



# **Preliminary Feasibility Assessment of UNESCO 2030 Indicators for Venetian Preservation and Sustainability**

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# Table of Contents

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<b>Authorship</b>	<b>2</b>
<b>List of Figures</b>	<b>6</b>
<b>Chapter 1. Introduction</b>	<b>7</b>
<b>Chapter 2. Background</b>	<b>9</b>
2.1 The Municipality of Venice	9
2.1.1 Cultural Institutions and Data Sources	9
2.1.2 The Historic Center of Venice	10
2.2 Collaborating Organizations	12
2.2.1 The Rotary Club of Venice	12
2.2.2 UNESCO	13
2.3 United Nations Sustainable Development Goals	15
2.4 UNESCO 2030 Culture Indicators	16
<b>Chapter 3. Methodology</b>	<b>19</b>
3.1 Assessing the Applicability and Feasibility of the Indicators in Venice	19
3.2 Calculating and Evaluating the Indicators General Methodology	19
3.3 Disseminating the Venice Culture Indicators	20
<b>Chapter 4. Environment and Resilience</b>	<b>21</b>
4.1 Indicator 1: Expenditure on Heritage	22
4.2 Indicator 2: Sustainable Management of Heritage	23
4.3 Indicator 3: Climate Adaptation and Resilience	24
4.4 Indicator 4: Cultural Facilities	25
4.5 Indicator 5: Open Space for Culture	26
<b>Chapter 5. Prosperity and Livelihood</b>	<b>27</b>
5.1 Indicator 6: Culture in GDP	28
5.2 Indicator 7: Cultural Employment	29
5.3 Indicator 8: Cultural Businesses	30
5.4 Indicator 9: Household Expenditure	31
5.5 Indicator 10: Trade in Cultural Goods and Services	32
5.6 Indicator 11: Public Finance for Culture	33
5.7 Indicator 12: Governance of Culture	34
<b>Chapter 6. Knowledge and Skills</b>	<b>35</b>
6.1 Indicator 13: Education for Sustainable Development	37

6.2 Indicator 14: Cultural Knowledge	38
6.3 Indicator 15: Multilingual Education	39
6.4 Indicator 16: Cultural and Artistic Education	40
6.5 Indicator 17: Cultural Training	41
<b>Chapter 7. Inclusion and Participation</b>	<b>42</b>
7.1 Indicator 18: Culture for Social Cohesion	43
7.2 Indicator 19: Artistic Freedom	44
7.3 Indicator 20: Access to Culture	45
7.4 Indicator 21: Cultural Participation	46
7.5 Indicator 22: Participatory Processes	47
<b>Chapter 8. Results and Discussion</b>	<b>48</b>
8.1 Project Discussion	48
8.2 Final Results Website	49
<b>Bibliography</b>	<b>53</b>
<b>APPENDICES</b>	<b>57</b>
<b>Appendix A - World Heritage Site Criteria</b>	<b>57</b>
<b>Appendix B - Comprehensive Breakdown of UN SDGs</b>	<b>59</b>
<b>Appendix C - Indicators and Checklist/Equations</b>	<b>67</b>
Indicator 1 - Expenditure on Heritage	67
Indicator 2 - Sustainable Management of Heritage	68
Indicator 3 - Climate Adaptation and Resilience	73
Indicator 4 - Cultural Facilities	75
Indicator 5 - Open Space for Culture	75
Indicator 6 - Culture in GDP	76
Indicator 7 - Cultural Employment	76
Indicator 8 - Cultural Businesses	77
Indicator 9 - Household Expenditure	77
Indicator 10 - Trade in Cultural Goods & Services	77
Indicator 11 - Public Finance for Culture	77
Indicator 12 - Governance of Culture	78
Indicator 13 - Cultural Knowledge	83
Indicator 14 - Cultural Knowledge	84
Indicator 15 - Multilingual Education	86
Indicator 16 - Cultural & Artistic Education	87
Indicator 17 - Cultural Training	87
Indicator 18 - Culture for Social Cohesion	88
Indicator 19 - Artistic Freedom	88
Indicator 20 - Access to Culture	91



Indicator 21 - Cultural Participation	91
Indicator 22 - Participatory Processes	92
<b>Appendix D - Indicator Masterlist</b>	<b>94</b>
<b>Appendix E - Indicator Result Tables</b>	<b>100</b>
<b>Appendix F - Data Availability and Reliability Graphs</b>	<b>122</b>

## List of Figures

---

[Figure 1](#): Satellite Outline of the Municipality of Venice

[Figure 2](#): A map of Venice highlighting some key landmarks

[Figure 3](#): Santa Lucia Train Station in March 2019, flooded with tourists

[Figure 4](#): Cultural Criteria for Venice as a World Heritage Site

[Figure 5](#): UN Sustainable Development Goals

[Figure 6](#): Outline of the Culture 2030 Indicators rationale for more culturally sustainable World Heritage Sites

[Figure 7](#): SDGs related to the Environment and Resilience thematic dimension

[Figure 8](#): SDGs related to the Prosperity and Livelihoods thematic dimension

[Figure 9](#): SDGs related to the Prosperity and Livelihoods thematic dimension

[Figure 10](#): SDGs related to the Inclusion and Participation thematic dimension

[Figure 11](#): Indicator 1 Results

[Figure 12](#): Indicator 2 Results

[Figure 13](#): Indicator 3 Results

[Figure 14](#): Indicator 4 Results

[Figure 15](#): Indicator 5 Results

[Figure 16](#): Indicator 6 Results

[Figure 17](#): Indicator 7 Results

[Figure 18](#): Indicator 8 Results

[Figure 19](#): Indicator 9 Results

[Figure 20](#): Indicator 10 Results

[Figure 21](#): Indicator 11 Results

[Figure 22](#): Indicator 12 Results

[Figure 23](#): Italian Education System Structure with ISCED

[Figure 24](#): Indicator 13 Results

[Figure 25](#): Indicator 14 Results

[Figure 26](#): Indicator 15 Results

[Figure 27](#): Indicator 16 Results

[Figure 28](#): Indicator 17 Results

[Figure 29](#): Indicator 18 Results

[Figure 30](#): Indicator 19 Results

[Figure 31](#): Indicator 20 Results

[Figure 32](#): Indicator 21 Results

[Figure 33](#): Indicator 22 Results

[Figure 34](#): Home Page for Culture Indicator Project

[Figure 35](#): Example of Thematic Dimension Page

[Figure 36](#): Thematic Dimension Page Continued

[Figure 37](#): Indicator Specific Page Example

## Chapter 1. Introduction

The United Nations Educational, Scientific and Cultural Organization, otherwise known as UNESCO, is tasked with the preservation of the world's unique cultures. One way they do this is by managing and protecting locations across the globe that hold incredible cultural value, aptly called World Heritage sites. In determining World Heritage Sites, UNESCO evaluates and measures indicators of cultural and natural heritage to establish that a site has outstanding value to humanity (UNESCO World Heritage Centre, 1992–2020). After the Venetian flood of 1966, UNESCO became significantly involved with the restoration and preservation of the city. To further this action, in 1987 Venice and its Lagoon were added to the World Heritage site list (Venice and its Lagoon, 2020). Venice is well-known for its extraordinary architecture and cultural heritage, however, it has a complex and sometimes intangible history. Through generations, traditional knowledge and practices of artistic and cultural expression have been passed on and transmitted in the context of their environment. Venetians have maintained this identity and a sense of continuity in their community can be traced over centuries.

In recent years, however, impacts from over-tourism and climate change have called into question the preservation of this unique culture. UNESCO has deliberated whether or not to demote the historical center of Venice and its Lagoon from its World Heritage status. Venice was on the verge of being classified as “in-danger” with UNESCO’s justification being that the Floating City is at risk of rapidly losing its identity. During the 43rd session of the World Heritage Committee, it was posited that gentrification, over tourism, and a lack of proper management have threatened the future and sustainability of the city (UNESCO, 2019). Serious changes must be made to support sustainable tourism and environmental management.

In 2019, UNESCO published a document breaking down a series of Thematic Indicators for Culture in the 2030 Agenda. These cultural indicators were designed to quantify, enable, and encourage sustainable development at the local and national levels. The 22 indicators are grouped into four sectors: Environment & Resilience, Prosperity & Livelihoods, Knowledge & Skills, and Inclusion & Participation (UNESCO, 2019). While the indicators have the potential to highlight positive elements in critical environments, they have varied applicability, feasibility, and capacity for implementation within Venice. Given the current threats to the vulnerable Venetian culture, identifying critical indicators, assessing compliance, and collecting data will provide a benchmark for the future.

Therefore, the goal of our project was to conduct a preliminary assessment of the feasibility of applying the UNESCO 2030 Culture Indicators to the entire municipality of Venice. To meet this goal, we collaborated with UNESCO and the Venice Rotary Club to assess Venice’s baseline alignment with key culture and sustainability indicators. With a specific focus on preserving the cultural heritage of their community, the Rotary Club of Venice will take advantage of this unique opportunity to better understand the role of culture in sustainable development for the city. Through the repetition of this process across a broader timeline, the indicators will reveal trends for the cultural sector. To visualize this data, and to provide a

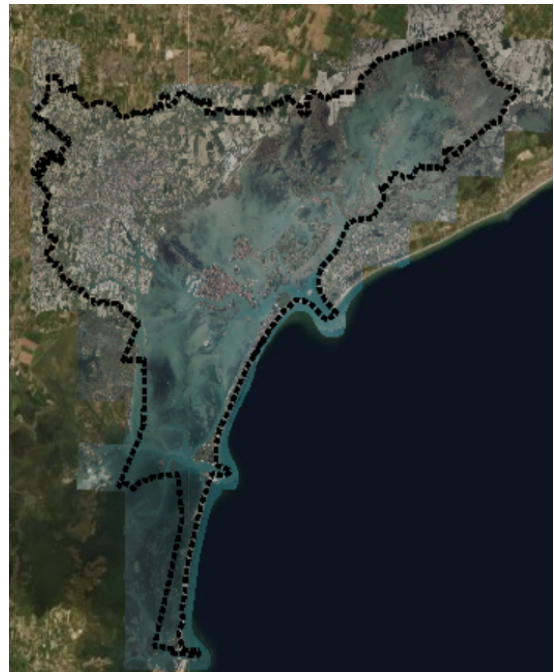
foundation for future applications of the same indicators, we have built an interactive website amplifying the indicators' practicality in the city of Venice.

## Chapter 2. Background

This section will explain all necessary background information in order to properly understand the scope of our project. This will include our primary stakeholder the Rotary Club, and collaborator, UNESCO, along with a comprehensive explanation of the relevant information regarding the Culture Indicators and how our project will be conducted.

### 2.1 The Municipality of Venice

The Municipality of Venice lies within the coastal Veneto region of North Eastern Italy. As outlined in the figure on the right, it stretches onto the mainland and maintains dual centrality in both Mestre and the historic Venice islands, covering an area of approximately 415 km<sup>2</sup>. The municipality is composed of six townships, including Venezia-Murano-Burano, Lido-Pellestrina, Favaro Veneto, Mestre-Carpenedo, Chirignago-Zelarino and Marghera, and is home to roughly 260,000 residents. Understanding where these locations fall within the municipality was critical for a more holistic interpretation and disaggregation of information. For example, the historic center sees the majority of tourism for the municipality, and it was therefore expected to yield the largest contribution out of the townships towards any figure representing tourism (Venice and its



**Figure 1.** Boundary of the municipality (Lagoon, 2020). By accounting for the statistical variances across the municipality, information was analyzed regarding the entire region. However, when possible, information specific to the historic center was noted.

#### 2.1.1 Cultural Institutions and Data Sources

The Venice municipality provides access to a collection of various public data sources and tools. For the purposes of this project, the three most notable sources of information and tools of accessing data are the **Venice Chamber of Commerce**, the **City of Venice's Open Bilancio** (Open Budget), and the **Municipality of Venice Geoportal**. The Venice Chamber of Commerce website provides access to numerous reports regarding economic and statistical data. These reports are periodic and encompass all necessary business demographics and municipality statistics.

The *Open Bilancio* website, published by the **Venice Municipality**, provides annual statistics relating to the budget, expenditure, tax revenue, and market trends for the city of Venice. Each of these categories can be disaggregated into specific sections. For example, the

annual budget can be disaggregated into the specific allocations such as institutional services, justice, safety, instruction, culture, youth and sport, and more. These allocations are represented as percentages of the total budget along with the per capita budget allocation.

The final necessary data source for this project is the Municipality of **Venice Geoportal**. The geoportal is a spatial mapping tool that has the capability of calculating areas of interest as well as locating specific types of facilities on the map. Through the use of these tools, calculations and evaluations were made across the entirety of the project's scope.

Outside of the public resources provided by the Venice Municipality, some private institutions, namely **MUVE** and Venice OECD, were referenced for information across the entirety of the project.

Fondazione Musei Civici Venezia (MUVE) is a private organization founded in 2008, which is dedicated to the protection and preservation of the Museums of Venice for the sake of public enjoyment. It is responsible for all eleven civil museums within the city and encourages attendees to utilize a host of other cultural programs related to “research, training, dissemination, teaching,” and more (The Foundation, 2020). On a broader scale the Organisation for Economic Co-operation and Development (OECD), founded in 1961, promotes an international dialogue for the betterment of all. The organization develops international frameworks and standards which promote equality, prosperity, and success through extensive evidenced based research, and an inclusivity of citizens among policy makers and governments (About OECD, 2020).

In the absence of data for the municipal level, it became necessary to research at the national level. Italy has both a **Ministry of Education**, a **Ministry of Culture**, and a **National Statistical Institute (ISTAT)** that set standards and practices that are consistent throughout the entire nation. While both the Ministry of Education and Ministry of Culture were referenced in the search for guidelines and regulations within Italy, ISTAT on the other hand provided a large database of information that proved invaluable throughout the entire project.

Finally, **Statista**, as a large consolidation of statistical information from trustworthy sources, was utilized. This site gathers large amounts of reliable information which is then translatable into relevant data based on any custom key word search (Statista, 2020).

### **2.1.2 The Historic Center of Venice**

Fittingly known as the Floating City, the historical center of Venice is a collection of 126 islands within the lagoon of the municipality. Instead of streets or motorways, urban areas are linked together by over 200 minor canals, and travel by vaporetti (water busses) is the most convenient form of public transportation (see Figure 2, below).



**Figure 2:** A simple map of Venice, illustrating key landmarks such as: the Ghetto Ebraico, Rialto Bridge, and Saint Mark's Basilica (Map of Venice, 2020).

Aside from its unique topology, the city is a home to many historical landmarks. Venetian architecture displays an unparalleled evolution of styles most notably from distinctive Byzantine influence, the early Gothic period, 15th century Moorish designs, and finally the chiaroscuro technique born of the Renaissance. The island of San Marco alone contains buildings of cultural significance such as Basilica San Marco and Palazzo Ducale. Once the center of religious worship for residents of the historic center, San Marco has now become an international tourist destination. In present day, the unique architectural luster and vibrant history of Venice are attractive incentives for tourism. With the exception of the past year, due to the COVID pandemic, Venice had been experiencing a steady increase in tourism for many decades. The historic center's authentic population of roughly 50,000 residents (Commune di Venezia, 2020) is greatly outnumbered by the 25 million tourists (Hardy, 2019) who pass through the city annually, resulting in an economic dependency on tourism. Significant fluctuations in tourism can have destructive effects on small business owners, as happened after 9/11, after the 2008 economic crisis, and now during COVID. In addition, overtourism negatively affects the environment, specifically the lagoon, which is being damaged by an increase in boat traffic, and a buildup of waste in waterways. Boat wakes, which are mostly created by tourist traffic, continue to erode the centuries old foundations, physically destroying precious architectural heritage(see Figure 3, below).



**Figure 3:** Santa Lucia Train Station in March 2019, flooded with tourists (Hardy, 2019).

In 2019, over six hundred cruise ships docked in Venice, bringing a total of 1,611,300 passengers to the city (Statista, 2020). Residents have taken to protesting oversized cruise ships, especially after an incident where a large cruise ship (MSC Opera) collided with the quay, nearly crushing a smaller river boat within the crowded Venetian harbor in 2019 . The cruise ships not only pose a jarring contrast to the historic nature of the city, but also contribute to pollution of the harbor through the introduction of excess fuel emissions and potential passenger waste (Rodriguez, 2019).

The city is directly impacted by the effects of climate change. *Aqua Alta*, or high tides exceeding 187 cm (largely attributable to hurricanes hitting the city), have continued to occur over the years, posing a threat to the preservation of the city’s assets. In November of 2019, over a span of four days, Venice experienced its most devastating floods in over fifty years. Damage was sustained to the historic Saint Mark’s Basilica and a state of emergency was declared in the city.

Venice is working towards recovery by trying to limit over-tourism, institute flood barriers, and devote more attention to the protection of its landmarks (Hollingsworth, 2019).

## **2.2 Collaborating Organizations**

In this section, we will introduce the co-sponsors for our project: The Rotary Club of Venice and UNESCO.

### **2.2.1 The Rotary Club of Venice**

The International Rotary Club is a “global network of 1.2 million neighbors, friends, leaders, and problem-solvers who see a world where people unite and take action to create lasting change - across the globe, in our communities, and in ourselves,” (Rotary, 2020). For over 110 years, members of the International Rotary Club have undertaken countless sustainability projects. Their mission is “to provide service to others, promote integrity, and advance world



understanding, goodwill, and peace through our fellowship of business, professional, and community leaders,”(Rotary 2020). These sentiments are reflected by their actions to promote peace, fight disease, provide clean water, create accessible sanitation and hygiene services, support education, and grow local economies. (Rotary, 2020)

The original rotary membership organization was founded in 1905 by Paul Harris in Chicago, Illinois (Rotary - History, 2020). Today, there are over 33,000 active member clubs worldwide spanning over 200 geographical areas (Rotary FAQs, 2011). These 1.2 million Rotarians each bring their own unique expertise to the club. As a collective, the International Rotary Club has been influential in the eradication of the poliovirus on a global scale. The club is also closely monitoring the COVID-19 pandemic in order to pursue proper action to maintain safety for its members and their local communities.

Within Venice there are three Rotary Club organizations, Rotary Club Venezia Mestre, Rotary Club Venezia Mestre Torre, and Rotary Club di Venezia. For this project, we will be working with members from the Rotary Club di Venezia. The Rotary Club di Venezia was established on December 16, 1924 and was officially recognized by the International Rotary club in March of 1925. The club headquarters is located in via San Marco 4571 / c 30124 Venice. (Rotary Venezia, 2020)

### **2.2.2 UNESCO**

The United Nations Educational, Scientific and Cultural Organization is a wide-reaching institution which seeks to foster peace and solidarity across the globe by sponsoring programs in sustainable development, equal education, equitable communication, environmental science, and the preservation of culture. UNESCO has long been an organization which provides benchmarks and standards for a better world. Specifically, the UNESCO World Heritage list protects locations of international value, and through its programs, the agency helps regions to adopt the United Nations (UN) Sustainable Development Goals as defined in 2015 (UNESCO In Brief- Mission and Mandate, 2020).

UNESCO maintains a field office in Venice which is specially equipped for program development and implementation in South Eastern Europe (SEE). The UNESCO Regional Bureau for Science and Culture in Europe seeks to forward the UN and UNESCO’s mission to develop frameworks for implementing interdisciplinary programs regarding culture, natural sciences, sustainable development, and communication. Additionally, this field office is well equipped to educate, and contains a division of the Intergovernmental Oceanographic Commission of UNESCO, which is concerned with Ocean Literacy (Regional Bureau for Science and Culture in Europe, 2020). This field office contains two internal governing bodies which receive financial contributions from the Italian Government, according to Italian Law n.163 (1997). The Scientific Council and Steering Committee meet regularly to provide guidance on which programs to use portions of this budget for, in order to ensure operations run smoothly. For example, “Enhancing regional cultural cooperation, policy-advice and capacity-building in Europe,” (Project: UNESCO Transparency Portal, 2020) an ongoing project defined by these

committees, seeks to deepen communication between Southeastern European Countries with an ultimate goal of fostering equitable dialogue and promoting sustainable development.

UNESCO identifies outstanding locations across the globe which hold universal value and meet one of ten defined criteria including four natural and six cultural components. These sites are recognized as cultural landscapes, and UNESCO is highly involved with their protection and management (The Criteria for Selection, 2020). To further classify World Heritage sites, they fall under four categories: Cultural, Natural, Natural and Cultural, and In Danger (please see Appendix A for a breakdown of all criteria).

After a storm that ravaged Northern Italy in November, 1966, Venice experienced historically high tides that left a majority of the city submerged in up to 192 cm of water (Vintage, 2020). Severe damage to the cultural heritage of the city prompted UNESCO to step in and assist the Italian government in restoration and protection efforts. In response, the Liaison Office for the Safeguarding of Venice was formed in 1973 and finally, due to its unique cultural character, Venice and its Lagoon were added to the list of UNESCO World Heritage sites in 1987 (Venice and its Lagoon, 2020). Because it meets all six Cultural criteria, Venice is defined as a Cultural World Heritage Site alongside nearly 900 others across the globe (50 of which also being cities).

As a world Heritage Site, Venice currently meets Cultural criteria i-vi, illustrated in Figure 4:

(i) Venice is a location of incredible artistic value and contains “one of the highest concentrations of masterpieces in the world,” of which include architectural feats such as San Marco, Palazzo Ducale, and Torcello’s Cathedral.
(ii) Venetian art and architecture have had a lasting influence on European design and painters, indicating the importance of the city as a site of artistic muse.
(iii) The unique archeology of Venice is a combination of Islam and Christianity from times long past, and serves as a testament to these cultures.
(iv) Both the adaptation of urban residencies to a unique island setting, and the impressive testaments to the medieval era make Venice an architecturally unique location.
(v) The Lagoon of Venice is quite vulnerable and hosts a “semi-lacustral habitat,” which is a product of “irreversible natural and climate changes.”
(vi) The city of Venice is a great testament to the resilience and adaptability of human kind. Additionally, the history of the city is woven into the history of humanity as people began to explore the world (Venice and Its Lagoon, 2020).

**Figure 4:** Cultural criteria for Venice as a World Heritage Site

However, due to the threat of several aforementioned issues, UNESCO has debated whether or not to reclassify Venice as “In Danger.” Locations may be placed on the “In Danger” list in order to “encourage corrective action” in the international community to remedy potential and or ascertained threats to the integrity of the World Heritage Site in question. There are different criteria for both Natural and Cultural locations, but both ascertained dangers (see Appendix A) involve a serious deterioration in characteristics which qualify it as a World Heritage Site, and the potential dangers highlight concerns about modifications to existing or changing conditions which could cause potential harm (Criteria for Selection, 2020).

## 2.3 United Nations Sustainable Development Goals

The Sustainable Development Goals (SDGs) for 2030 include 17 domains designated as the most important areas to improve upon by the United Nations. The areas of improvement are further delineated by four 'pillars', being Peace, Prosperity, People, and Planet respectively. These goals were acknowledged by all UN member states in 2015, four years prior to the creation of the 2030 indicators, and pertain directly to the 2030 Agenda for Sustainable Development. The scope of these goals and the agenda they aim to adhere to is all-encompassing, and transversal. Health and education, reducing inequalities, and sponsoring economic growth are examples of the vastly different aspects of society the SDGs cover, and aim to connect through sustainable practices and management (United Nations Sustainable development Goals, 2015). Seen below are the 17 SDGs, for an in depth description of each of the SDGs, see Appendix B.



