.</p>
Estonia	Though one of the main objectives of the Estonian National Strategy on Sustainable Development is directly connected to the field of culture and it has been monitored with several statistical indicators in Estonia, there are still several challenges ahead. One of the main challenges is how to find and use common indicators (both quantitative and qualitative) in cultural policies in order to measure the impact and evaluate the attainment of goals set. For that, cooperation between local and national authorities should also be ameliorated. Indicators also help to detect synergies in different policy areas and make culture's role more visible in reaching the goals. Though Estonia is well-known for its general government expenditure in the field of culture and recreation being one of the highest in the EU, we are still a very small country with limited statistical capacity. Producing and updating data is a costly process which is also influenced by the lack of human resources. Also, the field of culture itself could benefit from this practice regarding the general awareness rising in contributing to the sustainable development via culture.
Latvia	Due to limited resources Latvia will refrain from participation in the pilot phase of implementation of Culture 2030 Indicators at the national level. However, we would be eager to see the results of the pilot phase.
Romania	Building again on the experience in implementing the CDIS project, the Ministry of Culture and National Identity expresses its interest in participating within the pilot phase of the project (to be implemented at national level), together with the NICRT.
Serbia	Although Serbia has already participated in several global programs that dealt with the contribution of culture to sustainable development, neither program so far hasn't included a local level of authority. The Culture 2030 Indicators will contribute to viewing the role of culture at both, national and local level. Also, this will be an integration of the so far gained knowledge and information to the comprehensive monitoring system of the role of culture in social processes.
<b>Group III (Latin America and Caribbean States) Responses:</b>	
Costa Rica	By being part of the pilot project we will be able to analyze the development and results of the whole process.
Mexico	Mexico has a relevant interest in the design, development and implementation of innovative tools oriented to generate different kind of data related to assess the contribution of culture for the sustainable development and for economic growth, but also as a driver and facilitator for social development.

<b>Question (6a):</b> Would your country be interested in taking part in the pilot phase of implementation of Culture 2030 Indicators at the national and local level? <b>Please provide comments.</b>	
<b>Group IV (Asia and Pacific States) Responses:</b>	
Myanmar	However, Myanmar may not be able to shoulder expenses due to budget constraint.
Philippines	The Philippines would be interested in being part of the pilot phase of the implementation of the Culture/2030 Indicators, considering that we are now placing efforts on cultural indicators development and data gathering for cultural statistics. Come October 2019, the Philippines is once again organizing an International Conference on Cultural Statistics and Creative Economy. You may be interested to present this framework and draft indicators in the said conference.
<b>Group Va (African States) Responses:</b>	
Benin	La République du Bénin a de sérieux arguments pour contribuer à la construction des grilles et la définition de l'action culturelle en vue d'examiner la trajectoire de l'évaluation (élément de quantification et données qualitatives). Clarifier les conditions de l'évaluation des politiques culturelles et expliciter la stratégie.
Burkina Faso	Le Burkina Faso est disposé à accueillir convenablement la phase pilote de ce projet.
Equatorial Guinea	Cela nous aiderait à poser les bases qui nous permettraient d'entreprendre les activités élémentaires proposées par le programme 2030.
South Africa	South Africa will be interested. A suggestion is that a medium term implementation plan needs to be developed.  Consideration to be given to subnational and extra-national regional networks, i.e. SADC to pilot the implementation phase.
South Sudan	We would like to contribute to the whole process to have the opportunity to assess how much is done in regards to SDG or need to be done.
Zimbabwe	Piloting the process will give Zimbabwe much needed teething lessons to sharpen subsequent activities
<b>Group Vb (Arab States) Responses:</b>	
Oman	1. العمل على احداث نظام متابعة المؤشرات الثقافية وتقييمها 2. نشر مظلة المراكز الثقافية والعلمية في بلدي 3. نشر مفهوم الثقافة وأهميتها لدى المجتمع
<b>Not Public Responses:</b>	
NP	It is necessary to understand in more detail the list of indicators and technical documents of the pilot, in order to determine if we have all the necessary information sources or if we need to incur in additional expenses to consolidate them. It is important also to know what information should be made available for the exercise.
NP	XXXX would be pleased to consider to take part in the pilot phase of implementation of Culture 2030 Indicators , as more information on the concrete steps of the phase, requirements and obligations shared.
NP	Oui, il est bien prêt.
NP	yes of course we are interested
NP	XXXX would be interested on this, In fact, the pilot phase must engage on the provincial and local institutions of culture to enable the government initiatives.