**Figure 5:** UN Sustainable Development Goals (United Nations Sustainable development Goals, 2015)

## 2.4 UNESCO 2030 Culture Indicators

The 2030 indicators were developed based on two expert workshops held in September 2017 and January 2018, with the goal of providing a unique avenue to assess the economic, social, and environmental status of dense historical places (UNESCO Culture 2030 Indicators, 2019, p. 10-11). UNESCO's successful track record at collecting data and implementing programs and policies situates the indicators on a realistic path to their goals. The methodological approach/rationale on how UNESCO sees the project being managed over time is shown below in Figure 5. The goal of UNESCO is to create a viable framework that will align with the targets of the 2030 Agenda for Sustainable Development.



**Figure 6:** Culture 2030 Indicators rationale (UNESCO Culture 2030 Indicators , 2019, p. 17).

While the UN SDGs are inherently related to culture, the UNESCO indicators aim to further the involvement/awareness of culture at local as well as national level. The importance of culture as an extremely important contributing factor in the fluctuations of political, social, and economic aspects of a society cannot be overstated. By aligning their goals with the SDGs, UNESCO is strengthening the potential for success in both culture and international problems outlined by the UN. To ensure that UNESCO is staying on course with the SDGs, they have sponsored 6 different conventions that are directly correlated to sustainability. These conventions have in turn been used directly to formulate some of the SDGs, for example SDG 17 which outlines partnerships and SDG 5 which outlines women participation/leadership and gender equality (UNESCO Culture 2030 Indicators, 2019, p. 12-17).

Each of the four dimensions of the Culture 2030 Indicators make use of various kinds of data types and sources to ensure that all the necessary information can be collected and properly analyzed. As mentioned in the previous section, the entire Indicator project is interwoven with the 2030 Agenda for Sustainable Development. This relationship manifests itself within each of the four thematic dimension of the indicators, where certain SDGs are associated and used in unison to develop each of the indicators within the subset:

## 1. Environment and Resilience



**Figure 7:** SDGs related to the Environment and Resilience thematic dimension

## 2. Prosperity and Livelihoods



**Figure 8:** SDGs related to the Prosperity and Livelihoods thematic dimension

## 3. Knowledge and Skills



**Figure 9:** SDGs related to the Knowledge and Skills thematic dimension

#### 4. Inclusion and Participation



**Figure 10:** SDGs related to the Inclusion and Participation thematic dimension

For clarification, the Culture 2030 Indicators are not solely applied to World Heritage sites. Rather, this framework is intended to be multi-faceted and applicable globally on a local, national, and multinational level. UNESCO, on its own, is not capable of implementing any legislative change. Rather, through cooperation with various communities, any and all changes will be made on a voluntary basis by their respective governmental agencies.

## **Chapter 3. Methodology**

Our mission was to conduct a preliminary feasibility assessment of the UNESCO 2030 Culture Indicators and their applicability to the city of Venice. To accomplish this goal, we produced a list of objectives that our followed:

1. Assess the Applicability and Feasibility of the Indicators in Venice
2. Calculate and Evaluate the Data for Each Feasible Indicator
3. Disseminate the Indicator Results

The bulk of this data can be solely attributed to Venice, Italy and its surrounding community. However, if data was not readily available for the Venice Municipality, then information would be extracted from Veneto or Italy as a whole. Our study analyzed a variety of data sources including but not limited to - government and local surveys, local housing censuses, and pieces of local and national legislation. To ensure relevance, we used the latest available data. The COVID-19 pandemic was a limiting factor in some of the areas of research due to the timing of our study, however, our work will provide an important foundation for future adaptation.

The following sections describe the methods we adopted to achieve each of the objectives listed above. We began by mapping the data availability for each of the 22 indicators within Venice. Due to our unique virtual position, there are some avenues of data collection which we could not feasibly assess. After the relevant information had been identified, our research moved on to the quantification of each indicator. Over the course of this chapter we will discuss the collection of data to substantiate each selected indicator. Furthermore, this chapter will describe the creation and organization of an interactive website detailing the findings of our project. Each indicator will be described in general terms as well as in the context of Venice.

### **3.1 Assessing the Applicability and Feasibility of the Indicators in Venice**

Our project commenced by determining which indicators were applicable to Venice, Italy through archival research. This included assessing which can be applied at the urban level, if there was data that currently existed on this indicator, and if so, how accessible the data was to the public. By mapping the accessibility of data for each indicator we determined how easily we could calculate them and how easily we could determine the progress of them in the future.

### **3.2 Calculating and Evaluating the Indicators General Methodology**

Please see chapters 4-7 for more in depth details on the methodology used for each indicator and thematic dimension. In general, this stage of the project utilized extensive desk archival research (no direct consultation with organizations) aiming to satisfy the tables or equations provided to us by UNESCO for each indicator. We disaggregated information to the best of our ability, including by age, gender, employment status, education level, and geographically within the historical center, the entire municipality, Veneto, Italy, or internationally as necessary. We also noted when proxy data was used in the event that no

specific information pertaining to Venice could be located. Once the information was found, we made an assessment of the indicator. If the information was present and readily accessible, we highlighted green on our Indicator Masterlist (please see Appendix D). If proxy data was used, or the indicator was incomplete, it was highlighted as yellow, indicating there was difficulty interpreting the original UNESCO methodology, or the information was difficult to find. Finally, indicators which could not be found, or contained issues within the original UNESCO methodology were highlighted as red. Challenges were identified and suggestions were made for each indicator as they were completed. Lastly, all sources we used to obtain information were mapped. We created a spreadsheet for each thematic dimension which details each indicator, related source, description of said source, and related indicators (please see Appendix D).

### **3.3 Disseminating the Venice Culture Indicators**

The culmination of our project resulted in the design and implementation of a visual display of our information. To accomplish this, we utilized the free website creating software, Google Sites. This website stores all relevant information regarding the indicators and their relation to Venice and is published and accessible through its own unique domain.

UNESCO researched a similar set of indicators applied to 13 countries over a 3 year period (2011-2013). The layout of the webpage they created is something that we used for inspiration to organize our findings (UNESCO Culture for Development Indicators, 2020), including goal/mission statement, background, objectives, methods, results, and conclusions/analysis. These include a textual analysis/explanation, along with any relevant pictures and infographics to that section. Each indicator contains all of the relevant data that we have collected, noted as a significant gap, or poor quality data, where it was found, how it was found, and important graphs, infographics, and visualizations pertaining to each indicator.



## Chapter 4. Environment and Resilience

This dimension is focused on the preservation and suitability of human and natural environments. This goes hand in hand with preserving the heritage of important places and cities. The SDGs associated with this dimension are 2 (Zero Hunger), 6 (Clean Water and Sanitation), 9 (Industry, Innovation and Infrastructure), 11 (Sustainable Cities and Communities), 12 (Responsible Consumption and Production), 13 (Climate Action), 14 (Life Below Water), 15 (Life on Land), and 16 (Peace, Justice, and Strong Institutions).

As a reflection of the Planet pillar of the Sustainable Development Guidelines, the Environment and Resilience indicators are focused on assessing efforts to protect tangible, intangible, and natural heritage, with an acute concentration on the sustainable management of such. This subset of indicators considers the physical dimensions of an urban environment so as to glean a better spatial understanding of cultural spaces. There are five indicators within this thematic dimension: Expenditure on Heritage, Sustainable Management of Heritage, Climate Adaptation and Resilience, Cultural Facilities, and Open Space for Culture.

In relation to cultural prevention policies and mechanisms, PreventionWeb was a useful source of information. This publicly accessible site is a catalogue of risk reduction plans, managed by the UN Office for Disaster Risk Reduction (UNDRR) (PreventionWeb, 2020). For a location such as Venice, with a unique vulnerability to the environment, eco-tourism, cultural tourism, and a vast collection of cultural locations, the indicators within this subset are of a special concern. Applying directly to indicators four and five, Venice is dense with cultural facilities, from Piazza San Marco, to the island of Murano and its many glassmaking shops. Additionally, in order to combat flooding, Venice has needed to devote resources to the protection of its heritage. Therefore, applying indicators one, two, and three which will assess the commitment of the Venetian government to protecting these resources and adapting to climate change, would be a valuable insight into how the city can more sustainably manage its culture (Cosgrove, 2020). In comparison, UNESCO had a preliminary assessment of data availability for the Environment and Resilience dimension in Asian countries Kazakhstan, Kyrgyzstan, and the Philippines. UNESCO discovered that government websites tend to have inaccessible, outdated, empty, or unreadable data available. Also, they noticed that within the indicators, they would need to have verified articles instead of data since it could not be found. This raised concerns on what data is reliable online, how qualitative data should be measured, and how the indicators need to be further defined to avoid different interpretations (UNESCO Day 4: Guidance on Reporting, Analysis and Profile Development, 2020). Knowing these potential challenges at the national level encouraged us to focus on the availability within government sources before directing ourselves to articles and other peer-reviewed documents during our analysis of Venice.

## 4.1 Indicator 1: Expenditure on Heritage

This Indicator encompasses both public and private contributions to the protection of cultural resources per capita. For this indicator, UNESCO provided an equation to calculate the sum of public and private expenditure on heritage over the entire population, as shown below.

$$\frac{\Sigma_{private} + \Sigma_{public}}{population} = \text{€/person}$$

Information regarding public and private expenditure on heritage was found from two main sources. Firstly, an OECD Case study document from 2018 indicated that "In 2017 current cultural spending [in Venice] was 2.75% of total current spending and capital spending 7.8% of the total (Home Office, 2018); in per capita terms, € 58.9 and € 17.6 respectively" (Cultural



Heritage and Local Development, 2018). The next useful source was the Open Bilancio site published by the Venetian government. We examined the budget from 2017 and were able to locate total and capital expenditure for the city. With these variables identified, we were able to calculate municipal cultural expenditure as a percentage of the municipal expenditure, and capital cultural expenditure as a percentage of capital expenditure. The value of the population could easily be located on the Venetian government's website.

**Figure 11: Indicator 1 Results**  
No disaggregation could be specified as to the nature of private or public expenditure. This does not specify the donations of non-profits, sponsors, or others by private enterprises. Therefore, only an average was calculated using the knowledge that in 2017, public and private contributions were 2.75% and 7.80% of total Venetian expenditure respectively. Now using the OECD information, and data found through the Open Bilancio, we determined the following:

- **Population of Venice** in 2017: 261,905 people
- **Municipal cultural expenditure** per person in 2017 (public): €60.32 euro
- **Capital cultural expenditure** per person in 2017 (private): ~€17.6 euro
- **Total: €77.92** euro per person

This seems to be consistent with other information within the OECD document, which indicated municipal and capital cultural expenditure to be €58.9 and €17.6 respectively in 2017. Therefore, these values appear reasonable. It is likely that whomever conducts this project in the future may achieve further disaggregation by reaching out to the financial department of Venice and gaining access to the specifics of how external and private organizations may have contributed to expenditure on heritage.

## 4.2 Indicator 2: Sustainable Management of Heritage

This indicator assesses the adherence to a framework for the sustainable management of heritage at either an urban or national level. This indicator also contains a gender dimension which requires a closer look at the specific groups of people managing and investing in the cultural resources.

The method for evaluating this indicator was provided by UNESCO in a checklist format. The first checklist required answers at the international and national levels, and the second focused on urban information. Please see Appendix C for both checklists pertaining to this indicator. Information at the urban, national, and international levels were mostly locatable through UNESCO and the Management plan for Venice and its Lagoon as a World Heritage site. Additionally, the Geoportal found within the Venetian government's website provided evidence that the historical section of the city had been mapped, and contains a register of historic buildings. Other information was found by using google search.

In application of the method, we located about 79% of information related to this indicator. Table 2B (see Appendix C) pertaining to the urban level only, was able to be fully completed. We found evidence for all queries within the second table. However, numerical answers were more difficult to find within Table 2A, at the national and urban levels. Only 27 of 38 boxes could be filled for this table. The above graphic shows that 21% of information was missing, and may require requesting information from the Italian Agency of Tourism, Ministry of Culture, and the Venice Police to obtain relevant evidence.



Figure 12: Indicator 2 Results

### 4.3 Indicator 3: Climate Adaptation and Resilience

This indicator assesses how well a location is prepared to mitigate effects of climate change, and adapt to sustainably protect tangible, intangible, and natural resources. Similar to indicator two, this allows for an assessment at urban and national levels and demands a closer investigation into the gender ratios of those involved in sustainable management.

Similar to the second indicator, UNESCO provided two checklists to be analyzed. The first strictly relates to information at a national level, and the second focuses on urban information only. Please see Appendix C for both checklists pertaining to this indicator. Evidence was located primarily through UNESCO sources, Venetian municipal websites, and PreventionWeb. Other information was located using google search.



The graphic to the left illustrates that 80% of boxes within the **national table**, and 77% of boxes within the **urban table** could be filled (see appendix A for full tables). Queries such as “Number of research results on climate change used to safeguard heritage” of Table 3A were especially difficult to locate. Additionally, obtaining numeric answers within Table 3A was a challenge. Proof of existence of some policies were noted in place of number in instances where numerical evidence could not be found. By contacting the Italian National Institute for Environmental Protection and Research, Italian National Research Council Venice branch, Consiglio Nazionale delle Ricerche (CNR.it), or the Institute of Marine Science directly, the remaining boxes within each checklist may be completed.

**Figure 13:** Indicator 3 Results

#### 4.4 Indicator 4: Cultural Facilities

This indicator uses spatial mapping to create an image of how cultural facilities are dispersed across an environment.

It should be noted that the original table provided in Appendix C was not used for this indicator, but rather a modified table was used to collect information (see Appendix E for modified, filled table). This table was provided to us through our meetings with UNESCO during the course of the project. Information on cultural facilities was found within the MUVE website, which detailed the civic museums and libraries within the city, the municipal government's website, or other sources found via a google search. Once these spaces were located, the area of each institution was calculated using the Geoportal GIS. The areas of markets, green spaces, and canals (only within the historical center) were included under the Traditional Cultural Spaces category.

The information we found can account for 75% of the categories within the table for assessing this indicator. The main issues occurred in locating areas and seating capacity, as this information was not always readily available. For markets and festivals, GIS was used to approximate the area, but it is possible that these are over/underestimations. Additionally, libraries tended to have a more fluid definition. For example, some libraries were actually found to be book stores, and it became difficult to distinguish the exact areas of libraries which were contained within civic museums.

It should be noted that while not used, the original table was difficult to interpret. It was unclear what the categories were meant to represent (see Appendix C), and the recommended source was unusable. The newer version provided to us greatly improved each search. Additionally, while we were able to locate numerical answers, we must acknowledge that these are not exhaustive. It is highly probable that some locations were not included because we were unaware of them.



**Figure 14:** Indicator 4 Results

#### 4.5 Indicator 5: Open Space for Culture

This indicator analyzes the “number and size of open spaces used for cultural purposes by type of use” (UNESCO Culture 2030 Indicators, 2019, p. 35-49).

The method for evaluating the final indicator within this thematic dimension was also provided to us through our meetings with UNESCO. As shown in Appendix E, three tables were used to determine A) The number of cultural open spaces as a percentage of all public open spaces, B) The area of said cultural open spaces as a percentage of the area of all open spaces, and C) the percentage distribution of cultural events within these open spaces. The Venetian municipality’s GIS, Geoportale, was used heavily to find information related to this indicator. The areas of cultural spaces were determined using the measurement tool in the Geoportale, which mapped areas of open green spaces, as well as cultural areas. Satista as well as the results of google searches were used to locate the Number of Cultural Events in table C. Festivals, la Biennale, and the Venice Regatta were included as cultural events.

The areas of open cultural spaces were found using GIS available on the Venetian government's website. This data included festivals, open green spaces, and markets, and was fairly easy to locate. To summarize, our research determined the following:

- **Number of Cultural Open Spaces as a % of All Public Open Spaces** = 7.14%
- **Area of Cultural Open Spaces as a % of All Public Open Spaces** = 44%
- **Percentage Distribution of Cultural Events related to Tourism** = 90% of all cultural events

While they represent a much smaller percentage of total open spaces, it can be seen that these cultural spaces actually account for a larger percentage of the area. Again, this information cannot possibly be exhaustive, as we were unable to include areas within the broader municipality, or find every



**Figure 15:** Indicator 5 Results

single town square due to the time restrictions on our project. The main difficulties were in finding the exact area of spaces with GIS, defining them as open or cultural, and finding what to compare these spaces to as a whole.

## Chapter 5. Prosperity and Livelihood

This dimension outlines the importance of enriching many facets of the economy with cultural focused enterprises. With this being said the quality and accessibility to livelihoods to citizens should not suffer. An aspect of management and governance in the culture sector is included. The SDGs associated with this dimension are 8 (Decent Work and Economic Growth), 10 (Reduced Inequalities), and 11 (Sustainable Cities and Communities).

The seven indicators in this subset fall within the Prosperity pillar of the SDGs. In short, the Prosperity pillar of the SDGs focuses on economic growth and development through the means of job creation and poverty reduction (International Monetary Fund, 2020). The seven indicators of this dimension expect to assess the contribution of culture to key aspects of the economy. As a collective, this dimension effectively assesses culture's capacity as an employer, assesses total cultural participation in the market, reflects the economic demand for cultural products, and analyzes the environment's suitability in enabling culture in the economy. Each of these indicators considers potential inequalities in the market to align itself with SDG 10: Reduced Inequalities. For a breakdown of how each indicator is evaluated, please see Appendix C.

We should note that UNESCO reported on preliminary data availability for the Prosperity and Livelihoods dimension within the city of Hong Kong, China. Of the seven indicators, six had data available. Such data included: population census, household income, expenditure reports, labor force systems, tourism, imports, and exports. Of the recommended data sources from UNESCO within the 2030 Indicators document, data was also found from the Government Statistics Department, Government Census Data, and Government Expenditure (UNESCO Day 4: Guidance on Reporting, Analysis and Profile Development, 2020). By understanding where other cities have found success and failure, we had a better understanding and expectation for finding the data availability within Venice.

Venice is a city dominated by tourism. Approximately 14 million tourists travel to Venice annually, making it the second most visited city in all of Italy (after Rome). Furthermore, about four million of those tourists stay overnight in the city (Zainoo, 2019). These numbers do not result in negative consequences when considered alone. However, it is important to note that the population of Venice is dwindling. Over the past half century, the number of resident Venetians has cut by more than half (Ross, 2015). This fact, in combination with the significant tourism presence in the city, puts Venice in danger of losing the unique culture it has developed. The indicators within the Prosperity and Livelihood subset are meant to measure the contribution of the cultural sector to Venice's economy. In turn, through the collection of this data, an educated decision and appropriate action plan can be produced to combat the effects of over-tourism on the city along with preserving the Venetian cultural integrity.

### 5.1 Indicator 6: Culture in GDP

For this indicator, UNESCO provided an equation that calculated the summation of GDP associated with private and public cultural production against the total GDP. This equation can be seen below:

$$CGDP = \frac{\sum_{i=1}^n GVA_{isic\ codes}}{GDP}$$

For this equation,  $GVA_{ISIC}$  represents  $GDP + subsidies - taxes$ . Proxy information for this indicator was located through the Venice Open Bilancio website. Through that website, Venice's revenue for the 2019 fiscal year could be disaggregated into various cultural sources. Ultimately, an approximate calculation for GVA could be created and the cultural production could be compared to the whole of Venice's GDP.

It was discovered that the cultural sector of Venice contributes approximately 20% to the Municipality's GDP. It was difficult to locate most, if not all, of the required ISIC codes required for this indicator. Therefore, the information found from Venice Open Bilancio, seen below, can only be considered proxy data:

Venice revenue from the use of goods and services

(GVA): 157,573,236.38 €

Venice total collections (GDP): 780,175,309.95 €

Percentage of cultural revenue against total collection

(CGDP): 20%

Total Tax Revenue in 2019: € 377,027,357.01



**Figure 16:** Indicator 6 Results

Contacting the Venice Chamber of Commerce directly will likely produce more specific results that adhere to the necessary ISIC codes.



## 5.2 Indicator 7: Cultural Employment

The method for evaluating Cultural Employment was another provided equation, seen below:

$$CEP_0 = \frac{\sum_1^n CE_{isico\ codes}}{EP}$$

This indicator attempts to assess the number of people employed in the cultural sector as a percentage of the entire employed population. This information was located in a business register for 2019 found in the Venice Chamber of Commerce website. Unfortunately, the register provided the number of businesses within specific ranges of employees at the company rather than the exact amount of employees. For example, the register would state how many businesses there were in Venice with between 10 and 20 employees. Due to this, the calculations we made are likely either an over/underestimation.

Cultural Employment was difficult to locate at the municipal level, therefore, proxy data located for the national level was used. At the national level, the cultural sector employs approximately 1.25% of the population. As mentioned in this indicator's methodology, the data for employment was provided in ranges rather than specific numbers. Information regarding the entire range (including maximum, minimum, and median) can be seen below:

Businesses in the cultural sector: 1.25% (971 / 77,514)

EP (Total employees):

Median: 294,485

Low: 181,691

High: 406,571

CE (Employees in Cultural Sector)

Median: 3,688.945674

Low: 2,271.1375

High: 5,082.1375

CEP<sub>0</sub> 1.252676936%



For specific information regarding the municipal cultural employment it is recommended to contact the Venice Chamber of Commerce.

**Figure 17:** Indicator 7 Results

### 5.3 Indicator 8: Cultural Businesses

Cultural Business intends to measure the trends in the number of businesses in the cultural sector between two years. The specific equation provided by UNESCO for this indicator can be seen below:

$$CE/\Sigma E * 100\{Year\ 2\} - CE/\Sigma E * 100\{Year\ 1\}$$

Business registers detailing the number of businesses in Venice, with specific disaggregations for cultural businesses, could easily be located through the Venice Chamber of Commerce website for the years 2018 and 2019.

It can be noted that between the years 2018 and 2019 the number of cultural businesses increased by 0.002%. This indicator also found its data through national business registers and can only be considered an approximation for Venice. The data for the 2018 and 2019 fiscal years can be seen below:

2019

# of businesses: 90,275 (E)

# of cultural businesses: 1,312 (CE)

2018

# of businesses: 90,031 (E)

# of cultural businesses: 1,307 (CE)

Final calculation of cultural businesses:

1.45337% (2019) - 1.45172% (2018) =

0.00165% increase



**Figure 18:** Indicator 8 Results

This indicator likely overestimates the number of cultural businesses in Italy. The business register used for this data had a section titled “activities for fun” which included various cultural facilities. However, given the vagueness of “activities for fun” there is the potential that some businesses were double counted by our team. For more precise and specific data for the Venice municipality, it is recommended to contact the Venice Chamber of Commerce.

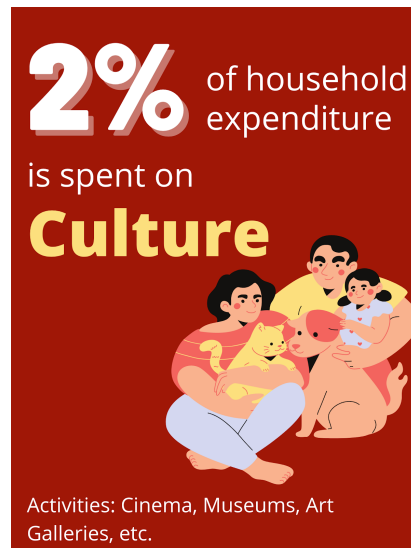
#### 5.4 Indicator 9: Household Expenditure

UNESCO provides an equation for this indicator that calculates the percentage of total household expenditure attributed to cultural activities, goods, and services, seen below:

$$CHFC = \frac{\sum_n^1 HCS_{COICOP\ codes}}{HFC}$$

This indicator, similar to previous indicators within this dimension, used a series of codes to determine which activities, goods, and services could be attributed to culture (for this indicator it was the COICOP code system). This information was difficult to locate on the municipal level. Instead, approximate data for the Veneto region from 2019 was located through ISTAT (Italian National Institute of Statistics). This data was separated by the COICOP codes, however, *it cannot be guaranteed that every cultural activity, good, and service is accounted for.*

It was found that on a national level approximately 2% of household expenditure is devoted to the cultural sector annually. A proper household expenditure survey was to be conducted in 2020, however, in the absence of that data we chose to use proxy data from ISTAT for the Veneto region. Once the 2020 Household Survey is completed for the Venice municipality it is recommended to use that data.



**Figure 19:** Indicator 9 Results

### 5.5 Indicator 10: Trade in Cultural Goods and Services

This indicator attempts to assess the percentage of total exportation of goods and services that can be attributed to the cultural sector. The Venice Open Bilancio website outlines its trade revenue for the 2019 fiscal year, specifying further its revenue into cultural proceeds (such as proceeds from sports facilities and proceeds from admissions to cinemas). Therefore, the trade revenue located through Venice Open Bilancio was used as an approximation for cultural exports.

Regarding Italy as a whole, it was calculated that 4.82% of trade revenue was a result of the trade of cultural goods and services. The Venice Open Bilancio website did not disaggregate in great detail between types of cultural services. Furthermore, it did not detail at all the revenue of cultural goods. Therefore, this data is not as precise as required in formula. It is likely that the percentage produced in our calculations is an underestimation of the actual percentage. Contact with the Venice Chamber of Commerce will likely produce the desired results. The calculations for our provided data can be seen below:

#### ***Cultural Services***

Calculated: “proceeds from sports facilities” +  
“proceeds from admissions to the cinema” + “other  
income from services” = €2,173,851.88 services  
revenue

Out of € 45,130,716.97 total revenue for services

Percent of total services revenue dedicated to cultural  
services revenue = 4.82%

#### ***Cultural Goods***

€ 20, 048.00 = revenue from sale of goods (not split up  
into cultural and non-cultural goods)



**Figure 20:** Indicator 10 Results

## 5.6 Indicator 11: Public Finance for Culture

The information gathered for this indicator is twofold, calculating both the public budget and public expenditure for culture. This indicator can be directly related to Indicator 1 - Expenditure on Heritage - and therefore, the public expenditure was previously calculated there. The public budget for culture was easily accessible on the Venice Open Bilancio website and specified the total public budget, budget devoted to culture, and per capita contribution to culture. Given that the calculations for Indicator 1 were made based on data from 2017, the budget for 2017 was used to maintain consistency.

It can be seen that with both the Expenditure and Budget for the Venice Municipality, 2.75% was devoted to culture. Half of this indicator was detailed in the findings from Indicator 1 (public expenditure), only the public budget was calculated within the work surrounding this indicator. It can be noted that public expenditure is slightly higher than public budget. While this is certainly of some concern, our team could not find the reasoning behind this. Calculations for both public expenditure and public budget can be found below:

### Calculated public expenditure for cultural activities

Total Expenditure in 2017: 574,436,262.28

Total cultural expenditure in 2017 was:

15,796,997.21 euros

Capital cultural expenditure in 2017 was 1,372,800 euros

Capital expenditure per person in 2017: ~17.6 euro

Municipal expenditure per person in 2017 : 60.32 euro

Percentage of expenditure devoted to culture: 2.75%

### Public Budget for cultural activities

Total Public Budget in 2017 was:

560,430,600.10 euros

Total Public Budget Devoted to Culture in 2017 was: 15,417,287.28 euros

Per Capita Contribution to Culture is: 59 euros

Percentage of Budget Devoted to Culture is: 2.75%

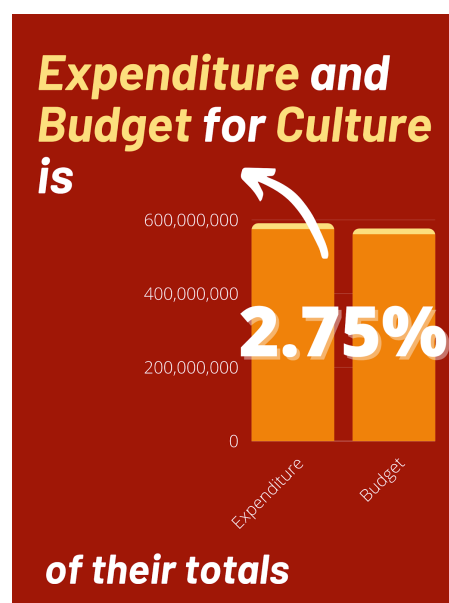


Figure 21: Indicator 11 Results

### 5.7 Indicator 12: Governance of Culture

The final indicator within this dimension, Governance of Culture, is the only indicator in Prosperity and Livelihoods that requires the completion of provided checklists. Both of these checklists attempt to measure the amount of governmental framework established to support the cultural sector. The first checklist requires results on the supranational and national levels only, while the second checklist covers national and urban levels. For a complete view of both of these checklists, please see Appendix C. Information for the national and urban checklist could be found through sources such as previous UNESCO conventions, World Trade Organization reports, the Ministry of Culture, and national legislation. Data for the national and urban checklist is mostly locatable through the Ministry of Culture, the Chamber of Commerce, and MUVE (a net of eleven municipal museums and monuments in Venice).

From the table that UNESCO provided for this indicator, we were capable of locating 93% of the supporting legislation and policies for the culture sector. The 93% encompasses the completion across both tables (supranational/national and national/urban). Evidence was located for 26 of the 27 rows in the supranational/national checklist and for 20 of the 23 rows in the national/urban checklist. For a view of our completed checklist, please see Appendix E. The information missing for the supranational/national checklist can be associated with the format of the question. This specific question is asked under the assumption that the person/entity completing the checklist is a member of the local or national government and has the knowledge that comes with that position. Information missing from the national/urban checklist is

recommended to be found through direct contact with the Italian Ministry of Culture or Venice Chamber of Commerce.



**Figure 22:** Indicator 12 Results

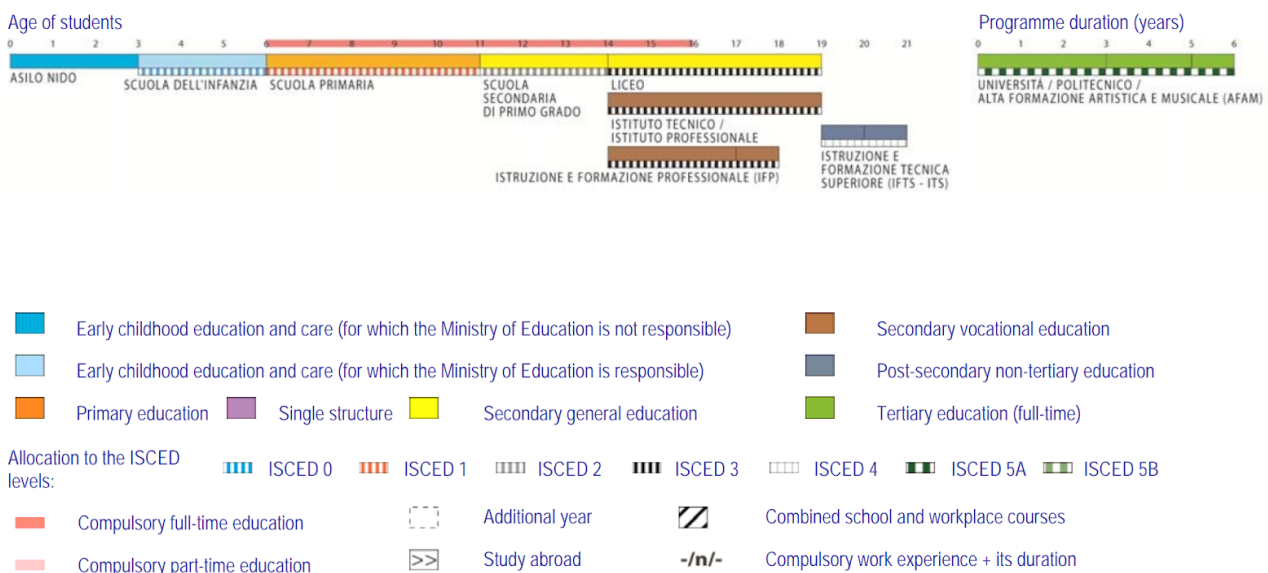
## Chapter 6. Knowledge and Skills

This dimension focuses on integrating cultural knowledge and teaching into all sectors of the community. Including but not limited to all levels of education, public works, businesses, and social groups. Providing more and varying fields of work and careers related to culture is another goal of this dimension and its accompanying indicators. The SDGs associated with this dimension are 4 (Quality Education), 8 (Decent Work and Economic Growth), 9 (Industry, Innovation and Infrastructure), 12 (Responsible Consumption and Production), and 13 (Climate Action) (UNESCO Culture 2030 Indicators , 2019, p. 27).

To begin to understand the Knowledge and Skills indicators related to Venice, we must analyze the current education system. Within Italy, pupils between the ages three and six have the option to begin their education in kindergarten. After kindergarten, Italy separates compulsory education into two cycles to be successfully completed in 10 years. The first cycle of education begins when the pupil becomes six years of age and this cycle lasts eight years. These levels of schooling are known as primary school (ages six to 11) and lower secondary school (ages 11 to 14). Upon successful completion of lower secondary school, pupils move into the second cycle of education consisting two compulsory years. Students have the option to choose which path they would like to take for this cycle. The first option is second grade secondary school, which can last up to five years (ages 14 to 19). This option has three different outcomes in which the pupil may choose to complete. These outcomes are defined as: high school education, technical institute education, and vocational institute education. If a student does not wish to enroll in option one, they can enroll in three or four years of courses in Vocational Education and Training (VET or IFP) toward regional competence. After secondary schooling, there is an option to attend post-secondary non-tertiary education. This level is often offered through post-qualification/diploma regional vocational courses, higher technical education, and training courses (IFTTS). Lastly, higher education, also known as tertiary education, paths can be offered by universities; Higher Education in Art, Music and Dance (AFAM); and Higher Technical Institutes (ITS). According to provisions of Law 53/2003, all young people have the right/duty to education applied for at least 12 years or until a three-year professional qualification by the age 18 is achieved (Miur - Ministero dell'istruzione - Ministero dell'università e della ricerca, 2018).

The education system is split between State and Regional legislative power. The State creates the curriculum for all compulsory education across Italy and defines guidelines which Regions must comply to. Regions then have coinciding legislative power in education and VET programs (Miur - Ministero dell'istruzione - Ministero dell'università e della ricerca, 2018). We must also note the UNESCO definition of education levels are provided by the International Standard Classification of Education (ISCED). These classifications are as follows: kindergarten is ISCED 0, primary school is ISCED 1, lower secondary school is ISCED 2, upper secondary school is ISCED 3, and finally ISCED 4-8 are defined under post-secondary non-tertiary, short tertiary programs, and tertiary programs (UNESCO. Culture | 2030 Indicators. 2019). See Figure 23 on the next page for how the Italian education system is structured.

## STRUCTURE OF THE ITALIAN EDUCATION SYSTEM



**Figure 23:** Italian Education System Structure with ISCED.

By understanding the educational system of Italy, how we connect those to UNESCO classifications, and who has the power to enforce policies, we had a better understanding on how cultural education may be implemented within Venice. Additionally, UNESCO analyzed the data availability for this dimension in African States Kenya and Uganda which we learned from to aid our research methods. In that case study, most data was provided by the public sector through the Ministry of Education and included acts, policies, plans, programs, and curriculum. UNESCO recommended in this preliminary assessment that the indicators needed clearer guidance between qualitative and quantitative data so visiting public institutions would be more reliable for closing the gap between policy and practice (UNESCO Day 4: Guidance on Reporting, Analysis and Profile Development, 2020).

The Knowledge and Skills indicators intend to provide “a framework for assessing the contribution of culture in building knowledge and skills including local knowledge and cultural diversity” (UNESCO Culture | 2030 Indicators, 2019). There are five indicators within this thematic dimension: Education for Sustainable Development, Cultural Knowledge, Multilingual Education, Cultural & Artistic Education, and Cultural Training.

All these indicators assess institutions' and public authorities' level of commitment toward integrating cultural knowledge in fostering sustainable development, appreciating cultural values, prioritising cultural training, and promoting competence in creative fields (UNESCO. Culture | 2030 Indicators. 2019). Additionally, these indicators present gender inequalities between teachers, students, or other influences, which may impact the attentiveness to inclusion. The details for each indicator within the Knowledge and Skills subset is presented in Appendix C.



## 6.1 Indicator 13: Education for Sustainable Development

Education for Sustainable Development assesses education on cultural diversity at all levels within: national education policies, curricula, teacher education, and student assessments (UNESCO Culture 2030 Indicators , 2019, p. 71-78). UNESCO stated the UIS was still developing this indicator hence there was no checklist table or equation provided. It should be noted that we were able to compile data within a table UNESCO had provided us during our meetings throughout the course of the project. This table can be seen completed in Appendix E.

Information was found within the Italian Ministry of Education, University and Research (MIUR), UNESCO articles, official laws, institutions' provided programs within Italy, and Euronews. These data sources either provided direct evidence of a subject within a certain level of education or indirect evidence of a general subject that had traces of a specified subject.

In applying this methodology we found that this indicator was still being developed by the UIS, which led to uncertainty as to what the total completion or result of the indicator would be. From the table UNESCO directly provided us during meetings throughout the project, we were able to fill only 48 percent of the table with evidence of suggested programs (see Appendix

E for the completed table). The most evidence we were able to find was within the primary and secondary education level hence the infographic to the on the left. We were able to find evidence of 8 out of 10 recommended subjects within ISCED levels 1 and 2. Additionally, pre-primary and non-formal education both only had evidence of 3 out of 10 recommended subjects. For tertiary education, 4 out of 10 subjects were given evidence of existing within the curriculum.



**Figure 24:** Indicator 13 Results

## 6.2 Indicator 14: Cultural Knowledge

Cultural Knowledge assesses how sustainable development practices are elevated from cultural knowledge (UNESCO Culture 2030 Indicators , 2019, p. 71-78). This indicator had a checklist format with both numerical and yes/no items that can be seen in Appendix C. Information for this indicator can be split into three sections: intangible cultural heritage for sustainable development, diversity in curriculum for heritage, capacity building programs and mechanisms, and education and awareness raising. For the intangible cultural heritage for sustainable development section, information was found through evidence of UNESCO programs, MIUR Plan for Education to Sustainability, the United Nations Education for Sustainable Consumption program, news articles, and the Euro-Mediterranean Center on Climate Change. For the section on diversity in curriculum for heritage, information was found through the MIUR, education system overview articles, and institutions' provided programs within Italy. The capacity building programs and mechanisms section had information from ICCROM capacity building plan, articles for evidence of cultural heritage protection, and Smart Venice Projects. Lastly, the education and awareness raising section had information from youth agriculture education programs, the MIUR, various articles, and Italian scholarships provided by On the Move.

For this checklist, we were able to find evidence for **83 percent** of all boxes. One difficulty that kept arising was the lack of numerical data available. As an example, for a numerical box that requested the number of hours per year for a certain subject we were able to find evidence of such a subject but we were unable to specify by dedicated hours. This was the case for three rows within the checklist in addition to three rows with evidence of one program or plan in place when there may be more that exist.



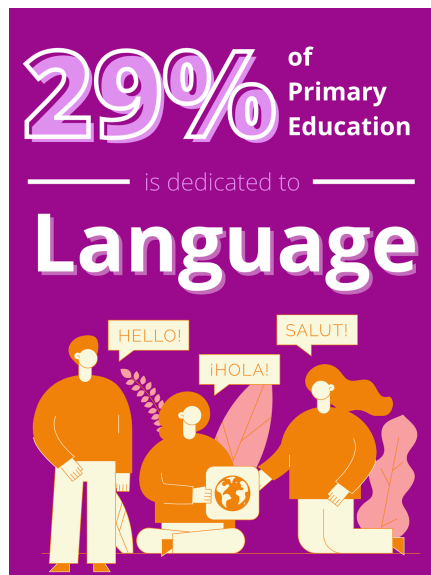
Figure 25: Indicator 14 Results

### 6.3 Indicator 15: Multilingual Education

Multilingual Education assesses primary (ISCED 1) and lower secondary (ISCED 2) educational hours dedicated to language to approximate intercultural dialogue and the safeguarding/understanding of culture diversity within an education system (UNESCO Culture 2030 Indicators , 2019, p. 71-78). For this indicator, UNESCO provided a table and equation which can be seen in Appendix C. Nearly all curriculum breakdown by hours could be found from the European Commission program Eurydice. Additional information was found through the MIUR and EU annual instruction time publications.

This indicator had a UNESCO provided table that we were able to complete 100 percent with approximated data from European standards. One thing to note during primary education is the lack of evidence of regional or local languages taught. Additionally in primary education,

there are no specific instructional hours required for any classes beside English and Religion. Although, we were able to find that nine percent of instructional hours were dedicated to english and a combined Italian language, social studies, and history courses entailed 20 percent for a total of 29 percent of the primary education curriculum was dedicated to language related courses. For lower secondary education, we were able to fill all the sections: national language as 30 percent, regional language as seven percent, and international language was 10 percent. This totaled to 47 percent of education within that level of school being dedicated to language.



**Figure 26:** Indicator 15 Results

#### 6.4 Indicator 16: Cultural and Artistic Education

Cultural & Artistic Education assesses the percentage of time dedicated to cultural education in the first two years of secondary school (ISCED 2). It approximates the encouragement of culture and creativity within an education system by assessing the degree to which cultural studies are enforced in the curriculum (UNESCO Culture 2030 Indicators , 2019, p. 71-78). For this indicator, UNESCO provided us a table to complete that was not given in the original Culture 2030 Indicator document. The table is shown completed in Appendix E. Information for this indicator could be found from an up to date EU report on the Italian school curriculum within general lower secondary school.

For this indicator, we were able to find some breakdown of hours within the lower secondary education toward certain subjects but the subjects UNESCO recommended within the table seemed too specific to be applied at that ISCED level. We lacked evidence within 8 of 17 specified courses with the addition of 2 incomplete hours (incomplete meaning evidence of subject but lack of numerical result). Although we were able to calculate **594 instructional hours** dedicated to culture within ISCED 2, this prompted us to suggest evaluating ISCED 3 level education since that level has more detailed courses.



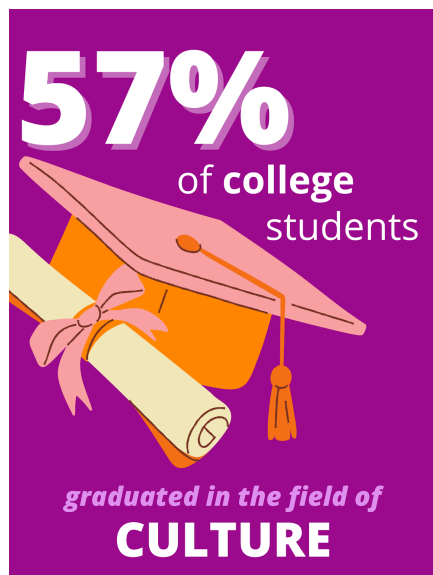
Figure 27: Indicator 16 Results

## 6.5 Indicator 17: Cultural Training

Cultural Training evaluates the enrollment and graduation rates for students in post-secondary and tertiary education (ISCED 4-8) to determine the participation in culture and creative studies through an education system (UNESCO Culture 2030 Indicators , 2019, p. 71-78). This indicator requires a percentage result which can be found in Appendix C but UNESCO also provided our team two tables that can be shown completed in Appendix E. For the first table, enrollment rate, information was found ISTAT, Statista, and OECD National data. All statistics were from the year 2018 with the exception of OECD data provided from 2017. For the second table, graduation rate, information was found from ISTAT, OECD and additional data for ISCED-F classification was found from the MIUR Higher Education Data Portal. Similar to the first table, all statistics were from the year 2018 with the exception of OECD data provided from 2017.

We were able to complete 50 percent of a table UNESCO provided directly to us. This table was split between ISCED 4 and ISCED 5-8. We were only able to fill in proxy data since our sources had varying geographical statistics (national and regional). Additionally, our tables

had varying subjects identified within an institution. Some sources listed general ISCED subjects while others had more subjects broken down. Only the OECD source at the tertiary level was consistent in using the general ISCED subjects for the percentages of students enrolled and graduated. For the graduation rates, we were able to find proxy data related to ISCED-F that fit all the general ISCED categories but we were unsure what the significance of the ISCED-F level was. One last note to be made was there were no Venice specified data available. As shown on the right, 57 percent of Italian college students graduated in a field of culture in 2018. Likewise, 29 percent of students were enrolled in a cultural field at the national and regional level in the same year.



**Figure 28:** Indicator 17 Results

## Chapter 7. Inclusion and Participation

The Inclusion and Participation indicators intend to provide “a framework for assessing the contribution of culture in building social cohesion, as well as in fostering inclusion and participation.” (UNESCO Culture | 2030 Indicators, 2019).

This dimension is aimed at understanding and building social cohesion. It is focused on explaining various different social groups' access to cultural activities and sites, and how to increase engagement and promote artistic freedoms. The SDGs associated with this dimension are 9 (Industry, Innovation and Infrastructure), 10 (Reduced Inequalities), 11 (Sustainable Cities and Communities), and 16 (Peace, Justice, and Strong Institutions).

The five indicators in this subset are correlated with the People pillar of the SDGs. This pillar not only is focused on eliminating all forms of poverty and hunger across the world, but also to foster inclusion of minorities and disadvantaged groups, the later being more related to this thematic dimension (International Monetary Fund, 2020). The five indicators within this dimension comprises the cultural consideration towards artists and creators, the accessibility and degree of the populations participation in cultural facilities, and the relationship between stakeholders and administrators in implementing cultural programs, policies, and initiatives. Each of these indicators considers potential inequalities within society, cultural facilities, and institutional mechanisms. SDG 10: Reduced Inequalities, and SDG 5: Gender Equality are particularly important for this dimension. For a comprehensive breakdown of methods of data collection see Appendix C.

As we have discussed earlier, Venice is in a period of cultural deficiency. Understanding and preserving the “intangible cultural heritage” is hugely important for a city like Venice. For example, applying indicator 19 - Artistic Freedom - to the declining population of artisan glass blowers could really provide valuable insight (Culture and Development in Venice: From Restoration to Revitalization?, 2011, p. 15). The dwindling proportion of full-time residents in Venice is another factor in what groups of people have access to cultural sites. Even though tourism has created a skewed perception of culture, there still exists a vast number of museums, exhibits, churches, ministries, and other cultural sites that are deeply rooted in Venetian heritage. The key to creating a sustainable framework is to understand what factors are threatening these cultural sites, and how to enable and track inclusion and participation despite the drawbacks of tourism among other factors.