Question (6a): Would your country be interested in taking part in the pilot phase of implementation of Culture 2030 Indicators at the national and local level? Please provide comments.	
Not Public Responses:	
NP	<p>Implementation of the CDIS project in <b>XXXX</b> began in April 2011 and ended in September 2013 (2 phases).</p> <p>Out of 22 indicators, <b>XXXX</b> constructed 19. Some could not be produced because of the lack of official data sources, but 2 alternative and 3 additional indicators were developed to support the analysis.</p>
NP	<p>The thematic framework proposed by Culture 2030 is an opportunity for the Department of <b>XXXX</b> Heritage to further align its activities with the UN SDGs. UNESCO Culture 2030 provides another framework to support and strengthen that strategy.</p> <p>Resources remain limited, and while the Department of <b>XXXX</b> Heritage is enthusiastic about this initiative, the terms of participation would have to be clearly defined before full commitment.</p>
NP	The formulation of the indicators needs first to be reviewed.
NP	We are fully prepared to contribute to the implementation of the pilot phase to implement the 2030 Cultural Agenda and to develop indicators at the national and local levels
NP	The needed attention given to culture is very low, making the country and its people to appreciate the relevance of our Culture there will be the need to participate fully in it.
NP	<b>XXXX</b> is willing to collaborate in the field of official statistical indicators ( of national outreach) provided there are sufficient human resources.
NP	It will help us to share knowledge with other members of the region. It will further help us to rectify challenges facing our country in the implementation of cultural policy and 2030 Agenda.
NP	The data collection and processing are among the priorities of the Ministry of Culture, and for that reason the Ministry is highly interested in participating in the aforementioned pilot project. However, before the implementation takes off, more information regarding clear approaches, methodologies, and capacity building programs should be kindly provided by UNESCO.

**Question (6b):** Would your country financially support its participation in the pilot phase of implementation of the Culture|2030 Indicators?