## 7.1 Indicator 18: Culture for Social Cohesion

This indicator measures intercultural tolerances with neighbors, peers, etc. Interpersonal trust between all people, and perception of gender equality.

The first thing to note for this indicator is that the specific equations listed in the UNESCO methodology were not used to calculate results for this indicator. This summation calculates the number of people who support intercultural trust. Where the number of people who trust a certain item is divided by the population of reference, and that quantity is then divided by the total number of items considered. See the Appendix C for a detailed explanation of the equation itself. Instead we used a modified table provided by UNESCO obtained during one of our sponsor meetings. To view this modified fully table completed please navigate to Appendix E. We utilized wave 5 and 7 of the World Values Survey to obtain the three different metrics of social cohesion within the Veneto region. With this being said, the data and responses could be subjective (short-term trends/local opinions). The World Values Survey provides the exact responses to the given questions, but does not have data available at the urban level (Venice itself).



Indicator #18 is in the bottom left of the infographic. In the Veneto region we found that people are 86% tolerant of other cultures, 81% in favor of gender equality, and have a general distrust of most people (with only 22% of the survey respondents saying that most people can be trusted). Indicator #18 Culture for Social Cohesion was completed solely through Wave 5 which covers 2005-2009 and 7 which covers 2017-2021 of the World Values Survey for the region of Veneto. With this being said the majority of the data we used is from 2018. One of the more interesting aspects of this indicator is that only 22% of the respondents for interpersonal trust responded that most people can be trusted. We compared this value to the same question for the U.S. and found a higher level of trust between people in the U.S. than in Italy.

**Figure 29:** Indicator 18 Results

## 7.2 Indicator 19: Artistic Freedom

This indicator assesses the level of support, and current status by the Venetian government for artists/creators. The indicator aims to create a sustainable environment for creators/artists by ensuring and assessing the level of supporting mechanisms/environments.

For this indicator we used the exact checklist provided by UNESCO, to view this completed checklist please refer to Appendix E. The checklist first asks for international instruments, then delves into national policies, programmes, and various types of legislation that support artists. Some of the main data sources used to fill out the table are: WIPO Italian country profile, WTO Italian country profile, and the UNESCO 2020 IT Report - which mentions social protection programmes for artists.

UNESCO provided a checklist that effectively measured the amount of private and public support for professional artists. We were able to locate 75% of the recommended policies and programs for professional artist freedom in Italy. As mentioned in the methodology section for this dimension the main data sources used to fill out the table were the WIPO Italian country profile, WTO Italian country profile, and the UNESCO 2020 IT Report. These sources provided adequate evidence of various forms of legislation and regulatory frameworks for artists/creators. As mentioned above we were only able to fill out 75% of the checklist, specific information/policies on the protection of artists and their rights was difficult to find, if not impossible. As a recommendation, UNESCO might want to look more deeply into artistic legislation within the Italian Parliament to fully complete the checklist.



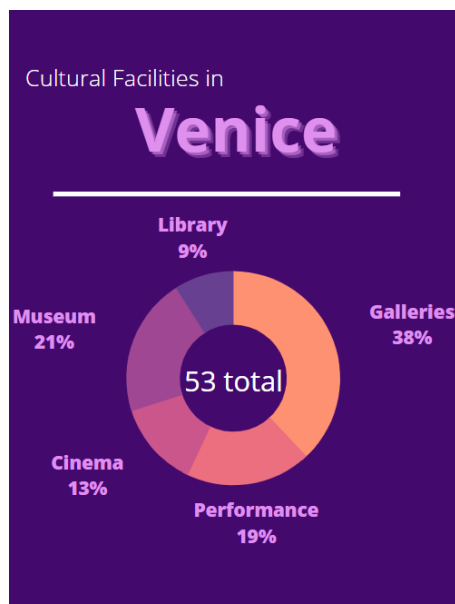
**Figure 30:** Indicator 19 Results



### 7.3 Indicator 20: Access to Culture

This indicator assesses the Venetian population's access to cultural facilities/infrastructure. This indicator is directly related to indicator 4, it is important to note that the quality of said cultural facilities are not considered in this section.

This indicator also used a modified table provided by UNESCO obtained during one of our sponsor meetings. To view this table completed please navigate to Appendix E. This table maps the spread of cultural facilities based on the population Venice by calculating a relative standard deviation. Performance venues and cinemas and a column for the total are what is cut off in the figure above. Since the fields for the types of cultural facilities are the same as what we found for indicator #4 Cultural Facilities we just used the same information. Additionally we did not actually calculate the standard deviations because UNESCO informed us that the table they will be using automatically calculates it due to embedded formulas.



This indicator directly relates to indicator 4, cultural facilities, which we already found the data for which can be summarized in the pie chart. Within Venice, 38% of all cultural facilities are Galleries, 21% are museums, 19% are performance venues, 13% are cinemas, and only 9% are libraries. For indicator #20 Access to Culture, all the values for the number of cultural facilities came from research for Indicator 4. The calculations for standard deviations were not made in our table shown in the methodology section for this dimension. Overall this indicator was completed fully, to see the data sources used for indicator 4 refer to Chapter 4.

**Figure 31:** Indicator 20 Results

## 7.4 Indicator 21: Cultural Participation

This indicator measures the degree as to what percentage of the population is attending cultural sites, the number of cultural sites visited, and individual cultural activities performed in the home within the past 12 months. Though this indicator is similar to the previous, it is much more concerned with quantitative demographic data on who are participating, and the extent/quality of participation.

We carried out archival research into Statistical Institutes such as ISTAT and the Eurobarometer which provided national demographic data on who is attending what events, and whether attendance has been increasing or decreasing between 2018 and 2019. These sources were used to fill out tables B. through D. Specifically for table, A. Cultural Site Visits, Statista was used to get numbers for total visits. This indicator like many others within this dimension used modified tables provided by our UNESCO sponsor. To view these four tables fully completed please navigate to Appendix E.

Between 2018 and 2019 there was a 9% increase in participants to places like museums, art galleries, libraries, and cinemas. One thing to note here is that these participants include tourists and residents of Italy throughout the country and within Venice itself. Indicator #21 Cultural Participation was the hardest indicator to find data for. The data sources we utilized for this indicator can be found in the methodology section for this thematic dimension. The main issue was that information was accessible only at a national level. The data found through ISTAT can filter by age, gender, and income while regional data could not. Percentages taken from the Eurobarometer were used as proxy data to fulfill the required level of disaggregation. These tables are shown in the methodology of this thematic dimension. It was difficult to specify both sex and income aspects of this indicator. Some proxy data was used in place of the income quintiles (ie, blue collar, white collar, professional etc). Due to our virtual position disaggregated local data was not able to be found. Having UNESCO complete this on a more professional standard as well as in-person correspondence within Venice would Results more than likely uncover more specific local data.



**Figure 32:** Indicator 21 results

## 7.5 Indicator 22: Participatory Processes

This indicator discusses cooperation of stakeholders in implementing cultural policies, programs and initiatives. One of the specific goals of this indicator is assessing the opportunities in professional settings for minorities and other marginalized groups. Creating a mechanism where meetings/committees can be formed between representatives and administrative officials is important in establishing sustainable frameworks (UNESCO Culture 2030 Indicators, 2019, p. 80-92).

For this indicator we used the exact checklist originally provided by UNESCO in their methodology. To view what this checklist contains please refer to Appendix C. Archival research on relevant conventions, records on committees and meetings created between civilians and the Venetian government, records on heritage management and governance systems, and legislation pertaining to artists in Venice, Veneto, or Italy nationally. Some of the primary sources we utilized for this checklist are: UNESCO 2020 Report - Italy, the European Culture Center, and Italy Framework Convention for the Protection of National Minorities (FCNM).



75% of the given checklist was completed. This indicates that there is evidence of institutional mechanisms (meetings, committees, programmes, etc) that support artists and creators. In addition to artists, these mechanisms intend to support marginalized/disadvantaged groups, as well as minorities. We were able to find evidence of institutional mechanisms between professional and minorities/disadvantaged groups, through sources such as: the Italy Framework Convention for the Protection of National Minorities and UNESCO ad hoc management projects. However, information regarding the specific expenditure of Civil Society Organizations (CSO) as well as information relating to the precise number of programs was difficult to locate.

**Figure 33:** Indicator 22 Results

## Chapter 8. Results and Discussion

This chapter will summarize the main discussion points and observations from the project. Additionally, we provide more details on our website deliverable.

### 8.1 Project Discussion

Throughout the course of researching the Environment and Resilience thematic dimension, it became clear that disaggregation by sex and specific private entities was an elusive subject. Indicators 2, 3, 4 and 5 contained a gender dimension within their UNESCO methodologies. For example, indicator 5, Open Space for Culture, asked that we denote the involvement of men and women in the management, participation, and use of cultural events and spaces. This information was simply not possible to find. Perhaps by reaching out to institutions or the managers of these spaces, it may be more reasonable to disaggregate by sex in the future. For indicator 1, Expenditure on Heritage, it was difficult for our team to locate the contributions of private entities. We were unable to find even a registry of private committees, so only the raw total of expenditure listed on the Open Bilancio could be used. Again, by contacting the Venice financial department directly, this indicator could gain more specificity. Finally, it should be noted that urban checklists in indicators 2 and 3 were more easily completed than those on a national level. In general, for indicators within latter thematic dimensions, the opposite was true. In this instance, this potentially indicates Venice's preparedness to face events of environmental catastrophe.

Overall, the Prosperity and Livelihoods dimension was completed to a relatively satisfactory degree in the context of UNESCO's methodology. It is important to note that with multiple indicators in this dimension there were requirements of specific codes (ISIC, ISICO, COICOP). Data specific to these codes almost always proved difficult to locate, and in the rare case it was accessible, it was not applicable to the municipal level. Disregarding the requirement of the coding systems, it still proved difficult to locate data on the municipal level without direct consultation of the appropriate organizations and ministries. Furthermore, the Prosperity and Livelihoods thematic dimension, like all the other dimensions, attempts to both assess culture within society as well as identify the existing inequalities within that society. UNESCO recommends assessing the gender dimensions of each indicator whenever possible. This is certainly an important facet of society to measure, however, we recommend extending the assessment to other societal inequalities as well (such as racial inequalities or sexual inequalities). While that is of course the ultimate goal, unfortunately, data specific to gender, racial, or sexual inequalities was nearly impossible to find.

Overall, the Knowledge and Skills thematic dimension did not excel in relation to UNESCO's methodology. During the research process, we found that specific or numerical data was difficult to find within the field of education for Venice or even the Veneto region. Although we were able to find national data, most times it was insufficient in terms of completeness. Only one indicator was able to be fully completed (Indicator 15, Multilingual Education), but even this indicator utilized proxy data from the European Commission Eurydice and not the recommended

Ministry of Education. With the addition of an underdeveloped Indicator 13 and a potential indicator oversight in terms of ISCED level for Indicator 16, we classify this thematic dimension as lacking proficiency from a methodological standpoint.

Overall the Inclusion and Participation dimension was completed satisfactorily following the methodology outlined by UNESCO. Two out of the five indicators (Culture for Social Cohesion and Access to Culture) were able to be fully completed based on UNESCO's methodology. The remaining three indicators (19. Artistic Freedom, 21. Cultural Participation, and 22. Participatory Processes) were either lacking information within certain rows of checklists or the data sources we found did not contain adequate disaggregation of regional/urban level information. With this being said we were still able to find useful sources that could potentially contain the required information if UNESCO looks deeper, or reaches out to the institutions.

Over the course of the project it became apparent that the UNESCO methodology was rarely, if ever, concerned with disaggregating information by minority or LGBTQ+ groups. It is possible that this choice was made due to a lack of relevant data on queer individuals, or that it would be impossible to highlight a single minority group, as that status varies depending on which country is being studied. It was already quite difficult to locate information pertaining to women's participation and involvement in cultural events or policy making, so it is suspected that minority groups would be even more difficult to gather information on. However, this can provide a valuable insight into society. Without knowledge of how these groups are affected or involved, we run the risk of overshadowing their voice and participation.

Another important distinction to be made is that our research consisted primarily of google and website searches. No institutions, persons, or entities were contacted directly by the team for information. It is highly likely that a more specific disaggregation of data could be found by reaching out to said sources. This project is designed to be based on a more person-to-person interfacing, and so opening a dialogue with relevant organizations would be both beneficial and necessary if the process were repeated.

## **8.2 Final Results Website**

As stated in our methodology, the culmination of this project's work can be located in the website that we created. This website effectively introduces the project, including all necessary background information, along with detailed explanations of each of the thematic dimensions and indicators. Seen below are screenshots of our website along with relevant explanations.



**Figure 34:** Home Page for Culture Indicator Project

The first figure for our website is the home page. At the top of the screen you will see tabs associated with each of the four thematic dimensions. By navigating through these tabs, information regarding the dimension as a whole, as well as the results pertaining to each indicator (including sources and calculations), can be found.



**Figure 35:** Example of Thematic Dimension Page



The next figure for our website is an example of the thematic dimension homepage. In this case, you can see a brief summary of the Prosperity and Livelihoods thematic dimension along with the UN SDGs it is associated with.



**Figure 36:** Thematic Dimension Page Continued

By scrolling down the thematic dimension page, images and brief summaries of each indicator in the dimension can be found.



**Figure 37:** Indicator Specific Page Example

Finally, by clicking on the indicator title or image in the thematic dimension page, you will be redirected to a page outlining all relevant information pertaining to that indicator. This information includes the method of the indicator, the resulting evaluation for that indicator, the sources used, the sources recommended, any suggested changes, and any necessary infographics.



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## APPENDICES

### Appendix A - World Heritage Site Criteria

Cultural Criteria	
<p>(i) A location with a feature which represents a masterpiece of human genius.</p> <p>(ii) Architectural, technological, monumental artistic, or town-planning/landscape design characteristic of an important interchange of values</p> <p>(iii) The location contains “exceptional testimony” to living/vanished tradition/civilization</p> <p>(iv) A building, architectural/technological ensemble/landscape characteristic of a particularly historic time in human history</p> <p>(v) Traditional settlement representative of a culture’s interactions with the environment which have become an irreversible change</p> <p>(vi) Containing “Events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance”</p>	
Cultural Sites In Danger: Ascertained	Cultural Sites In Danger: Potential
<p>Proven and imminent:</p> <p>serious deterioration of materials, structure/ornamental features, architectural/town-planning coherence, urban/rural space, natural environment, historical authenticity, and or cultural significance.</p>	<p>Potential and threatening:</p> <p>Change in judicial status which could diminish the degree of protection/conservation policy.</p> <p>Byproducts of regional planning projects, town planning, armed conflict, climatic, geological or other environmental factors.</p>

(The Criteria for Selection, 2020)



Natural Criteria	
<p>(vii) Areas with remarkable natural beauty/aesthetic or phenomena</p> <p>(viii) Represent stages of the earth's development in terms of habitation, species diversity, geographical regions</p> <p>(ix) An example of an ongoing evolutionary process</p> <p>(x) From a standpoint of conservation, containing a unique species diversity</p>	
Natural Sites In Danger: Ascertained	Natural Sites In Danger: Potential
<p>Proven and imminent:</p> <p>Decline in population of endangered species and or natural beauty.</p>	<p>Potential Danger:</p> <p>Changed legal protective status. Planned resettlement, armed conflict; the management system is lacking or inadequate.</p> <p>threatening impacts of climatic, geological, or other environmental factors.</p>

(The Criteria for Selection, 2020)



## Appendix B - Comprehensive Breakdown of UN SDGs









Eliminating poverty in all forms is still a very pertinent problem facing humanity despite the number of people living in extreme poverty decreasing by more than half between 1990 and 2015. 36 million people still lived on less than US\$1.90 a day; many lack food, clean drinking water and sanitation. Growth in certain Asian countries like China and Indian has left many without adequate resources. The economic disparity and quality of life between men and women is still a big problem. Newer challenges have arisen in the past 5 years, like climate change and COVID-19. This has created even more insecurities and conflicts. This SDG aims to end all forms of poverty by 2030, by targeting the most exposed facets of societies, and increasing accessibility of resources to all tiers of communities (United Nations Development Programme, 2020).


 <p>The icon for SDG 2, Zero Hunger, is a yellow square. It features the number '2' in a large, bold, white font. To the right of the number, the words 'ZERO' and 'HUNGER' are stacked vertically in a smaller, bold, white font. Below the text is a white icon of a bowl with three wavy lines above it, representing steam or food.</p>	<p>Despite the number of undernourished people dropping by almost half in the past two decades, extreme hunger and malnutrition is still a frontline issue facing many countries across the world. Globally there still is over 800 million people that are chronically malnourished as of 2017. 90 million children under five are dangerously underweight. In the South-Western hemisphere food shortage and a lack of nourishment is increasing in almost all regions. This SDG aims to end all of world hunger by 2030, with a focus on children having sufficient nourishment. The main method in achieving this goal is greatly innovating the agricultural industry in these regions. More sustainable methods of farming, supporting small/local farmers, and international cooperation and investments to improve agricultural productivity (United Nations Development Programme, 2020).</p>
 <p>The icon for SDG 3, Good Health and Well-being, is a green square. It features the number '3' in a large, bold, white font. To the right of the number, the words 'GOOD HEALTH' and 'AND WELL-BEING' are stacked vertically in a smaller, bold, white font. Below the text is a white icon of a heartbeat line with a heart shape at the end.</p>	<p>Leaps and bounds have been made in the health and well-being sector. life expectancies have increased, mortality rates for infants and mothers have decreased, and infectious diseases like Malaria and HIV are infecting greatly less people globally. The definition of Good Health in the context of the 2030 Agenda is multifaceted. It deals with the widening economic and social inequalities, and rapid urbanization threats to the climate and the environment. Implementing universal health care is integral to the success of SDG 3, and the conjunction of solving SDG 1. Unlike other SDGs, the world has not been as progressive in the area of health and well-being. There is a 31-year gap between the longest and shortest life expectancies. Looking at averages on a global scale hide the countries that are doing poorly and need the most attention. Addressing these inequalities and utilizing a gender-sensitive approach will put things on the right track (United Nations Development Programme, 2020).</p>




 <p>The icon for SDG 4, Quality Education, features a red square with the number '4' and the text 'QUALITY EDUCATION' in white. Below the text is a white icon of an open book and a pencil.</p>	<p>Since 2000, global initiatives to achieve universal primary education have been successful. Enrollment in developing regions have reached 91 percent, there has been an increase in literacy rates, and more girls are in school now than any other time in history. With this being said, there is still much work to be done. High levels of poverty coupled with violence and conflict has seen many children out of school in parts of Africa and Asia. Disparities in household income levels have been observed to be directly related to children being in or out of school, the same can be said in some regions for urban vs. rural areas. This SDG aims to have all boys and girls enrolled and complete both primary and secondary schooling by 2030. In addition, disparities in access to education based on money, race, or location will be eliminated, as well equal opportunity for a higher education (United Nations Development Programme, 2020).</p>
 <p>The icon for SDG 5, Gender Equality, features a red square with the number '5' and the text 'GENDER EQUALITY' in white. Below the text is a white icon of a female symbol with an equals sign inside the circle and a male symbol to its right.</p>	<p>Ending all forms of discrimination of boys and girls and men and women has been proven to improve economic growth and development. The United Nations Development Programme has centralized this problem in it's work, and has seen more girls in school than 15 years ago. More women are in the job market than ever before, however inequalities in certain regions still exist. Sexual violence and exploitation, unequal breakdown in the domestic and hospitality industries are some examples. Providing all women equal rights to poetry, sufficient access to sexual/reproductive health facilities are needed to ensure that SDG 5 is achieved (United Nations Development Programme, 2020).</p>

<p><b>6</b> CLEAN WATER AND SANITATION</p> 	<p>2.1 billion people have had their access to clean water improved since 1990. With this being said water scarcity still affects more than 40 percent of the global population, dwindling drinking water is being exacerbated by climate change. The effect on climate change on clean water cannot be understated, by 2050 it is projected that at least one in four people will have to deal with water shortages. To achieve the goals of SDG 6 by 2030 investment in hygiene/sanitation and infrastructure, along with protecting vulnerable water reservoirs is integral. To get these items implemented, over 800 million people will have to be reached, and improved for almost 2 billion others. Sanitation is an extraordinarily large issue as well. In 2015, 4.5 billion people were not able to sanitize properly, and 2.3 billion lacked even the most essential forms of sanitation (United Nations Development Programme, 2020).</p>
<p><b>7</b> AFFORDABLE AND CLEAN ENERGY</p> 	<p>By 2016, 87 percent of people have electricity leaving one billion left without electricity. Yet as the population grows, the dependence for cheap power also increases causing incredible amounts of fossil fuel production. To achieve this goal of helping the environment and encouraging growth within countries, we must invest in clean and renewable energies such as: solar, wind, hydro and thermal power (United Nations Development Programme, 2020).</p>
<p><b>8</b> DECENT WORK AND ECONOMIC GROWTH</p> 	<p>Over the past 25 years, the number of workers living in extreme poverty has decreased and in developing countries, the middle class now makes up 34 percent of total employment. Although, as the global economy continues to recover, there are not enough jobs to keep up with a growing labor force leaving over 204 million people unemployed in 2015. The goal is to achieve full and productive employment and decent work for all men and women by sustaining economic growth, technological innovations, and higher levels of productivity (United Nations Development Programme, 2020).</p>

<p><b>9</b> INDUSTRY, INNOVATION AND INFRASTRUCTURE</p> 	<p>With over half the world population living in cities, it is vital to invest in infrastructure and innovation (like mass transport and renewable energy) to drive economic growth, new industries, and communication technologies. To facilitate sustainable development, we must have technological progress and promote these sustainable industries for the sake of our environment and economy. This goal will bridge the digital divide between the 4 billion people who do not have internet access (90 percent of which from developing countries) to ensure equal access to information and knowledge (United Nations Development Programme, 2020).</p>
<p><b>10</b> REDUCED INEQUALITIES</p> 	<p>Income inequality continues to rise nearly everywhere as the richest 10 percent have 40 percent of the world's income whereas the poorest 10 percent have 2-7 percent of the world's income. To avoid widening these disparities, we must encourage policies to empower low income earners regardless of sex, race, or ethnicity. This goal aims to improve the regulation and monitoring of financial markets and institutions, encourage development assistance and foreign direct investment to regions of the greatest need (United Nations Development Programme, 2020).</p>
<p><b>11</b> SUSTAINABLE CITIES AND COMMUNITIES</p> 	<p>As more than half the world's population lives in cities, by 2050 nearly two thirds of all humanity will be urban. Without significantly transforming the way we build and manage cities, sustainable development cannot be achieved. Cities are rapidly growing which leads to mega-cities (especially in developing countries) where slums are becoming more significant. To achieve the goal of making cities more sustainable, we must create career and business opportunities, safe and affordable housing, and build resilient societies and economies. To do this, we will have to create green spaces, invest in public transport, and improve urban planning methods and management to remain inclusive (United Nations Development Programme, 2020).</p>

	<p>To achieve economic and sustainable development, we must reduce our ecological footprint. To do so, we must change the way we produce, consume, and dispose of goods and resources. 70 percent of drinkable freshwater (which is only 3 percent of the water on Earth) is consumed by the agriculture industry and its irrigation. To achieve this goal, we must target the way we dispose of toxic waste and efficiently manage our shared natural resources. To do this, we must encourage industries, consumers, and businesses to recycle and reduce waste. With 2 billion people unable to consume goods for their basic needs, we must halve the per capita of global food waste at the retail and consumer level for more efficient production and supply chains. Ultimately, this goal will increase food security and create a more resource efficient economy (United Nations Development Programme, 2020).</p>
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	<p>Every country around the world is experiencing the effects of climate change. Global warming is causing long-lasting effects to our climate system and greenhouse gas emissions are more than 50 percent higher than in 1990. Without actions, these threats will cause irreversible consequences. Annual average economic losses from climate-related disasters are in the hundreds of billions of dollars. To further this point, the human impact of geo-physical disasters has killed 1.3 million people and injured 4.4 billion people between 1998 and 2017. Ultimately, this goal aims to mitigate the disastrous effects of climate change, whilst also integrating disaster risk measures, sustainable natural resource management, and human security into national development strategies. By the end of 2020, this goal aims to mobilize \$100 billion US dollars annually in the attempt to reduce the global mean temperature increase (United Nations Development Programme, 2020).</p>
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The management of the world's ocean is both essential to counteract climate change as well as drive the global systems that make the Earth habitable for humankind. Over three billion people rely on marine and coastal biodiversity for their livelihoods. Unfortunately, 30 percent of the world's fish stocks are overexploited, falling below the level at which the population can produce sustainable yields. Oceans are vital in combatting the effects of climate change. Oceans absorb roughly 30 percent of carbon dioxide produced by humans. However, the ocean is being maltreated as we have seen an increase of 26% in Ocean acidification along with an average of 13,000 pieces of plastic litter found on every square kilometer of the ocean. This SDG aims to protect the Earth's marine environment from pollution as well as to address the impacts of ocean acidification (United Nations Development Programme, 2020).



Human life depends on the earth for our sustenance and livelihoods. Agriculture is a significant economic resource and plants provide 80 percent of the human diet. Furthermore, forests cover 30 percent of the Earth's surface and serve as habitats for millions of species along with providing clean air and combating climate change. Annually, 13 million hectares of forest is lost and the repeated degradation of drylands has led to desertification of 3.6 billion hectares. Only 15 percent of the land is protected, putting a risk to the Earth's biodiversity. Wildlife trafficking is also a significant issue as roughly 7,000 species of animals and plants have been illegally traded. This goal aims to reduce the loss of natural habitats and biodiversity as well as support global food/water security, reduce climate change, and promote peace and security (United Nations Development Programme, 2020).



Sustainable development cannot be achieved without peace, stability, human rights, and effective governance across the entire globe. The world is divided; some regions enjoy peace and security while others are trifled with seemingly endless cycles of conflict and violence. Armed violence has a destructive impact on a country's development as it effects economic growth and results in long-standing grievance and grudges. Sexual violence, crime, exploitation, and torture are prevalent in areas of conflict and special action must be taken to protect those most at risk. This SDG aims to reduce all forms of violence, work with local governments to reduce conflict, promote human rights, reduce the flow of illicit arms, and strengthen the participation of developing nations in the institution of global law/governance (United Nations Development Programme, 2020).



These SDGs can only be realized through global partnership and cooperation. Official Development Assistance has been steady but below the target, at \$147 billion US dollars in 2017. Many countries require Official Development Assistance to encourage growth and trade, and humanitarian crises brought on by conflict continue to demand more financial resources. In this interconnected world, improving access to technology and knowledge across all developing countries along with coordinating policies to help those countries manage debt and promoting investment is crucial for sustainable growth and development. This goal aims to enhance North-South and South-North interaction by promoting international trade and helping developing countries to increase their exports to achieve a rule based and equitable trading system (United Nations Development Programme, 2020).

## Appendix C - Indicators and Checklist/Equations



### Indicator 1 - Expenditure on Heritage

Sum of public and private expenditure as a percentage of the population

$$\left( \frac{\Sigma_{private} + \Sigma_{public}}{population} * 100 \right)$$

## Indicator 2 - Sustainable Management of Heritage

**Table 2(A). Checklist for Sustainable Management of Heritage – NATIONAL & URBAN**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>1. REGISTRATIONS, INVENTORYING AND RESEARCH</b>				
<b>International Level</b>				
<b>Creation or updating of tentative lists or inventories</b> of cultural and natural heritage to the UNESCO World Heritage Centre <b>in the last 5 years</b>				
Inscription of cultural, natural or mixed heritage sites on the <b>UNESCO World Heritage List (number of inscriptions)</b>				
Inscription of an element on the UNESCO Representative List of the <b>Intangible Cultural Heritage of Humanity (number of inscriptions)</b>				
Inscription of an element on the UNESCO List of the <b>Intangible Cultural Heritage in Need of Urgent Safeguarding (number of inscriptions)</b>				
<b>National Level</b>				
Existence of a <b>national natural and cultural heritage registry or list</b> (number of items inventoried)	1972 Conv.			
→ Has this registry or list <b>been updated</b> in the last 5 years? (date of last update)	1972 Conv. - 1970 Conv. / Question 20			
Existence of <b>intangible heritage inventories</b> at the national or sub-national level (number of items inventoried)	2003 Conv.			
→ Have these inventories <b>been updated</b> in the last 5 years? (date of last update)	2003 Conv.			
Number of heritage items included in lists of <b>protected cultural property (national and local)</b>	1970 Conv.			
→ Has this inventory <b>been updated</b> in the last 5 years? (date of last update)	1970 Conv.			
Existence of a <b>list or database of cultural property stolen</b> from a museum, religious institution or public monument established for transmission to the police and customs officials as well to museums, auction houses and art dealers worldwide	1970 Conv. / Question 18			



	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
→ Has this registry or list <b>been updated</b> at least once in the last 5 years? (date of last update)				
Have scientific, technical and artistic research results been <b>used to safeguard heritage</b> in the last five years? (number of actions and examples)	2003 Conv. / Indicators 9.1 & 11.3			
<b>2. PROTECTION, SAFEGUARDING AND MANAGEMENT</b>				
<b>Institutional and Policy Framework</b>				
Existence of institutions for <b>the conservation and promotion of heritage</b> at national level with powers of enforcement	1972 Conv.			
Existence of institutions for <b>safeguarding intangible cultural heritage</b> at national level with powers of enforcement	2003 Conv. / Indicator 1.1			
Existence of specialized units in the <b>police and customs forces for the fight against the illicit trafficking</b> of cultural objects and movable heritage	1970 Conv.			
Existence of specialized units in the <b>armed forces, services</b> whose purpose will be to secure respect for cultural property <b>in case of conflict</b> .	1954 Conv. / Art 3: question 1 Art 7: question 2			
Specific legislation/policies/measures for <b>conserving and promoting inventoried</b> cultural and natural heritage adopted in the last 5 years (date of adoption and evidence)	1972 Conv.			
Specific legislation/policies/measures <b>regulating archaeological excavation</b> adopted in the last 5 years (date of adoption and evidence)	1954 Conv.			
Specific legislation/policies/measures for <b>preventing the illicit trafficking of protected cultural properties</b> adopted: for example, measures to control the export and acquisition of cultural property, etc. adopted in the last 5 years (date of adoption and evidence)	1970 Conv.			
Has your country established a <b>domestic legal framework for the prosecution and punishment of the perpetrators of acts committed against cultural property</b> in accordance with the 1999 Second Protocol to the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict? (date of adoption and evidence)	1954 Convention and its Second Protocol  Criminal responsibility and jurisdiction			
Number of convictions for poaching in last five years	1972 Conv.			

### Management plans and mechanisms

Explicit reference to **the role of cultural heritage for sustainable development** integrated into the current national development plans, including UNDAFS and sustainable development plans (date of plan)

1972 Conv.

**Table 2(A). Checklist for Sustainable Management of Heritage – NATIONAL & URBAN**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Dissemination and experience sharing</b>				
Have you shared, particularly via the secretariat of UNESCO and periodic reports, your experiences in implementation and best practices?	2003 Conv. / via selecting projects of best practices, 1954 Conv. / Art 5 2005 Conv.			
Does the agency responsible for national heritage publish and make public its annual report? (date of latest published report)				
Existence of <b>programmes for promotion and dissemination of good safeguarding practices</b> to heritage managers, citizens and civil society	1972 Conv. / Indicator 42 2003 Conv. / Indicator 19.3			

**Table 2(A). Checklist for Sustainable Management of Heritage – NATIONAL & URBAN**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Management plan(s) <b>for cultural and natural heritage and ICH</b> , at the sub-national, national or international level elaborated or updated in the last 5 years (date(s) of publication and evidence)				
Management plan(s) <b>for registered heritage sites</b> at the sub-national, national and international level elaborated or updated in the last 5 years (date of publication and evidence)	1972 Conv. / Indicator 8			
→ Explicit guidance in the management plan(s) to include <b>a gender contribution to and participation</b> in the entire process (evidence and sex ratio of committees and consultation meetings)	1972 Conv. / Indicators 28 and 29			
→ Management plan(s) include <b>a section to manage visitors, tourism activity</b> and derived economic, socio-cultural and environmental impacts	1972 Conv. / Indicator 22			
→ Evidence that <b>the benefits of tourism are shared</b> with local communities (e.g. numbers of jobs created, heritage income for local businesses, revenue of local council from heritage)	1972 Conv. / Indicator 23			
→ Evidence that the <b>customary rights, practices and expressions of communities</b> in the last 5 years (particularly as regards the Ethical principles, the practice, transmission and inventorying of intangible cultural heritage)	Committee paper ITH-17-12 com. WG-& Indicators 13 - 14			
Evidence of management plan(s)/policies/measures <b>to support traditional forms of land ownership and land management</b> elaborated in the last 5 years				
Evidence of programmes and progress of <b>museums and galleries in digitizing their collections</b> (archiving and promotion) (number of museums and galleries implementing)	Museum Recommendations			
Evidence that <b>a review of heritage impacts (negative and positive)</b> has taken place within the last 5 years (date of review and statement of overall outcome)	1972 Conv. / Indicator 5			

### 3. TRANSMISSION AND MOBILISATION OF SUPPORT

#### Involvement of other partners and stakeholders

Specific measures **to involve civil society and/or private sector** in heritage protection, safeguarding and transmission implemented in the last 5 years (date of adoption).

Existence of **formal agreements with tour operators** for the protection, safeguarding and transmission of heritage sites (number of agreements).

Existence of **private foundations or associations** working for heritage advocacy and funding protection initiatives (number of foundations and associations)

**Table 2(B). Checklist for Sustainable Management of Heritage – URBAN ONLY**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Does your city have a <b>historical urban area recognised and protected</b> ?				
Has your city's historical urban area <b>been mapped</b> ?				
Does your city have a <b>register of sites/buildings of historical importance</b> ?				
Does your <b>city have a management plan for historic areas?</b> (date this was last updated) Is the plan implemented and enforced?				
Evidence of <b>involvement of local communities</b> in I. Compiling an initial list of potential sites II. Creating a fully documented register of sites III. Managing listed and registered sites	2003 Conv.			
Are impact <b>assessments<sup>4</sup> compulsory</b> in infrastructure intervention in historic urban areas?				
Evidence of <b>mandatory historical/archaeological investigation</b> prior to demolition or new construction				
Evidence for adopted <b>Carrying Capacity Plans</b> for managing tourism				
Extent to which the <b>2011 Recommendation of the Historic Urban Landscape</b> is implemented (please describe how effectively it is used to set policies or strategies on the protection of heritage in urban development)	1972 Conv. / Indicator 19			

### Indicator 3 - Climate Adaptation and Resilience

**Table 3(A). Checklist of Climate Adaptation and Resilience – NATIONAL ONLY**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Institutional and policy frameworks</b>				
Existence of national <b>Disaster Risk Reduction Plan(s)</b> for heritage sites/elements (attach example)	1972 Conv. / Indicator 20			
Existence of <b>Policy Document on the impacts of Climate Change and Natural Disaster</b> on heritage	1972 Conv. / Indicator 21			
→ Specific measures on national and local natural heritage sites to reduce the <b>exposure and vulnerability of people and ecosystems</b> to the risks and hazards of climate change.	World heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change			
Evidence of a <b>review of the impact of climate change</b> on heritage within the last 5 years <sup>5</sup>	1972 Conv. / Indicator 3 (trend factors)			
Evidence of a <b>review of the impact of a natural disaster</b> on heritage within the last 5 years	Sendai framework Priority 1: d) 2003: indicator 13.3			
Evidence of a review to monitor the contribution of national <b>forests and ocean sites</b> to climate change mitigation in the last 5 years	World Heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change			
Evidence of policies/measures to take into account <b>traditional and local community knowledge in assessing the possible impact of climate adaptation</b> on heritage elements and practices <sup>6</sup>	Sendai Framework Priority 1: i) 2003 Conv. / Indicator 15.3			
Evidence that policies support the particular role of women in sustainable environmental management of local resources				
Number of research results on climate change <b>used to safeguard heritage</b>	2003 Conv. / Indicator 9.2			
Evidence of policies or actions to <b>reduce environmental impact</b> at heritage sites (energy consumption, waste, etc.)	1972 Conv.			

**Table 3(B). Checklist of Climate Adaptation and Resilience – URBAN ONLY**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Traditional knowledge and cultural practices for resilience</b>				
Existence of local <b>Disaster Risk Reduction Plan(s)</b> for heritage sites/elements (attach example)	1972 Conv. / Indicator 20			
Examples of <b>training courses on skills in the use of sustainable or natural construction materials</b> supported by local and national authorities	Sendai Framework - Priority 4. Enhancing disaster preparedness for effective response and to "Build Back Better" in recovery, rehabilitation and reconstruction. Sustainable development for cities framework.			
Evidence of <b>training in the techniques of sustainable or natural construction</b> (numbers of courses, students, apprenticeships)				
Trends/percentage of <b>professionals certified</b> and practicing sustainable building techniques				
Trends in the <b>number of buildings built with sustainable or natural techniques/materials</b> as a percentage of all new construction				
Evidence of integrating cultural factors, including knowledge, traditions and practices of all people and communities, into local strategies on <b>environmental sustainability</b>				
Evidence of integrating cultural factors, including knowledge, traditions and practices into <b>agricultural strategies</b>				
Evidence of measures and initiatives intended to address the issue of the <b>environmental impact of cultural production and artistic practice</b>				
Have you shared, particularly via the secretariat of UNESCO, your <b>experiences and best practices</b> in terms of climate adaptation and resilience?				



### Indicator 4 - Cultural Facilities

**Space Analysis:** In the case of cities it is possible to conduct a more in-depth analysis of cultural facilities. Initial factors to be considered are:

*Diversity.* What is the range of different types of facilities in the city?

*Capacity.* What is the seating capacity or floor space of different facilities?

*Area.* What is the overall area built or open devoted to/available for different cultural functions?

*Network analysis.* The distribution of cultural facilities.

**Table 4. Concordance of indicators on cultural facilities**

FACILITY	REFERENCE NUMBERS OF INDICATORS COVERING....			
	NUMBER OF INSTITUTIONS	ECONOMIC OUTPUT	PUBLIC FINANCE	NUMBER OF VISITORS/USERS
Library	4	6*	11	21
Museum	4	6*	11	21
Gallery	4	6*	11	21
Performance venues	4, 6, 8	6*	11	20, 21
Cinema <sup>8</sup>	4, 6, 8	6		20, 21
Traditional cultural space	4,5		1	21*
Creative hubs	4, 8	6*	6	7
Education institutions			11	15,16
Cultural internet sites			6	21

### Indicator 5 - Open Space for Culture

Several potential metrics can be used here:

- The area (m<sup>2</sup>, ha) of 'cultural open space' as a percentage of all public open Space
  - Number of 'cultural open spaces' as a percentage of all open spaces
  - Percentage distribution of cultural events in open space by FCS doma



#### Indicator 6 - Culture in GDP

To obtain the ration for Cultural GDP the summation of a value, GVA (GDP + subsidies - taxes), is compared to the sum of the entire gross domestic product (GDP) of the local economy.

$$CGDP = \frac{\sum_1^n GVA_{isic\ codes}}{GDP}$$

#### Indicator 7 - Cultural Employment

To obtain the value  $CEP_0$  (percentage of people engaged in cultural occupation) the summation of  $CE_{ISCO\ CODES}$  (total number of people employed in cultural occupations) is compared to the total employed population, EP.

$$CEP_0 = \frac{\sum_1^n CE_{isico\ codes}}{EP}$$



### Indicator 8 - Cultural Businesses

This indicator measures the change in number of cultural establishments (CE) against the total number of establishments ( $\Sigma E$ ) across two given years.

$$CE/\Sigma E * 100 \{Year\ 2\} - CE/\Sigma E * 100 \{Year\ 1\}$$

### Indicator 9 - Household Expenditure

This indicator calculates the value CHFC (household expenditure on cultural activities) by calculating the summation of HCS (expenditure in selected cultural activities) against HFC (the whole of household expenditure).

$$CHFC = \frac{\sum_i^n HCS_{CONCOP\ codes}}{HFC}$$

### Indicator 10 - Trade in Cultural Goods & Services

This indicator assesses the exports of cultural goods and services as a percentage of all exports. The value of goods and services will be assessed separately using recommended UNESCO codes and will either be represented in USD or national currency.

### Indicator 11 - Public Finance for Culture

This indicator assesses the public budget and expenditure for the cultural and creative sectors. The public expenditure and public budget will be assessed separately. For public expenditure, the data will be disaggregated in this manner:

- Public expenditure by administrative unit
- Type of expenditure (capital investment, operation cost, etc.)

- Public expenditure per inhabitant
  - By sector of intervention
- Public expenditure by source

For public budget the data will be disaggregated in this manner:

- Public budget by administrative unit
  - Public budget per inhabitant
  - By sector of intervention
- By source of funding (donation, central government allocation, local taxes)

## **Indicator 12 - Governance of Culture**

**Table 6(A). Checklist for Governance of Culture – NATIONAL LEVEL ONLY**

	CONVENTION REFERENCE	YES/NO	EVIDENCE
<b>1. SUPRANATIONAL OR INTERNATIONAL LEVEL</b>			
<b>Binding international instruments ratified</b>			
Convention Concerning the Protection of the World Cultural and Natural Heritage			
Convention for the Safeguarding of the Intangible Cultural Heritage			
Convention on the Protection and Promotion of Diversity of Cultural Expressions			
Convention on the Protection of the Underwater Cultural Heritage			
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property			
UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects			
Convention for the Protection of Cultural Property in the Event of Armed Conflict			
Berne Convention for the Protection of Literary and Artistic Works			
Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting organisation			
Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms			
WIPO Copyright Treaty - WCT			
WTO Agreement on Trade-Related Aspects of Intellectual Property Rights - TRIPS			
WIPO Performances and Phonograms Treaty - WPPT			
Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite			

**Table 6(A). Checklist for Governance of Culture – NATIONAL LEVEL ONLY**

	CONVENTION REFERENCE	YES/NO	EVIDENCE
<b>Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and/or regulations</b>			
UNESCO Universal Declaration on Cultural Diversity			
Declaration on the Right to Development			
Stockholm Action Plan on Cultural Policies for Development (Intergovernmental Conference on Cultural Policies for Development)			
Declaration on the Rights of Indigenous Peoples			
Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace			
<b>Binding regional instruments ratified</b>			
Has your country ratified/adopted at least one binding regional treaty or instrument relating to culture and/or cultural rights (for example, in Europe, the European Cultural Convention of 1954 or the European Social Charter of 1962, revised in 1996; in Africa, the Cultural Charter for Africa of 1977; in the Americas, the 1988 Protocol of San Salvador, etc.)?			
<b>2. NATIONAL LEVEL</b>			
<b>National legislative and regulatory framework</b>			
Existence of a “framework law” for culture			
The budget legislation contains (an) item(s) for culture			
Evidence that cultural policies/measures integrating Intangible Cultural Heritage and its safeguarding, and reflecting its diversity, have been established or revised and are being implemented.	2003 Conv. / Indicator 11.1		
Have you adopted national legislation providing for the custody of cultural property imported either directly or indirectly from any occupied territory?	1954 Conv. / Section III		
Have you taken into custody cultural property imported into your territory from any occupied territory?	1954 Conv. / Section III		
Extent to which museums in your country have adopted a code of ethics, such as the ICOM Code of Ethics	1970 Conv. / Question 34		
Extent to which dealers and auction houses follow practices that are in line with the principles of the 1970 Convention, such as those outlined in the UNESCO International Code of Ethics for Dealers in Cultural Property and the Operational Guidelines.	1970 Conv. / Question 36		

**Table 6(B). Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL**

	CONVENTION REFERENCE	HERITAGE	B. PERFORMANCE	C. VISUAL ARTS	D. BOOKS AND PRESS	E. AUDIO VISUAL	F. CREATIVE SERVICES	G. TOURISM	H. SPORTS AND RECREATION
<b>Standard-setting, policy and institutional framework to support culture and creativity at the government level (State / City)</b>									
<b>Institutional</b>									
Evidence of a <b>Ministry of Culture</b> or a <b>Culture secretariat</b> with ministerial/directorial status at the State/national level	2005 Conv. / Goal 1.1. Question 1								
Evidence of a ' <b>culture committee</b> ' in the Parliament/main national legislative body									
Evidence of statistical offices or research institutions which have <b>produced data</b> during the last 4 years (related to culture and creative sectors, evaluating cultural policies)	2005 Conv. / Goal 1.1. Question 6								
Examples of initiatives <b>designed through interministerial cooperation</b> to enhance culture's impacts in other areas (education, communication, ICT, trade, international affairs, employment) as regulatory frameworks, sector specific laws	2005 Conv. / Goal 1.1. Question 3								
<b>Policies and financial framework</b>									
Evidence of each of the following elements of the 'policy cycle' for culture <b>revised or adopted during the last 5 years</b> : <ul style="list-style-type: none"> <li>• Current plan or policy</li> <li>• Monitoring &amp; evaluation of policy</li> <li>• Policy review</li> </ul>	2005 Conv. / Goal 1.1. Question 3								

**Table 6(B). Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL**

	CONVENTION REFERENCE	HERITAGE	B. PERFORMANCE	C. VISUAL ARTS	D. BOOKS AND PRESS	E. AUDIO VISUAL	F. CREATIVE SERVICES	G. TOURISM	H. SPORTS AND RECREATION
Specific measures <b>to support job creation</b> in the culture and creative sectors	2005 Conv. / Goal 1.1. Question 5								
Specific measures to encourage the formalization and growth of <b>micro/small and medium-sized cultural enterprises</b>	2005 Conv. / Goal 1.1. Question 5								
Specific measures <b>regulating public assistance and subsidies</b> for the cultural sector									
Specific measures dealing with <b>the tax status of culture</b> (tax exemptions and incentives designed to benefit the culture sector specifically, such as reduced VAT on books)									
Evidence of policies and measures that support <b>balanced international flows of cultural goods and services</b> (export strategies and measures, implementation of preferential treatment, Aid for Trade)	2005 Conv. / Goal 2.2. Question 1								
Trade and investment agreements refer to the 2005 Convention ( <b>Special status, Cultural clauses related to e-commerce and digital products, preferential treatment provisions</b> )	2005 Conv. / Goal 2.2. Question 2 Goal 2.3. 1970 Conv. / Indicator 39								
Examples of <b>cultural patronage, sponsorship or public-private partnership</b>									
Evidence of <b>legislation on non-profit cultural bodies</b> (cultural foundations and associations)									

**Table 6(B). Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL**

	CONVENTION REFERENCE	HERITAGE	B. PERFORMANCE	C. VISUAL ARTS	D. BOOKS AND PRESS	E. AUDIO VISUAL	F. CREATIVE SERVICES	G. TOURISM	H. SPORTS AND RECREATION
<b>Broadening participation in cultural governance</b>									
Evidence of policies to promote a <b>gender-balanced contribution</b> and participation									
Existence of <b>participation in policy</b> formation by <ul style="list-style-type: none"> <li>• culture sector professionals</li> <li>• local communities</li> <li>• disadvantaged groups</li> </ul>									
Evidence that a number of cultural responsibilities are <b>decentralized to regional/provincial/ local/municipal authorities</b> , which have a budget for this area (locally allocated or decentralized)	2005 Conv. / Goal 1.1. Question 2								
Evidence of <b>programmes/measures to advocate and raise public awareness</b> on culture's contribution to well-being and sustainable development									
Evidence for the use of <b>Destination Management Organisation(s)</b> to manage the impact of tourism on cultural values									
Delivered a <b>cooperation programme</b> with at least one country (cultural policy design and implementation, cultural micro and SME development, artists and creation) in the last three years?	2005 Conv. / Goal 1.1. Question 2								
<b>Media diversity and digital environment</b>									
Policies and measures to <b>support diversity of the media</b> (freedom, accountability, monitoring, ownership, linguistic diversity, community programming for marginalised groups)	2005 Conv. / Goal 1.2. Question 2								

**Table 6(B). Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL**

	CONVENTION REFERENCE	HERITAGE	B. PERFORMANCE	C. VISUAL ARTS	D. BOOKS AND PRESS	E. AUDIO VISUAL	F. CREATIVE SERVICES	G. TOURISM	H. SPORTS AND RECREATION
Evidence of <b>public service media</b> with <b>cultural mandate</b>	2005 Conv. / Goal 1.2. Question 1								
Evidence of <b>digital transformation of cultural industries</b> and institutions to create access to stakeholders	2005 Conv. / Goal 1.3. Question 1								
Evidence of cultural industries markets with a <b>diversity of e-players of all sizes</b> (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors)	2005 Conv. / Goal 1.3. Question 2								

\* Responses to the checklist should include either 'Yes/No', or relevant data and supporting documentary evidence such as organisation structures, meeting minutes, or reports on completed projects. Proposals, draft documents or projects waiting to be implemented are not acceptable.