G	Member States	Reply	Graphics																																								
I	Austria	NP	<div style="text-align: center;"> <h3>Would financially support own-participation in the pilot phase</h3> <table border="1"> <caption>Would financially support own-participation in the pilot phase</caption> <thead> <tr> <th>Group</th> <th>Yes</th> <th>No</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>2</td><td>7</td></tr> <tr><td>Group II</td><td>4</td><td>4</td></tr> <tr><td>Group III</td><td>0</td><td>8</td></tr> <tr><td>Group IV</td><td>2</td><td>2</td></tr> <tr><td>Group V(a)</td><td>5</td><td>7</td></tr> <tr><td>Group V(b)</td><td>2</td><td>3</td></tr> <tr><td>Total</td><td>15</td><td>31</td></tr> </tbody> </table> </div> <div style="text-align: center;"> <h3>Regional dispersion of positive responses</h3> <table border="1"> <caption>Regional dispersion of positive responses</caption> <thead> <tr> <th>Group</th> <th>Percentage</th> </tr> </thead> <tbody> <tr><td>Group I</td><td>22%</td></tr> <tr><td>Group II</td><td>50%</td></tr> <tr><td>Group III</td><td>0%</td></tr> <tr><td>Group IV</td><td>50%</td></tr> <tr><td>Group V(a)</td><td>42%</td></tr> <tr><td>Group V(b)</td><td>40%</td></tr> <tr><td>Total</td><td>33%</td></tr> </tbody> </table> </div> <p><b>Comments:</b> The number of all respondents based on UNESCO regional Electoral Group dispersion is:</p> <ul style="list-style-type: none"> <li>• Group I (Western European and North American States): 2 out of 9 — 22%</li> <li>• Group II (Eastern European States): 4 out of 8 — 50%</li> <li>• Group III (Latin American and Caribbean States): 0 out of 8 — 0%</li> <li>• Group IV (Asian and Pacific States): 2 out of 4 — 50%</li> <li>• Group Va (African States): 5 out of 12 — 45%</li> <li>• Group Vb (Arab States): 2 out of 5 — 40%</li> </ul> <p>The percentage of all respondents that <b>approved this in the affirmative is 33%</b></p>	Group	Yes	No	Group I	2	7	Group II	4	4	Group III	0	8	Group IV	2	2	Group V(a)	5	7	Group V(b)	2	3	Total	15	31	Group	Percentage	Group I	22%	Group II	50%	Group III	0%	Group IV	50%	Group V(a)	42%	Group V(b)	40%	Total	33%
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I	Netherlands	No																																									
I	Portugal	Yes																																									
I	Spain	NP																																									
I	Sweden	NP																																									
I	Turkey	NP																																									
I	United Kingdom of Great Britain and Northern Ireland	NP																																									
II	Bosnia and Herzegovina	NP																																									
II	Czechia	No																																									
II	Estonia	Yes																																									
II	Georgia	No																																									
II	Latvia	No																																									
II	Lithuania	NP																																									
II	Romania	No																																									
II	Serbia	Yes																																									
III	Brazil	No																																									
III	Colombia	NP																																									
III	Costa Rica	No																																									
III	Ecuador	NP																																									
III	Haiti	No																																									
III	Honduras	No																																									
III	Mexico	No																																									
III	Uruguay	No																																									
IV	Myanmar	No																																									
IV	Nepal	NP																																									
IV	Philippines	Yes																																									
IV	Thailand	NP																																									
Va	Benin	No																																									
Va	Burkina Faso	Yes																																									
Va	Equatorial Guinea	Yes																																									
Va	Ghana	NP																																									
Va	Mali	NP																																									
Va	Mauritius	NP																																									
Va	Seychelles	No																																									
Va	Somalia	NP																																									
Va	South Africa	Yes																																									
Va	South Sudan	Yes																																									
Va	U.R. of Tanzania	NP																																									
Va	Zimbabwe	No																																									
Vb	Egypt	NP																																									
Vb	Oman	Yes																																									
Vb	Palestine	NP																																									
Vb	Qatar	NP																																									
Vb	United Arab Emirates	Yes																																									
<b>Total</b>	<b>46 Surveyed</b>	<b>33%</b>																																									

\*NP = Not public



<b>Question (6b):</b> Would your country financially support its participation in the pilot phase of implementation of the Culture 2030 Indicators? <b>Please provide comments.</b>	
<b>Group I (Western European and North American States) Responses:</b>	
Netherlands	The answer is 'maybe', but that option is not available. See answer on question 6a.
<b>Group II (Eastern European States) Responses:</b>	
Portugal	National co-financing might be possible; however, further information on the financial plan of the project is needed for an informed response.
Estonia	In principle, Estonia stands ready to support its own participation in the pilot phase of implementation of the Culture 2030 Indicators. However, the final decision can be made only after receiving more information about the procedure and the related costs.
Georgia	The National Agency for Cultural Heritage Preservation of Georgia welcomes and expresses readiness in participation in such important initiative, but the issue regarding funding in the field of Culture is to be discussed on governmental level.
Romania	The Ministry of Culture and National Identity will nevertheless work to identify possible sources of financing starting with 2020 (from national budget or other sources). We are therefore expressing our interest in receiving support in order to identify other alternative sources of financing for the implementation of the project.  However, for a part of the indicators, the National Institute for Cultural Research and Training indicated its willingness to directly contribute financially.
Serbia	The Republic of Serbia is willing to participate in the program and cover financial aspects of the participation in the activities, through regular activities and annual budget plan of the Center for Study in Cultural Development (CSCD), public institution and main partner of the Ministry of Culture and Information regarding cultural statistics and cultural policy.
<b>Group III (Latin America and Caribbean States) Responses:</b>	
Costa Rica	Even when it is an explicit desire, our country does not have the financial resources to provide support.
Mexico	Unfortunately, for the moment, the Ministry of Culture could not financially support the pilot phase due to budget restrictions.
Uruguay	Current year budget execution is complete. Next year will be a government administration change, so we give our commitment to convey to the next authorities the interest and relevance of implementing the Thematic Indicators for Culture in the 2030 Agenda.
<b>Group IV (Asia and Pacific States) Responses:</b>	
Philippines	As the Philippines is keen on developing cultural indicators to measure accomplishments for the Philippine Development Plan, we will be willing to input financial resources for this. However, since we are a third world country, we work with certain budget limitations while we consider this endeavor a priority. It is important to have a dialogue on the Philippines' financial capacity to facilitate the pilot phase.
<b>Group Va (African States) Responses:</b>	
Benin	Certes, le Programme d'Action du Gouvernement ( P.A.G) accorde une place de choix à la culture , mais les réformes en cours dans le pays et les contraintes financières qui en découlent n'autorisent pas l'Exécutive à prendre l'engagement de contribuer financièrement à la participation à la phase pilote de mise en oeuvre des Indicateurs Culture 2030