### Indicator 13 - Cultural Knowledge

This indicator aims to assess the extent of global citizenship education and education for sustainable development (emphasis on cultural diversity) at all levels: National policies, curricula, teacher education, and student assessment.

This indicator is still being developed by the UIS, hence there are no concrete data collection methods.

## Indicator 14 - Cultural Knowledge

**Table 7. Checklist for Cultural Knowledge**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Intangible cultural heritage for sustainable development</b>				
Evidence that <b>formal school curricula</b> include <b>sustainable consumption and production</b> taking into account ICH (primary/secondary ISCED 1-3) (number of hours per year at each level)				
Evidence of <b>post-secondary training and education</b> on <b>sustainable consumption and production</b> which take into account ICH (post-secondary and tertiary ISCED 4+)				
Evidence that curricula take into account <b>climate adaptation and awareness-raising of ICH</b> and the importance of cultural and natural heritage conservation? (ISCED Fields of Studies 052 Environment) (primary/secondary ISCED 1-3) (number of hours per year per level)				
Evidence of <b>post-secondary training and education</b> on <b>climate adaptation and awareness-raising</b> which take into account ICH and the importance of cultural and natural heritage conservation? (ISCED Fields of Studies 052 Environment) (post-secondary and tertiary) (number of hours per year)				
<b>Diversity in curriculum for heritage</b>				
Extent to which the <b>National Curriculum includes respect and reflection on ICH</b> in local communities.	2003 Conv. / Indicator 5.2			
→ Extent to which <b>practitioners and bearers are involved inclusively</b> in the design and development of ICH education programmes and/or in actively presenting and transmitting their heritage	2003 Conv. / Indicator 4.1			
Extent to which <b>ICH is included in the content of relevant disciplines</b> , as a contribution in its own right and/or as a means of explaining or demonstrating other subjects.	2003 Conv. / Indicator 5.1			
Evidence of <b>educational programmes on the protection of natural and cultural spaces and places of memory</b> , whose existence is necessary for expressing ICH (number of programmes)	2003 Conv. / Indicator 5.4			
Evidence of post-secondary <b>curricula</b> (ISCED Levels 4-7 Field of Study 021) that <b>strengthen the practice and transmission of ICH</b> , offered by formal post-secondary education institutions	2003 Conv. / Indicator 6.1 & 6.2			
Evidence of <b>teacher training programmes</b> that include approaches to ICH (number of teacher training programmes)	2003 Conv. / Indicator 4.4			
<b>Capacity building programmes and mechanisms</b>				
Evidence of capacity-building and training programme(s) implemented in the last 5 years, to <b>increase heritage management staff's expertise</b> in protection and conservation of tangible heritage (number of programmes)	1972 Conv. / Indicators 35 and 36			



**Table 7. Checklist for Cultural Knowledge**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Evidence of specific capacity-building and training programme(s), implemented in the last 5 years, <b>to support armed forces expertise on the protection of cultural properties in the event of armed conflict.</b> (number of programmes)	1954 Conv.			
Evidence of capacity-building and training programme(s), implemented in the last 5 years, <b>to increase expertise in the fight against the illicit trafficking</b> of cultural properties involving police forces, customs, museum staff, and governmental representatives (number of programmes)	1970 Conv.			
Evidence of capacity-building and training programme(s), implemented in the last 5 years, <b>to increase expertise in safeguarding and transmission of intangible cultural heritage</b> by/in local communities (number of programmes and students)	2003 Conv. / Indicators 2.3 and 3.1			
Number of heritage capacity-building programmes <b>targeting women</b> (inventorying, management, conservation etc.)	1972 Conv. / Indicator 30			
<b>Education and awareness raising</b>				
Evidence of <b>heritage education programmes</b> for children and/or youth that <b>contribute to improving understanding of heritage, promoting diversity and fostering intercultural dialogue?</b> (number of programmes by level)	1972 Conv. / Indicator 40 2003 Conv. / Indicator 17.4			
Number of <b>heritage properties and museums</b> operating <b>heritage awareness programmes for children and youth</b>	1972 Conv. / Indicator 42			
Evidence of digital literacy programmes for creativity <b>(number of programmes - levels, formal/informal, online/offline etc.)</b>	2005 Conv. / Goal 1.1 Question 4 SDG 4.4.2: youth & adults with minimal skills in digital literacy			
Evidence of <b>regular training and mentoring opportunities</b> organized or supported by public authorities during the last 5 years to <b>build skills on communication, advocacy and/or fundraising</b> of civil society organisations involved in the promotion of the diversity of cultural expressions	2005 Conv. / Goal 1.4 Question 2			
<b>Evidence of scholarships</b> supported by public authorities or private institutions for cultural training and professionals (number of scholarships)	2005 Conv. / Goal 2.1 Question 3 SDG 4.B			

\* Responses to the checklist should include either Yes/No or figures, with supporting evidence.

## Indicator 15 - Multilingual Education

$$\text{Indicator} = ILR + II + (1 - 1/B) \times ION$$

*ILR* is the annual percentage of instructional hours dedicated to local/regional languages during a particular level of education (primary or lower-secondary school) in relation to the total number of hours dedicated to teaching languages.

*II* is the annual percentage of instructional hours dedicated to international languages in relation to the total hours dedicated to teaching language.

*B* is the number of official or national language taught.

*ION* is the annual percentage of instructional hours dedicated to official or national languages in relation to the total number of hours dedicated to teaching language.

Here is the table to complete with the calculated data:

**Table 8. Multilingual education**

	HOURS OF INSTRUCTION		SOURCE	YEAR
	PRIMARY	LOWER SECONDARY		
Percentage of the total annual instructional hours dedicated to <b>official or national languages</b> in secondary school in relation to the total number of hours dedicated to teaching languages				
Percentage of the total annual instructional hours dedicated to <b>local or regional languages</b> in secondary school, in relation to the total number of hours dedicated to teaching languages				
Percentage of the total annual instructional hours dedicated to <b>international languages</b> in secondary school, in relation to the total number of hours dedicated to teaching languages				

### **Indicator 16 - Cultural & Artistic Education**

Obtain the number of hours by subject from curriculum-based sources and calculate the percentage of hours devoted to culture.

### **Indicator 17 - Cultural Training**

Enrollment and graduation rate comparison for post-secondary and tertiary education in the field of culture.

# INCLUSION & PARTICIPATION



## Indicator 18 - Culture for Social Cohesion

$$DoC = \sum_{i=1}^k \frac{f_i}{N} / k$$

Where:  $f_i$  is the number of people who trust item  $i$ ,  $N$  is the population of reference, and  $k$  represents the number of items considered. For example for World Value Surveys  $k=3$ , being people of different races, immigrants/foreign workers, and people of different religions respectively (UNESCO Culture 2030 Indicators, 2019, p. 80).

## Indicator 19 - Artistic Freedom

**Table 9. Checklist for Artistic Freedom**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Binding international instruments ratified</b>				
UNESCO 1952, 1971 <b>Universal Copyright Convention</b>				
<b>WIPO 1986 Berne Convention</b> for the Protection of Literary and Artistic Works				
UNESCO 1961 Rome Convention for the <b>Protection of Performers, Producers of Phonograms</b> and Broadcasting Organisations				
WIPO 1971 Convention for the Protection of Producers of Phonograms <b>Against Unauthorized Duplication of Their Phonograms</b>				
WIPO 1996 <b>Copyright Treaty</b> – WCT				
WTO 1995 <b>Agreement on Trade-Related Aspects of Intellectual Property Rights</b> – TRIPS				
WIPO 1996 <b>Performances and Phonograms Treaty</b> – WPPT				
<b>National legislative and regulatory framework</b>				
UNESCO 1980 <b>Recommendation concerning the Status of the Artist</b> (adopted and implemented)				
Independent institutions established to <b>receive complaints and monitor violations and restrictions</b> to artistic freedom	2005 Conv. / Goal 4.2. Question 2			
Evidence for national professional organisations or administrative units <b>in charge of the registration of professional artists</b> (number of professional artists registered by sex)				
Evidence of policies <b>to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs</b>	2005 Conv. / Goal 4.1. Question 3			
Evidence of policies that acknowledge the right of artists <b>to disseminate and/or perform their artistic works without prior interventions from authorities</b>	2005 Conv. / Goal 4.2. Question 1			
Evidence of policies that acknowledge the right of all citizens <b>to freely enjoy artistic works both in public and in private</b>	2005 Conv. / Goal 4.2. Question 1			
Evidence of <b>copyright legislation</b>	2005 Conv. / Indicator 22.3			
Evidence of <b>neighbouring rights legislation</b>				

**Table 9. Checklist for Artistic Freedom**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Existence of administrative units / civil society organisations in charge of the <b>collection and distribution of copyright and neighbouring rights</b> (Number of artists registered, funds collected per year)				
Evidence that <b>artists and their associations were involved in policy-making processes</b> for a. Professional status and rights b. Regulation of the digital environment				
Evidence of policies to <b>protect artists at risk or in exile</b> , such as providing safe houses, guidance, and training, developed or supported by public authorities during the last 5 years	2005 Conv. / Goal 4.2. Question 3			
Evidence of policies intended to <b>ensure transparent decision-making</b> on government funding/state grants and awards for artists introduced or revised in the last 5 years (e.g. through independent committees)	2005 Conv. / Goal 4.2. Question 4			
Evidence for <b>social protection programmes</b> that take the professional status of artists into account adopted or revised in the last 5 years (e.g. health insurance, retirement schemes, unemployment benefits etc.)	2005 Conv. / Goal 4.2. Question 5			
Evidence for <b>economic policies</b> that take the status of artists into account adopted or revised in the last 5 years (e.g. collective agreements, reduced tax and other regulatory frameworks)	2005 Conv. / Goal 4.2. Question 6			
Evidence for activities implemented to <b>promote digital creativity and competencies of artists</b> working with new technologies a. spaces for experimentation, incubators, b. training programmes e.g. web design, use of software and hardware	2005 Conv. / Goal 1.3. Question 4			
Evidence of policies to support artists in <b>making their works available on the Internet</b>	2005 Conv. / Indicators 5 and 6			
<b>Programmes to support the mobility of artists</b> and cultural professionals and actual participation (cultural events and exchange facilities) (number of artists in exchange programmes and evidence)	2005 Conv. / Goal 2.1.			

\* Responses to the checklist may include, as relevant, Yes/No, figures or evidence.

## Indicator 20 - Access to Culture

For each administrative district or province, take the number of each type of facility (e.g. museum) and the total resident population. Calculate the standard deviation of each facility across the country/city as an indicator as to the extent to which each facility is evenly distributed across the territory (UNESCO Culture 2030 Indicators, 2019, p. 86).

## Indicator 21 - Cultural Participation

1. Cultural Site Visits:
  - a. Trends in annual numbers of tickets sold or visits to formal cultural facilities; cinema, theatre, concerts, and other cultural events held in large public venues. Such data is commonly shown per 1,000 population.
2. Cultural Attendance: Percentage of people who report attending one of the following activities in the last 12 months.
  - a. movies/cinema/film festivals
  - b. theatre or dance show
  - c. live musical performances
  - d. historical/cultural parks or heritage sites
  - e. museums, art galleries or crafts exhibitions
  - f. might be possible to extend to other activities where other such data exist.
    - i. IMPORTANT NOTE: Wherever possible, these figures should be broken down by sex, age group, disability, ethnicity, income, level of education and other variables.
3. Individual Cultural Activities: Calculation of percentage of people who report they engaged in one of the following activities in the last 12 months.
  - a. performing/studying e.g. music, dance
  - b. practicing visual arts and craft activities (e.g. painting, sculpture, pottery)
    - i. Precise categories here are likely to depend on availability of data
4. Using the Internet for Cultural Purposes: Calculation of percentage of people who report they engaged in one of the following activities in the last 12 months.
  - a. reading online news
  - b. playing/downloading games, images, film or music
  - c. listening to web radio
  - d. consulting wikis
  - e. creating websites or blogs

## Indicator 22 - Participatory Processes

**Table 10. Checklist for Participatory Management and Governance**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
<b>Participation in heritage management and governance systems</b>				
Evidence of <b>active participation</b> of communities, groups and individuals in <b>cultural policies</b> and the definition of administrative measures integrating heritage (both tangible and intangible) and its safeguarding	2003 Conv. / Indicator 17Indicator 11.4			
Evidence of <b>community involvement</b> during the decision-making <b>process of identifying and registering heritage elements</b> (tangible)	1972 Conv. / Indicator 31			
Evidence of <b>community-led processes</b> during <b>inventorying of intangible heritage elements</b>	2003 Conv. / Indicators 1.3 and 8.1			
Number of heritage properties with a Management Plan including a <b>formalised framework for community participation</b>	1972 Conv. / Indicator 32			
Number of <b>training programmes</b> targeted at communities, groups and individuals in the last year	2003 Conv. / Indicator 3.1			
Evidence of policies and measures that support diversity of the media by encouraging <b>community programming for marginalised</b> groups (indigenous peoples, migrants and refugees, etc.)	2005 Conv. / Goal 1.2. Question 2 2003 Conv. / Indicator 18			
Evidence that <b>local communities undertake scientific, technical and cultural studies</b> on ICH (number of communities which actually do monitoring and research and examples of their work)	2003 Conv. / Indicator 22			
Specific measures to <b>promote the participation of minorities and/or indigenous groups in cultural life</b>				



**Table 10. Checklist for Participatory Management and Governance**

	CONVENTION REFERENCE	YES/NO	NUMBER	EVIDENCE
Policies and measures promoting the diversity of cultural expressions elaborated in <b>consultation with CSOs</b> during the last 5 years	2005 Conv. / Goal 1.4.			
<b>Actual expenditure by Civil Society Organisations</b> to promote the diversity of cultural expressions (Amount of actual expenditure)	2005 Conv. / Goal 1.4.			

\*Responses to the checklist may include, as relevant, Yes/No, figures or evidence.

**Table 11. Participation by Cultural professionals and Disadvantaged groups (2005 Conv. / Goal 1.4.)<sup>27</sup>**

These items are relevant at both national and local level

PARTICIPATION OF ...	PROFESSIONALS	MINORITIES AND DISADVANTAGED GROUPS
Are there institutional mechanisms (periodic meetings, committees) providing a framework for dialogue between representatives and administration officials in a. policy formulation, b. management, c. implementation d. monitoring and/or evaluation		
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting has been held in the last 24 months)?		
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?		
Are these resolutions binding or are they consultative?		

## Appendix D - Indicator Masterlist

For a larger image and all data mapping materials, please access our masterlist through the following GoogleSheets link:

<https://docs.google.com/spreadsheets/d/11bWI7wuKC5tUyv7NFPIF-nIV1dYLExFLjUAEddi6Crs/edit#gid=0>

	Indicator	Summary	Level of Completion	Challenges/Observation	Results
Environment and Resilience	1- Expenditure on Heritage	total public/private expenditure on heritage (cultural/natural)	100% complete	Could not find information relating to donations, no disaggregation. Municipal data does not indicate specifically what enterprises/ nonprofits are active so external sources must be used.	Calculated Municipal expenditure per person: 60.32 euro Capital expenditure per person: ~17.6 euro <a href="#">Indicator 1</a>
	2- Sustainable Management of Heritage	checklist for sustainable management framework for culture	72% complete (34 out of 47 boxes within the checklist are answered, 25 of 38 complete in 2A and 9 of 9 complete in 2B)	Some information is missing within the checklist, being no data at all for a certain row, limited data (not in the required format), or unable to obtain concrete numerical results	<a href="#">Indicator 2 Checklist</a>
	3- Climate Adaptations and Resilience	analysis of adaptability of traditional practices to meet climate change	79% Complete Table (3A): 8/10 Table (3B): 7/9	Some information is missing within the checklist	<a href="#">Indicator 3 Checklist</a>
	4- Cultural Facilities	distribution/scale of cultural facilities through spatial mapping	75% Complete 21/28 boxes completed	Extremely difficult to locate data. The table was difficult to interpret. Often there was no distinction between the historical center and the entire municipality. Miscommunication between library, museum, and art gallery. There exists a fluid definition, ie a book store is sometimes considered a library within a museum. Recommended source was unusable. Determining capacity within facilities without seating specified was ineffective hence listing tourism data instead.	<a href="#">Indicator 4 table</a>
	5- Open Space for Culture	assesses extent/nature/area of public use of open spaces	91.7% Complete 22/24 boxes completed	Difficulty finding area of spaces. Difficulty defining spaces (open/cultural). Hard to find what to compare these spaces to as a whole.	<a href="#">Indicator 5 tables</a>
Prosperity and Livelihoods	6 - Culture in GDP	Percentage of GDP attributed to cultural production	100% for Proxy data	Note that it was extremely difficult to locate most if not all of the values represented in the ISIC codes. Without collaboration with the financial department of Venice, these individual values cannot be described in detail. Therefore, for this indicator we will be using proxy data from the OpenBilancio website including the following values to represent the GVA summation variable.	<a href="#">Indicator 6</a>
	7 - Cultural Employment	Amount of people employed in the cultural sector as a percentage of the whole	100% for Proxy Data used data for female cultural business/employees	Very difficult to find employment numbers for the city of Venice (not on national or regional levels). To get a calculated result in the form UNESCO requests by the equation, we used female cultural businesses due to the incompleteness of cultural employee data in Venice, and to get more accurate results rather than just doing the calculation with national data.	<a href="#">Indicator 7 and 8</a>
	8 - Cultural Business	Trends in cultural business as a percentage of all businesses	100% complete	Data sources used for indicator 7 had data on the number of businesses which we were able to use.	<a href="#">Indicator 7 and 8</a>
	9 - Household Expenditure	Percentage of household expenditure to cultural activities, goods, and services	100% for Proxy Data used data for the region of Veneto as a whole	The next publication of Household Expenditure Survey will be conducted in 2020 from the municipality of Venice. Until that is published, we used proxy data for the region of Veneto.	<a href="#">Indicator 9 and 10</a>
	10 - Trade in Cultural Goods and Services	Exportation of cultural goods/services as a percentage of the whole of exports	75% Complete for some data unclear or not broken down to specific detail	The Open Bilancio budget for Venice was not very specific in the disaggregation of types of services. Furthermore, it did not specify at all the revenue of goods.	<a href="#">Indicator 9 and 10</a>
	11 - Public Finance for Culture	Annual public budget for cultural sector/proportion of public expenditure on cultural activities	100% Complete	The Open Bilancio budget was helpful, as well as information found in the calculation of indicator 1.	<a href="#">Indicator 11</a>
	12 - Governance of Culture	Checklist of governmental framework to support the cultural sector	93.3% Complete	Information for the supranational and international section of Table 6(A) was not searched for, some data was not found from Italy but rather from outside organizations discussing Italy	<a href="#">Indicator 12</a>

	Indicator	Summary	Level of Completion	Challenges/Observation	Results
Knowledge & Skills	13 - Education for Sustainable Development	Asses global citizenship education and education for sustainable development (cultural diversity)	47.5% complete	Unsure as to the total completion due to UNESCO not having a finalized data template yet	<a href="#">Indicator 13</a>
	14 - Cultural Knowledge	Checklist focusing on cultural education and capacity building	82.5% Complete	Some numerical data could not be located, for example the teaching hours was difficult to find. We were able to find evidence that something exist for a particular row, but we couldn't find numerical data in some cases	<a href="#">Indicator 14</a>
	15 - Multilingual Education	Percentage of educational hours dedicated to multilingualism in relation to the total number of hours dedicated to languages in primary and lower secondary school	100% Complete with proxy	The entire table was able to be filled out. It is important to note, however, that for primary education in Italy there is no specific instructional hours required for any classes besides English and Religion	<a href="#">Indicator 15</a>
	16 - Cultural & Artistic Education	Percentage of instructional hours dedicated to cultural education in the first two years of secondary school in relation to the total number of instructional hours	100% Complete	Unsure as to what this indicator is meant to encompass. Roughly half of the courses referenced in the suggested table are not offered at the lower secondary level. UNESCO methodology needs to include higher levels of education to obtain data for the listed courses	<a href="#">Indicator 16</a>
	17 - Cultural Training	(A) # of students enrolled in post-secondary and tertiary education in field of culture (B) # of students graduated from those in field of culture	50% Complete with proxy	No data could be found regarding Venice as a municipality. Rather, information was found regarding a specific University, the entire Veneto Region, or Italy as an entire nation. Therefore, the entirety of the filled in table consists of proxy data. Furthermore, for many of the specific courses, data could not be found at all.	<a href="#">Indicator 17</a>

	Indicator	Summary	Level of Completion	Challenges/Observation	Results
Inclusion and Participation	18 - Culture for Social Cohesion	Intercultural tolerances with neighbors, peers, etc. Interpersonal trust, and perception of gender equality	100% Complete	We could not find information at the urban level but were able to narrow down to region of Veneto, all necessary data was found through the World Values Survey	<a href="#">Indicator 18</a>
	19 - Artistic Freedom	Level of support, and current stauts by the Venetian government. Creating a sustainable environment for creators/artists.	75% Complete	Specific information/policy on the protection of artists/artist rights was difficult to find, if not impossible	<a href="#">Indicator 19</a>
	20 - Access to Culture	Venetian population's access to cultural facilities/infrastructure	100% Complete	All the values for number of cultural facilities came from research for Indicator 4. The calculations for standard deviations were not made in our table.	<a href="#">Indicator 20</a>
	21 - Cultural Particiaption	# of cultural site visits, attendance, and individual activites (within the home)	60% Complete	Information was accessible at a national level. It was difficult to specify both sex and income aspects of this indicator. Some proxy data was used in place of the income quintiles (ie, blue collar, white collar, professional etc)	<a href="#">Indicator 21</a>
	22 - Participatory Process	Participation of stakeholders in implmenting cultural policies, programmes, and initiatives	75% Complete	Information regarding the specific expenditure of CSOs as well as information relating to the precise number of programs was difficult to locate.	<a href="#">Indicator 22</a>

Environment and Resilience			
Indicator	Data Sources	Description of Source	Related Indicators
1- Expenditure on Heritage	<a href="#">Open Bilancio</a>	Venice Open Balance	11
	<a href="#">OECD-MUVE</a>	Culture and Local Development: Maximising the Impact © OECD 2018	
	<a href="#">MOSE Venezia Project</a>	MOSE flood gates site	
3- Climate Adaptations and Resilience	<a href="#">Decision 43 COM 7B.86</a>	Venice and it's Lagoon - UNESCO World Heritage site	
4- Cultural Facilities	<a href="#">MUVE</a>	Libraries included within the Civil Museums of Venice	
	<a href="#">IStat</a>	Museum Routes in Italy	
	<a href="#">Statista</a>	Data on the Number of Visitors per Civic Museum	
	<a href="#">Where-Venice</a>	Within PDF shows map of art galleries/museums, (1) is on the Mestre	
	<a href="#">ClassicFM</a>	Performance venues in Venice	
	<a href="#">LaBiennale</a>	Number of Film Festival visitors	
	<a href="#">Geoportal</a>	Markets, green spaces, and canals	5
	<a href="#">Comune.Venezia.IT</a>	Istituzione Centri Soggiorno- residence centers	
	<a href="#">CultureVenezia.it YouTube channel</a>	Tons of videos on almost anything to do with culture in Venice.	
	<a href="#">European Culture Center</a>	Number of cultural facilities in the historic center	
5- Open Space for Culture	<a href="#">UniPage</a>	Universities of Venice	
	<a href="#">Geoportal</a>	Used for table A and B. GIS provided by the Venice government to locate areas of open spaces.	4
	<a href="#">TripSavvy</a>	Tripsavvy list of fesitvals and holidays in Venice	
	<a href="#">ClassicFM</a>	Concert Spaces in Venice	
	<a href="#">labiennale.</a>	Biennale art exhibition page	
	<a href="#">10 Times</a>	Venice Book Fairs	
	<a href="#">Venezia Autentica .</a>	Will be an event in 2021 (International Conference on Computer Graphics Technology and Interactive Media)	
	<a href="#">Comune.Venezia.IT</a>	Istituzione Centri Soggiorno- residence centers	
	<a href="#">10Times</a>	Creative cognition event in 2021	
	<a href="#">European Culture Center</a>	Size of certain popular gardens you can visit in the historic center	
	<a href="#">Statista</a>	number of bars, hotels, restaurants, and accommodation/hospitality services	
	<a href="#">Venezia Autentica .</a>	Regattas in Venice	

Prosperity and Livelihoods			
Indicator	Data Sources	Description of Source	Related Indicators
6 - Culture in GDP	<a href="#">UIS</a>	exports for cultural goods in veneto	
	<a href="#">Statista</a>	Revenue from casinos, state museums, monuments and archaeological areas, academy galleries, export value for the jewelry industry	
	<a href="#">Open Bilancio</a>	Venice Open Balance	
7 - Cultural Employment	<a href="#">ISTAT</a>	Total employment in 2018, accommodation and food services, and arts entertainment and recreation in 2017 for Veneto	
	<a href="#">Venice Chamber of Commerce</a>	Venice Chamber of Commerce	Indicator 8
8 - Cultural Business	<a href="#">Venice Chamber of Commerce</a>	Venice Chamber of Commerce	Indicator 7
9 - Household Expenditure	<a href="#">IStat</a>	ISTAT Veneto Expenditure Database delineated by COICOP codes	
10 - Trade in Cultural Goods and Services	<a href="#">Open Bilancio</a>	Venice Open Balance: revenue from cultural services in 2019, and revenue from sale of goods	
11 - Public Finance for Culture	<a href="#">Open Bilancio</a>	Venice Open Balance	Indicator 1
12 - Governance of Culture	<a href="#">ICOM partners with the OECD</a>	Promote value of museums	
	<a href="#">European Commission</a>	Policies and measures to support diversity of the media	
	<a href="#">Federculture</a>	Culture committees	
	<a href="#">Grants for Cultural Sector</a>	Specific measures for job creation in the culture and creative sectors	
	<a href="#">Cultural Financial Resources during COVID-19</a>	Specific measures for job creation in the culture and creative sectors	
	<a href="#">International Conference on Computer Graphics Technology and Interactive Media 2021</a>	Digital transformation of cultural industries	
	<a href="#">Gender Equality Policies</a>	Evidence of policies to support gender contribution	
	<a href="#">efforts by businesses to promote gender equality</a>	Evidence of policies to support gender contribution	
	<a href="#">Italy Code to Regulate Nongovernmental Organizations</a>	Legislation on non-profit cultural bodies	
	<a href="#">Italy Ecommerce Policies</a>	Ecommerce regulatory policies	
	<a href="#">Sponsorships</a>	Cultural sponsorships	
	<a href="#">Policy decision 2019: 43COM 7B.86 - Venice and its Lagoon (Italy) (C 394)</a>	Policies on culture revised in the past 5 years	
	<a href="#">International Private Committees for the Safeguarding of Venice</a>	Culture committees	

Knowledge & Skills			
Indicator	Data Sources	Description of Source	Related Indicators
13 - Education for Sustainable Development	<a href="#">Italian Parliament</a>	Breakdown of all laws approved by the Italian parliament in the subject area of "school, university, and research"	
	<a href="#">107/2015</a>	Gender Equality	
	<a href="#">Peace Program in Florence</a>	Peace and non-violence	
	<a href="#">Prime Minister Mandate and MIUR Civic Education Program with Sustainable Development</a>	Education for sustainable development	
	<a href="#">33 hours of climate change education in Italy</a>	Climate change	
	<a href="#">Human Rights in Education and Masters Programs for Human Rights</a>	Human rights education	
	<a href="#">Global Citizenship Education for Peaceful Societies in South-East Europe</a>	Global citizenship education	
14 - Cultural Knowledge	<a href="#">(1) ESD Plan (2) United Nations Environment Program</a>	Ministry of Education Updated Plan for Sustainability in Education Education for sustainable consumption	
	<a href="#">Italian Education Curriculum</a>	Prime Minister Mandate on Climate Change in Education	
	<a href="#">MIUR Education of Environment and Sustainability</a>	National curriculum includes respect and reflection on intangible cultural heritage	
	<a href="#">Programs</a>	Evidence of teacher training programmes, master programs for cultural studies	
	<a href="#">Smart Venice Projects</a>	Gender Equality Projects in Venice targeting capacity-building for women	
	<a href="#">(1) Digital School Competition (2) Italian National Digital School Plan</a>	Venice-wide digital school competition National Digital School Plan	
	<a href="#">On the Move</a>	List of Scholarships pertaining to Italy	
	<a href="#">Article 2018</a>	Older adult entrepreneurs as mentors of young people neither in employment nor education and training	
15 - Multilingual Education	<a href="#">Link</a>	Italian Ministry of Education Website	
	<a href="#">Link</a>	EU Italian Timetable for Primary Education	
	<a href="#">Link</a>	EU Italian Timetable for Lower Secondary Education	
16 - Cultural & Artistic Education	<a href="#">Link</a>	General Lower Secondary Education hours	
	<a href="#">link</a>	Evidence of philosophy in lower secondary education	
17 - Cultural Training	<a href="#">MIUR</a>	MIUR data on graduates in ISCED-F courses by region	
	<a href="#">OECD Stats 2017</a>	OECD.Stat national 2017 Percentage of Tertiary (ISCED 5-8) students by field, sex, country, enrollment, and graduate	
	<a href="#">ANS Advanced Search</a>	Anagrafe Nazionale Studenti (ANS) - MIUR Advanced search by academic year, degree, field/classes, university location, student residence, nationality, citizenship, age, and sex	



Inclusion and Participation			
Indicator	Data Sources	Description of Sources	Related Indicators
18 - Social Cohesion	<a href="#">World Value Survey</a>	The World Value Survey could be used to find information on the Veneto level	
19 - Artistic Freedom	<a href="#">WIPO</a>	WIPO Italian country profile	
	<a href="#">WTO</a>	WTO Italian country profile	
	<a href="#">Programs created in Italy</a>	Advancing Women Artists (AWA)	
	<a href="#">Constitution</a>	Italian Constitution - Freedom of the Arts	
	<a href="#">Normattiva</a>	Financial protection for choral and orchestra members	
	<a href="#">UNESCO 2020 IT Report</a>	UNESCO 2020 IT Report - mentions social protection programmes for artists	
	<a href="#">Italian Constitution</a>	Article 33 - Freedom of the Arts	
20 - Access to Culture	<a href="#">Indicator 4 table</a>	Indicator 4 describes the number of cultural facilities in Venice, all that is needed in addition to this data for indicator 20 is the relative standard deviation calculation which is embedded in the formula of the UNESCO Excel sheet	
21 - Cultural Participation	<a href="#">ISTAT</a>	The data we used for the tables is all national data from Istat, specifically the "Communication, Culture, and Trips" theme. This data can filter by age, gender, and income while regional data could not	
	<a href="#">Statista</a>	Total number of visitors to State museums, monuments, archaeological sites, and museum complexes in Italy from 2008 to 2019	
	<a href="#">Statista</a>	Number of cinema attendances at free events in Italy 2013-2018	
	<a href="#">Statista</a>	Number of international tourist arrivals in the Italian city of Venice from 2011 to 2019	
	<a href="#">Eurobarometer</a>	Percentages in tables were located from the Eurobarometer.	
22 - Participatory Process	<a href="#">UNESCO 2020 Report - Italy</a>	Lists CSOs, programs in place, cultural policies, measures taken etc	Related to 2005 UNESCO Convention
	<a href="#">ECC-Academy</a>	Evidence of training programs for the community	
	<a href="#">UNESCO ad hoc management projects</a>	Evidence of ad hoc meetings between professionals and disadvantaged groups	
	Italy Framework Convention for the Protection of National Minorities <a href="#">FCNM</a>	Evidence of institutional mechanisms for minorities and disadvantaged groups	

## Appendix E - Indicator Result Tables

In this section we included the results for all indicators that require tables/checklists. To view a larger image of a specific checklist or table please see our indicator masterlist.

<https://docs.google.com/spreadsheets/d/11bWI7wuKC5tUyv7NFPIF-nIV1dYLExFLjUAEddi6Crs/edit#gid=0>

### Indicator 2: Sustainable Management of Heritage Checklist 2A

Table 2A: Checklist for Sustainable Mangement of Heritage - NATIONAL & URBAN									
Question	Convention Reference	Yes/No	Number	Evidence	Links				
<b>1. Registrations, inventories, and reserach</b>									
<b>INTERNATIONAL LEVEL</b>									
Creation or updating of tentative lists or inventories of cultural and natural heritage to the UNESCO World Heritage Centre in the last 5 years		Yes		2019 State of Conservation Report	<a href="#">2019 Report</a>				
Inscription of cultural, natural or mixed heritage sites on the UNESCO World Heritage List (number of inscriptions)		Yes		UNESCO World Heritage Center	<a href="#">UNESCO World Heritage Centers</a>				
Inscription of an element on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (number of inscriptions)			12 in Italy, 0 in Venice	UNESCO Intangible Cultural Heritage	<a href="#">List of Inscriptions</a>				
Inscription of an element on the UNESCO List of the Intangible Cultural Heritage in Need of Urgent Safeguarding (number of inscriptions)			0	UNESCO Urgent Safeguarding List	<a href="#">Urgent Safeguarding List</a>				
<b>NATIONAL LEVEL</b>									
Existence of a national natural and cultural heritage registry or list (number of items inventoried)	1972 Conv.		(50) Cultural (5) Natural	UNESCO World Heritage Sites in Italy	<a href="#">UNESCO in Italy</a>				
Has this registry or list been updated in the last 5 years? (date of last update)	1972 Conv. - 1970 Conv. / Question 20	Yes		UNESCO World Heritage Sites in Italy	<a href="#">UNESCO in Italy</a>				
Existence of intangible heritage inventories at the national or sub-national level (number of items inventoried)	2003 Conv.		12	UNESCO List of Intangible Heritage in Italy	<a href="#">Intangible Heritage List</a>				
Have these inventories been updated in the last 5 years? (date of last update)	2003 Conv.	Yes		UNESCO List of Intangible Heritage in Italy	<a href="#">Intangible Heritage List</a>				
Number of heritage items included in lists of protected cultural property (national and local)	1970 Conv.								Recommended Ministry of Culture
Has this inventory been updated in the last 5 years? (date of last update)	1970 Conv.					-			
Existence of a list or database of cultural property stolen from a museum, religious institution or public monument established for transmission to the police and customs officials as well to museums, auction houses and art dealers worldwide	1970 Conv. / Question 18								Recommended Ministry of Culture/ Venice Police
Has this registry or list been updated at least once in the last 5 years? (date of last update)						-			
Have scientific, technical and artistic research results been used to safeguard heritage in the last five years? (number of actions and examples)	2003 Conv. / Indicators 9.1 & 11.32	Yes		Management Plan, Impact Assessment Plan, Carrying Capacity Plan					
<b>2. Protection, Safeguarding, and Management</b>									
<b>Institutional and Policy Framework</b>									
Existence of institutions for the conservation and promotion of heritage at national level with powers of enforcement	1972 Conv.	Yes		Venice and its Lagoon UNESCO World Heritage Site Managment Plan 2012-2018	<a href="#">2012-2018 Management Plan</a>				
Existence of institutions for safeguarding intangible cultural heritage at national level with powers of enforcement	2003 Conv. / Indicator 1.1	Yes		UNESCO Intangible Cultural Heritage		Note: UNESCO does not have the power to enforce			
Existence of specialized units in the police and customs forces for the fight against the illicit trafficking of cultural objects and movable heritage	1970 Conv.	Yes		Carabinieri Art Squad	<a href="#">Cultural Heritage Object Database Workshop</a>				
Existence of specialized units in the armed forces, services whose purpose will be to secure respect for cultural property in case of conflict.	1954 Conv. / Art 3: question 1 Art 7: question 2	Yes		Carabinieri Art Squad does mention "military operations" on their website, however it is not very recent ~1980s	<a href="#">Carabinieri Art Squad website</a>				
Specific legislation/policies/measures for conserving and promoting inventoried cultural and natural heritage adopted in the last 5 years (date of adoption and evidence)	1972 Conv.	Yes		UNESCO Director General Venice Commitment	<a href="#">UNESCO News</a>				
Specific legislation/policies/measures regulating archaeological excavation adopted in the last 5 years (date of adoption and evidence)	1954 Conv.	Yes		ICOMOS Adoption	<a href="#">ICOMOS</a>				
Specific legislation/policies/measures for preventing the illicit trafficking of protected cultural properties adopted: for example, measures to control the export and acquisition of cultural property, etc. adopted in the last 5 years (date of adoption and	1970 Conv.	Yes		Partnership with ICOM	<a href="#">ICOM</a>				



Table 2A: Checklist for Sustainable Mangement of Heritage - NATIONAL & URBAN								
Question	Convention Reference	Yes/No	Number	Evidence	Links			
Has your country established a <b>domestic legal framework for the prosecution and punishment of the perpetrators of acts committed against cultural property</b> in accordance with the 1999 Second Protocol to the 1954 Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict? (date of adoption and evidence)	1954 Convention and its Second Protocol Criminal responsibility and jurisdiction	Yes		Code of Cultural Heritage and Landscape	<a href="#">Code</a>			
Number of convictions for poaching in last five years	1972 Conv.			International Conference on Global Problem of Poaching August 13-14, 2020 in Venice, Italy	<a href="#">conference</a>			
<b>Management Plans and Mechanisms</b>								
Explicit reference to the <b>role of cultural heritage for sustainable development</b> integrated into the current national development plans, including UNDAFS and sustainable development plans (date of plan)	1972 Conv.	Yes		National Development Plan	<a href="#">Plan</a>			
Management plan(s) for <b>cultural and natural heritage and ICH</b> , at the sub-national, national or international level elaborated or updated in the last 5 years (date(s) of publication and evidence)				Venice and its Lagoon UNESCO World Heritage Site Management Plan 2012-2018	<a href="#">2012-2018 Management Plan</a>			
Management plan(s) for <b>registered heritage sites</b> at the sub-national, national and international level elaborated or updated in the last 5 years (date of publication and evidence)	1972 Conv. / Indicator 8			Venice and its Lagoon UNESCO World Heritage Site Management Plan 2012-2019	<a href="#">2012-2018 Management Plan</a>			
Explicit guidance in the management plan(s) to include a <b>gender contribution to and participation</b> in the entire process (evidence and sex ratio of committees and consultation meetings)	1972 Conv. / Indicators 28 and 29							
Management plan(s) include a <b>section to manage visitors, tourism activity</b> and derived economic, socio-cultural and environmental impacts	1972 Conv. / Indicator 22			UNESCO Management plan	<a href="#">2012-2018 Management Plan and Action Plans with Objectives</a>			
Evidence that the <b>benefits of tourism are shared</b> with local communities (e.g. numbers of jobs created, heritage income for local businesses, revenue of local council from heritage)	1972 Conv. / Indicator 23		Incomplete	EnjoyRespectVenez ia (Venezia Unica)	<a href="#">Website</a>			
Evidence that the <b>customary rights, practices and expressions of communities</b> in the last 5 years (particularly as regards the Ethical principles, the practice, transmission and inventorying of intangible cultural heritage)	Committee paper ITH-17-12 com. WG-8 Indicators 13 - 14							
Evidence of management plan(s)/policies/measures to <b>support traditional forms of land ownership and land management</b> elaborated in the last 5 years								
Evidence of programmes and progress of <b>museums and galleries in digitizing their collections</b> (archiving and promotion) (number of museums and galleries implementing)	Museum Recommendations			The M9 museum was created in Mestre as of 2019 and is and all-digital museum	<a href="#">M9 Museum</a>			
Evidence that a <b>review of heritage impacts (negative and positive)</b> has taken place within the last 5 years (date of review and statement of overall outcome)	1972 Conv. / Indicator 5	Yes		Meeting between Italian Government, UNESCO, and ICOMOS	<a href="#">Meeting</a>			
<b>3. Transmission and Mobilisation of Support</b>								
<b>Involvement of toher partners and stakeholders</b>								
Specific measures to <b>involve civil society and/or private sector</b> in heritage protection, safeguarding and transmission implemented in the last 5 years (date of adoption)		Yes		Vencie International Financing	<a href="#">Document</a>			
Existence of <b>formal agreements with tour operators</b> for the protection, safeguarding and transmission of heritage sites (number of agreements).						Recommended: Italian Agency of Tourism		
Existence of <b>private foundations or associations</b> working for heritage advocacy and funding protection initiatives (number of foundations and associations)			24	Private International committees for the safeguard of Venice	<a href="#">Private Comities for the Safeguard of Venice</a>			
<b>Dissemination and Expirence Sharing</b>								
Have you shared, particularly via the secretariat of UNESCO and periodic reports, your experiences in implementation and best practices?	2003 Conv. / via selecting projects of best practices, 1954 Conv. / Art 5 2005 Conv.							
Does the agency responsible for national heritage publish and make public its annual report? (date of latest published report)						Recommended: Ministry of Culture		
Existence of <b>programmes for promotion and dissemination of good safeguarding practices</b> to heritage managers, citizens and civil society	1972 Conv. / Indicator 422003 Conv. / Indicator 19.3	Yes		Save Venice, Venetian Heritage, Friends of Venice, etc.				