<b>Question (6b):</b> Would your country financially support its participation in the pilot phase of implementation of the Culture 2030 Indicators? <b>Please provide comments.</b>	
<b>Group Va (African States) Responses:</b>	
Equatorial Guinea	Dans le cadre d'un accord de coopération entre la Guinée équatoriale et l'UNESCO, mon pays met en œuvre trois programmes culturels: 1. Protection et promotion du patrimoine naturel et culturel de la Guinée équatoriale, 2. Le développement des industries créatives: culture, créativité, commerce et communauté, 3. Appui technique pour la création d'archives nationales (phase I).
South Africa	Limited finance will be made available within National Treasury regulations in South Africa. Co-partnerships/financing with UNESCO and or other partners is preferred where possible.
South Sudan	First our initiatives to inform other government institutions to include the cross cutting role of culture in national development plan, might funds or not. Importantly is to engage and help understand the bigger picture of culture and the role it play.
Zimbabwe	Finances can not be guaranteed as Zimbabwe is facing a plethora of competing needs and priorities
<b>Group Vb (Arab States) Responses:</b>	
Oman	المتابعة والتوجيه وفرض السياسات الثقافية الهادفة في المجتمع من خلال نشر مظلة الثقافة في كل ريع البلد أمر ضروري ومهم من أجل تفادي حدوث خلل لدى الافراد والجماعات مما ينتج عنه خلل في المفاهيم الثقافية وعدم فهم المتغيرات من حوله بشكل واضح
United Arab Emirates	It is important to have employees/staff from relevant national institutions in Member States be part of every step of the Culture 2030 Indicators project (for example, clarification of indicators, collection of data, interpretation of data, presentation of data) along with regional and international experts.
<b>Not Public Responses:</b>	
NP	The Ministry of Culture of <b>XXXX</b> could provide a part-time collaboration of one person (¼ of time) for the implementation of the pilot phase and could also support some of the logistics costs of organizing workshops in the country.
NP	<b>XXXX</b> would be pleased to consider the participation and it's financial support, as more information on the budget, terms and conditions shared.
NP	Oui, il est bien prêt.
NP	Actually at the main-while we have financial deficit, maybe at future we could be able to provide financial support for the pilot phase.
NP	The government allocate annual budget to operate cultural related programs and projects
NP	Terms of participation would have to be clearly outlined in order to determine the ability of the Department of Canadian Heritage to identify and commit financial resources.
NP	Please refer to previous answer.
NP	The financial provision or commitment from <b>XXXX</b> shall be made upon an extensive internal consideration and an approval from related agencies, and at times an approval from the cabinet is deemed necessary. If precise and detailed plans or proposals are to be available, <b>XXXX</b> could later consider providing a financial support for UNESCO's initiatives related to data processing and cultural measurement for SDGs.