## Indicator 2: Sustainable Management of Heritage Checklist 2B

Table 2(B) Checklist for Sustainable Management of Heritage – URBAN ONLY					
Question	Convention Reference	Yes/No	Number	Evidence	Links
<b>URBAN LEVEL</b>					
Does your city have a <b>historical urban area recognised and protected</b> ?		Yes		1973 Special Law for Venice	<a href="#">UNESCO World Heritage Sites</a>
Has your city's historical urban area <b>been mapped</b> ?		Yes		Venice Italy Geoportal	<a href="#">Geoportale</a>
Does your city have a <b>register of sites/buildings of historical importance</b> ?		Yes		Geoportal/Trip Advisor	<a href="#">Geoportale</a> <a href="#">Tripadvisor</a>
Does your city have a <b>management plan for historic areas</b> ? (date this was last updated) Is the plan implemented and enforced		Yes		Plan for 2012 - 2018	<a href="#">Management Plan</a>
Evidence of <b>involvement of local communities</b> in I. Compiling an initial list of potential sites II. Creating a fully documented register of sites III. Managing listed and registered sites	2003 Conv.	Yes		Plan for 2012 - 2018	<a href="#">Management Plan</a>
Are <b>impact assessments compulsory</b> in infrastructure intervention in historic urban areas?		Yes		Impact Assessment	Google search "venice italy impact assessments in infrastructure intervention"
Evidence of <b>mandatory historical/archaeological investigation</b> prior to demolition or new construction		Yes		Impact Assessment	Google search "venice italy impact assessments in infrastructure intervention"
Evidence for adopted <b>Carrying Capacity Plans</b> for managing tourism		Yes		Carrying Capacity Plan	Google search "venice italy carrying capacity plan for tourism"
Extent to which the <b>2011 Recommendation of the Historic Urban Landscape</b> is implemented (please describe how effectively it is used to set policies or strategies on the protection of heritage in urban development)	1972 Conv. / Indicator 19	Yes		Impact Assessment	Google search "venice italy impact assessments in infrastructure intervention"

## Indicator 3: Climate Adaptation and Resilience Checklist 3A

Table 3A: Checklist for Climate Adaptation and Resilience - NATIONAL ONLY						
Question	Convention Reference	Yes/No	Number	Evidence	Links	Notes
<b>Institutional and policy frameworks</b>						
<b>NATIONAL LEVEL</b>						
Existence of national <b>Disaster Risk Reduction Plan(s)</b> for heritage sites/elements (attach example)	1972 Conv. / Indicator 20	Yes		Italian National Risk Reduction	<a href="#">Report</a>	*not pertaining to heritage sites in specific
Existence of <b>Policy Document on the impacts of Climate Change and Natural Disaster</b> on heritage	1972 Conv. / Indicator 21	Yes		<b>Policy decision 2019:</b> 43COM 7B.86 - Venice and its Lagoon (Italy) (C 394)	<a href="#">Decision 2019</a>	
Specific measures on national and local natural heritage sites to reduce the <b>exposure and vulnerability of people and ecosystems</b> to the risks and hazards of climate change	World heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change	Yes		Italian Climate Change Policy Report	<a href="#">Policy Report</a>	
Evidence of a <b>review of the impact of climate change</b> on heritage within the last 5 years	1972 Conv. / Indicator 3 (trend factors)	Yes		<b>Venice and its Lagoon periodic report 2019:</b> First bullet point under conservation issues presented to the World Heritage Committee in 2019	<a href="#">Periodic report 2019</a>	
Evidence of a <b>review of the impact of a natural disaster</b> on heritage within the last 5 years	Sendai framework Priority 1: d) 2003: indicator 13.3	Yes		Italy Insurances for Natural Disasters	<a href="#">Insurances</a>	
Evidence of a review to monitor the contribution of <b>national forests and ocean sites</b> to climate change mitigation in the last 5 years	World Heritage review, 77, p. 70-73, illus. UNESCO Strategy for Action on Climate Change					<b>Recommended:</b> Italian National Institute for Environmental Protection and Research, Italian National Research Council Venice branch, Consiglio Nazionale delle Ricerche (CNR.it), Institute of Marine Science
Evidence of policies/measures to take into account <b>traditional and local community knowledge in assessing the possible impact of climate adaptation</b> on heritage elements and practices	Sendai Framework Priority 1: i) 2003 Conv. / Indicator 15.3	Yes		Traditional Italian Practices	<a href="#">Article</a>	
Evidence that policies support the particular role of women in sustainable environmental management of local resources		Yes		Italy Progress Report on 10 Essentials for a Resilient City (HFA)	<a href="#">Progress Report on Venice Italy</a>	<b>Note:</b> page 4/31 highlights women, children, elderly etc. in determining the inclusion of policy making
Number of research results on climate change <b>used to safeguard heritage</b>	2003 Conv. / Indicator 9.2					
Evidence of policies or actions to <b>reduce environmental impact</b> at heritage sites (energy consumption, waste, etc.)	1972 Conv.	Yes		Italy "Green Economy" law in review	<a href="#">Green Economy Law</a>	

### Indicator 3: Climate Adaptation and Resilience Checklist 3B

Table 3(B) Checklist for Climate Adaptation and Resilience – URBAN ONLY					
Question	Convention Reference	Yes/No	Number	Evidence	Links
<b>Traditional knowledge and cultural practices for resilience</b>					
<b>URBAN LEVEL</b>					
Existence of local <b>Disaster Risk Reduction Plan(s)</b> for heritage sites/elements (attach example)	1972 Conv. / Indicator 20	Yes		Local Progress Report	<a href="#">2011-2013 Report</a>
Examples of <b>training courses on skills in the use of sustainable or natural construction materials</b> supported by local and national authorities	Sendai Framework - Priority 4. Enhancing disaster preparedness for effective response and to "Build Back Better" in recovery, rehabilitation and reconstruction. Sustainable development for cities framework.	Yes		Eurostore training program, VIU Summer School: Critical Infrastructure Resilience	<a href="#">Eurostore Training VIU Summer School</a>
Evidence of <b>training in the techniques of sustainable or natural construction</b> (numbers of courses, students, apprenticeships)			Incomplete	Eurostore training program, VIU Summer School: Critical Infrastructure Resilience	<a href="#">Eurostore Training VIU Summer School</a>
Trends/percentage of <b>professionals certified</b> and practicing sustainable building techniques			(263) LEED certified in Italy as of 2015	Green building city market brief	<a href="#">USGBC Venice Brief</a>
Trends in the <b>number of buildings built with sustainable or natural techniques/materials</b> as a percentage of all new construction			(1) LEED registered project in Venice, (169) LEED registered projects in Italy	The number of buildings	<a href="#">USGBC Venice Brief</a>
Evidence of integrating cultural factors, including knowledge, traditions and practices of all people and communities, into local strategies on <b>environmental sustainability</b>		Yes		Mose project	<a href="#">MOSE project site</a>
Evidence of integrating cultural factors, including knowledge, traditions and practices into <b>agricultural strategies</b>		Yes		Venice Metropolitan Agriculture	<a href="#">Venetian Agriculture</a>
Evidence of measures and initiatives intended to address the issue of the <b>environmental impact of cultural production and artistic practice</b>		Yes		Venice Combatting Overtourism and sustainable Heating/cooling system of Palazzo Grazi (contemporary art museum)	<a href="#">The Guardian Article</a> <a href="#">Article on museum</a>
Have you shared, particularly via the secretariat of UNESCO, your <b>experiences and best practices</b> in terms of climate adaptation and resilience?					

## Indicator 4: Cultural Facilities Table

Cultural Facility	Number of Cultural Facilities	Capacity		Overall Area	Links	Notes
		Number of Seats/guests	Floor Space (m2)			
Library	5*	6,213 guests per day (part of civic museums)		2,596.88	<a href="#">MUVE</a>	Libraries included within the Civil Museums of Venice
Museum	11 (public) 45 (public/private)*	6,213 guests per day	~25,000 m2	~40,000 m2	(1) (2) (3) <a href="#">number of visitors</a>	Several sources all with different results (1) Municipal Museums (2) Public/private Museums (3) Palazzo Ducale information (see table 5 in doc under Venezia Providence)
Gallery	20*, 26	593,616 guests per day in 2019	~21,880 m2	2366.6	<a href="#">Fine Arts Venezia</a>	Within PDF shows map of art galleries/museums, (1) is on the Mestre
Performance Venue	67, 10*	1,126 (La Fenice only)	21,295.7 m2		<a href="#">Performance venues</a>	
Cinema	7	~5,534 seats capacity with 5,584 guest capacity	~9,126.83 m2		<a href="#">cinemas/theaters</a> <a href="#">Number of film festival visitors</a>	Whole city of venice
Traditional Cultural Spaces	5		~18,411 m2 markets ~161,394 m2 green space ~179,805 m2 total ~4000 m of canals	~18,411 m2 markets ~161,394 m2 green space ~179,805 m2 total ~4000 m of canals	<a href="#">map of green areas</a> <a href="#">Geoportal</a>	Markets, green spaces, and canals
Creative Hubs	2*				<a href="#">Istituzione Centri Soggiorno - Residence centers</a>	Istituzione Centri Soggiorno is comprised of two living centers: F. Morosini Center - Lido of Venice and T. Mocenigo Lorenzago Center in Cadore respectively
Education Institutions	5*, 239				<a href="#">universities of Venice</a>	5 = UNIVERSITIES ONLY 239 = all schools
* means data relevant to historic center						

## Indicator 5: Open Space for Culture Tables

A) Number of 'Cultural Open Spaces'			
	Number	Links	Notes
Number of 'Cultural Open Spaces'	8	<a href="#">Geoportal</a>	
Total Number of Public Open Spaces	112	<a href="#">Geoportal</a>	
Number of 'Cultural Open Spaces' as a % of All Public Open Spaces	7.14%	<a href="#">Geoportal</a>	
B) Area of 'Cultural Open Spaces'			
	Number	Links	Notes
Area of 'Cultural Open Spaces'	161,394.51 m2	<a href="#">Geoportal</a>	
Total Area of Public Open Spaces	365,858 m2	<a href="#">Geoportal</a>	
Area of 'Cultural Open Spaces' as a % of All Public Open Spaces	44.10%	<a href="#">Geoportal</a>	

### C) Percentage Distribution of Cultural Events in Open Space

FCS Domain	Number of Cultural Events	Percentage Distribution of Culutral Events	Links	Notes
A. Cultural and Natural Heritage	20 festivals and holidays	3.17%	<a href="#">festivals and holidays</a>	
B. Performamnce and Celebration	10 concerts	2%	<a href="#">concert space</a>	
C. Visual Arts and Crafts	1 (Venice Biennale)	0.16%	<a href="#">Biennale art exhibition.</a>	
D. Books and Press	1 (Venice Book Fair and Writers Festival)	0.16%	<a href="#">book fair</a>	
E. Audio-Video and Interactive Media	Will be an event in 2021 (International Conference on Computer Graphics Technology and Interactive Media)	0.16%	<a href="#">Conference.</a>	
F. Design and Creative Services	2 "Creative hubs" 1 Creative Cognition event in 2021	0.48%	<a href="#">Istituzione Centri Soggiorno - residence centers creative cognition event</a>	
G. Tourism	569 in 2019	90.17%	<a href="#">number of bars, hotels, restaurants, and accommodation/hospitality services</a>	
H. Sports and Recreation	19 soccer games, 8 regate, 27 total	4.29%	<a href="#">Venice regata.</a>	
Total	631	100%		

## Indicator 12: Governance of Culture

Table 6(A). Checklist for Governance of Culture - National Level Only

A	B	C	D	E	F	G	H	I	J	K
<b>Table 6(A). Checklist for Governance of Culture - National Level Only</b>										
Question	Convention Reference	Yes/No	Evidence	Links						
<b>1 Supranational or International Level</b>										
<b>Binding International Instruments Ratified</b>										
Convention Concerning the Protection of the World Cultural and National Heritage	23 June 1978	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
Convention for the Safeguarding of the Intangible Cultural Heritage	30 October 2007	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
Convention on the Protection and Promotion of Diversity of Cultural Expressions	19 February 2007	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
Convention on the Protection of the Underwater Cultural Heritage	08 January 2010	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	02 October 1978	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects		Yes	Italy was a member of this convention							
Convention for the Protection of Cultural Property in the Event of Armed Conflict	09 May 1958	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
Berne Convention for the Protection of Literary and Artistic Works		Yes	WIPO Berne Convention	<a href="#">Berne</a>						
Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisation	08 January 1975	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms	20 December 1976	Yes	UNESCO convention report	<a href="#">UNESCO</a>						
WIPO Copyright Treaty - WCT		Yes	Italy is a WIPO member	<a href="#">WIPO</a>						
WTO Agreement on Trade - Related Aspects of Intellectual Property Rights - TRIPS		Yes	Italy is a WTO member	<a href="#">WTO</a>						
WIPO Performances and Phonograms Treaty - WPPT		Yes	Italy is a WIPO member	<a href="#">WIPO</a>						
<b>Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite</b>										
		Yes	Italy is a WIPO member	<a href="#">WIPO</a>						
<b>Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and/or regulations</b>										
UNESCO Universal Declaration on Cultural Diversity		Yes	Unanimous Adoption	<a href="#">UNESCO</a>						
Declaration on the Right to Development		Yes	UN Adoption	<a href="#">UN</a>						
Stockholm Action Plan on Cultural Policies for Development (Intergovernmental Conference on Cultural Policies for Development)		Yes	Italy Participation in Plan	<a href="#">Stockholm</a>						
Declaration on the Rights of Indigenous Peoples		Yes	Indigenous Youth Caucus	<a href="#">Caucus</a>						
Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace		Yes	Italy teaches multilingualism in education and is creating Ministries for Cyberspace	Indicator Work for Dimension 3						
<b>Binding Regional Instruments Ratified</b>										
Has your country ratified/adopted at least one binding regional treaty or instrument relating to culture and/or cultural rights (for example, in Europe, the European Cultural Convention of 1954 or the European Social Charter of 1962, revised in 1966; in Africa, the Cultural Charter for Africa of 1977; in the Americas, the 1988 Protocol of San Salvador; etc)?		Yes	Italy is a signing member of the European Cultural Convention of 1954 and the European Social Charter of 1962							
<b>2 National Level</b>										
<b>National Legislative and Regulatory Framework</b>										
Existence of a "framework law" for culture		Yes	Cultural Policies (1) MIPACT hatched	Cultural Policies Italy 1.2 Cultural Policies Italy 1.1						

Table 6(A). Checklist for Governance of Culture - National Level Only

A	B	C	D	E	F	G	H	I	J	K
<b>Table 6(A). Checklist for Governance of Culture - National Level Only</b>										
Question	Convention Reference	Yes/No	Evidence	Links						
<b>Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite</b>										
		Yes	Italy is a WIPO member	<a href="#">WIPO</a>						
<b>Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and/or regulations</b>										
UNESCO Universal Declaration on Cultural Diversity		Yes	Unanimous Adoption	<a href="#">UNESCO</a>						
Declaration on the Right to Development		Yes	UN Adoption	<a href="#">UN</a>						
Stockholm Action Plan on Cultural Policies for Development (Intergovernmental Conference on Cultural Policies for Development)		Yes	Italy Participation in Plan	<a href="#">Stockholm</a>						
Declaration on the Rights of Indigenous Peoples		Yes	Indigenous Youth Caucus	<a href="#">Caucus</a>						
Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace		Yes	Italy teaches multilingualism in education and is creating Ministries for Cyberspace	Indicator Work for Dimension 3						
<b>Binding Regional Instruments Ratified</b>										
Has your country ratified/adopted at least one binding regional treaty or instrument relating to culture and/or cultural rights (for example, in Europe, the European Cultural Convention of 1954 or the European Social Charter of 1962, revised in 1966; in Africa, the Cultural Charter for Africa of 1977; in the Americas, the 1988 Protocol of San Salvador; etc)?		Yes	Italy is a signing member of the European Cultural Convention of 1954 and the European Social Charter of 1962							
<b>2 National Level</b>										
<b>National Legislative and Regulatory Framework</b>										
Existence of a "framework law" for culture		Yes	Cultural Policies (1) MIPACT hatched	Cultural Policies Italy 1.2 Cultural Policies Italy 1.1						

/X Table 6(A). Checklist for Governance of Culture - National Level Only											
	A	B	C	D	E	F	G	H	I	J	K
1	<b>Table 6(A). Checklist for Governance of Culture - National Level Only</b>										
2	<b>Question</b>	<b>Convention Reference</b>	<b>Yes/No</b>	<b>Evidence</b>	<b>Links</b>						
30	The <b>budget legislation</b> contains (an) item(s) for <b>culture</b>		Yes	(1) MIBACT budget (2) Italian Parliament - Breakdown of all budget approval laws by year	(1) <a href="#">Budget</a> (2) <a href="#">budget approval laws by year</a>						
31	Evidence that cultural <b>policies/measures integrating intangible Cultural Heritage and its safeguarding</b> , and reflecting its diversity, have been established or revised and are being implemented	2003 Conv. / Indicator 11.1	Yes	Periodic Reports for ICH and safeguarding	<a href="#">Reports</a>						
32	Have you adopted <b>national legislation providing for the custody of cultural property imported</b> either directly or indirectly from any occupied territory?	1954 Conv. / Section III	Yes	Updated code from 2004 in 2016, specifically talks about cultural property	<a href="#">Italy: New Code of Cultural Heritage and Landscape 2016 update</a>						
33	Have you <b>taken into custody cultural property imported</b> into your territory from any occupied territory?	1954 Conv. / Section III		Regulations on Cultural Goods	<a href="#">culturalpropertynews</a>						
34	Extent to which museums in your country have adopted a <b>code of ethics</b> , such as the ICOM Code of Ethics	1970 Conv. / Question 34	Yes	(1) ICOM partners with the OECD in Venice to promote value of museums (2) Ministry monitors compliance of ICOM in Italy	(1) <a href="#">ICOM Partners with OECD</a> (2) <a href="#">Mission Statement / Compliance Monitoring for Ministry</a>						
35	Extent to which <b>dealers and auction houses follow practices</b> that are in line with the principles of the 1970 Convention, such as those outlined in the UNESCO International Code of Ethics for Dealers in	1970 Conv. / Question 36	Yes	Italy Law 2017 (1) Art law. Restrictions on the export of cultural property and artwork NOVEMBER 2017 PDF with no link (must download) AI SO	<a href="#">Art Law Article</a>						
+ 6A 6B Explore											

Table 6(B) Checklist for Governance of Culture - NATIONAL AND URBAN LEVEL											
2	Question	Convention Reference	Heritage	B. Performance	C. Visual Arts	D. Books and Presses	E. Audio Visual	F. Creative Services	G. Tourism	H. Sports and Recreation	Notes
3	Standard setting, policy and institutional framework to support culture and creativity at the government level (State / City)										
4	Institutional										
5	Evidence of a <b>Ministry of Culture or a Culture secretariat</b> with ministerial/directorial status at the State/national level	2005 Conv. / Goal 1.1. Question 1	<a href="#">Ministry of Culture (MIBACT)</a>	x	x	x	x	x	x	x	
6	Evidence of a 'culture committee' in the Parliament/main national legislative body		<a href="#">(1) International Private Commission for the Safeguarding of Venice (CI-FederCulture)</a>	x	x	x	x	x	x	x	
7	Evidence of statistical offices or research institutions which have produced data during the last 4 years (related to culture and creative sectors, evaluating cultural policies)	2005 Conv. / Goal 1.1. Question 6	<a href="#">Venice Chamber of Commerce/ City Council Open Balance/ Italia / U.S.</a>	x	x	x	x	x	x	x	
8	Examples of initiatives designed through interministerial cooperation to enhance culture's impacts in other areas (education, communication, ICT, trade, international affairs, employment) as regulatory frameworks, sector specific laws	2005 Conv. / Goal 1.1. Question 3	<a href="#">OECD Venice Office, Ministry of Culture Training Initiative with Education dept</a>	x							
9	Policies and Financial Framework										
10	Evidence of each of the following elements of the policy cycle for culture revised or adopted during the last 5 years: • Current plan or policy • Monitoring & evaluation of policy • Policy review	2005 Conv. / Goal 1.1. Question 3	<a href="#">Policy decision 2019: 43COM 7B 86 - Venice and its Lagoon (Italy) (C 394) and the Ministry of Culture Website</a>						x		
11	Specific measures to <b>support job creation</b> in the culture and creative sectors	2005 Conv. / Goal 1.1. Question 5	<a href="#">(1) Grants for Cultural Sector (2) Cultural Financial Resources during COVID-19</a>				x	x	x		
12	Specific measures to encourage the formalization and growth of <b>micro/small and medium-sized cultural enterprises</b>	2005 Conv. / Goal 1.1. Question 5	<a href="#">(1) CED Development Bank (2) SACHE</a>					x	x		
13	Specific measures <b>regulating public assistance and subsidies</b> for the cultural sector		<a href="#">special companies and subsidiaries regulated by the Venice Chamber of Commerce</a>								
14	Specific measures dealing with the <b>tax status of culture</b> (tax exemptions and incentives designed to benefit the culture sector specifically, such as reduced VAT on books)		<a href="#">(1) Art Bonus and grants (2) Tourist Tax and Recommendations for excursionist tax</a>	x	x			x	x		
	Evidence of policies and measures that										
+ 6A 6B Explore											

1	Table 6(B) Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL										
2	Question	Convention Reference	Heritage	B. Performance	C. Visual Arts	D. Books and Presses	E. Audio Visual	F. Creative Services	G. Tourism	H. Sports and Recreation	Notes
15	Evidence of policies and measures that support balanced international flows of cultural goods and services (export strategies and measures, implementation of preferential treatment, Aid for Trade)	2005 Conv./Goal 2.2. Question 1	<a href="#">Italy International Trade Overview</a>						X		
16	Trade and investment agreements refer to the 2005 Convention (Special status, Cultural clauses related to e-commerce and digital products, preferential treatment provisions)	2005 Conv./Goal 2.2. Question 2/Goal 2.3.1970 Conv./Indicator 39	<a href="#">Italy Ecommerce Policies</a>						X		
17	Examples of cultural patronage, sponsorship or public-private partnership		<a href="#">Sponsorships</a>	X	X			X	X		
18	Evidence of legislation on non-profit cultural bodies (cultural foundations and associations)		<a href="#">Italy Code to Regulate Nongovernmental Organizations</a>								
19	Broadening participation in cultural governance										
20	Evidence of policies to promote a gender-balanced contribution and participation		<a href="#">Gender Equality Policies</a> , efforts by businesses to promote gender equality	X	X	X	X	X	X	X	
21	Existence of participation in policy formation by: • culture sector professionals • local communities • disadvantaged groups		<a href="#">Conference on equality in policy formation</a>	X	X	X	X	X	X	X	
22	Evidence that a number of cultural responsibilities are decentralized to regional/provincial/local/municipal authorities, which have a budget for this area (locally allocated or decentralized)	2005 Conv./Goal 1.1. Question 2	MUVE/OECD	X	X			X	X		
23	Evidence of programmes/measures to advocate and raise public awareness on culture's contribution to well-being and sustainable development		<a href="#">OECD MUVE Venice Italy</a>		X			X	X		
24	Evidence for the use of Destination Management Organisation(s) to manage the impact of tourism on cultural values		<a href="#">Venice DMC - OGD tourism destination management</a>					X	X		
25	Delivered a cooperation programme with at least one country (cultural policy design and implementation, cultural micro and SME development, artists and creators) in the last three years?	2005 Conv./Goal 1.1. Question 2	<a href="#">Italy-Canada Cooperation Program</a>	X	X						
26	Media diversity and digital environment										
	Policies and measures to support diversity of the media (freedom, accountability, ...)										
	+ 6A 6B Explore										
1	Table 6(B) Checklist for Governance of Culture – NATIONAL AND URBAN LEVEL										
2	Question	Convention Reference	Heritage	B. Performance	C. Visual Arts	D. Books and Presses	E. Audio Visual	F. Creative Services	G. Tourism	H. Sports and Recreation	Notes
21	Existence of participation in policy formation by: • culture sector professionals • local communities • disadvantaged groups		<a href="#">Conference on equality in policy formation</a>	X	X	X	X	X	X	X	
22	Evidence that a number of cultural responsibilities are decentralized to regional/provincial/local/municipal authorities, which have a budget for this area (locally allocated or decentralized)	2005 Conv./Goal 1.1. Question 2	MUVE/OECD	X	X			X	X		
23	Evidence of programmes/measures to advocate and raise public awareness on culture's contribution to well-being and sustainable development		<a href="#">OECD MUVE Venice Italy</a>		X			X	X		
24	Evidence for the use of Destination Management Organisation(s) to manage the impact of tourism on cultural values		<a href="#">Venice DMC - OGD tourism destination management</a>					X	X		
25	Delivered a cooperation programme with at least one country (cultural policy design and implementation, cultural micro and SME development, artists and creators) in the last three years?	2005 Conv./Goal 1.1. Question 2	<a href="#">Italy-Canada Cooperation Program</a>	X	X						
26	Media diversity and digital environment										
27	Policies and measures to support diversity of the media (freedom, accountability, monitoring, ownership, linguistic diversity, community programming for marginalised groups)	2005 Conv./Goal 1.2. Question 2	<a href="#">Media Diversity</a>				X				
28	Evidence of public service media with cultural mandate	2005 Conv./Goal 1.2. Question 1	<a href="#">Venice Cultural Youtube channel</a>	X	X	X	X	X	X	X	
29	Evidence of digital transformation of cultural industries and institutions to create access to stakeholders	2005 Conv./Goal 1.3. Question 1	<a href="#">International Conference on Computer Graphics Technology and Interactive Media 2021</a>		X		X	X			
30	Evidence of cultural industries markets with: • diversity of players of all sizes (i.e. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors)	2005 Conv./Goal 1.3. Question 2									
31											
32											
33											
34											
35											
	+ 6A 6B Explore										



## Indicator 13: Education for Sustainable Development Table

Indicator 13: Education for Sustainable Management Tools					
Subject	Pre-Primary	Primary and Secondary	Tertiary	Non-Formal Education	Evidence/Links
Intangible cultural heritage for sustainable development					
1. Global citizenship education		1			<a href="#">(1) MIUR Civic Education</a> <a href="#">(2) Global Citizenship Education for Peaceful Societies in South-East Europe</a>
1.1 Cultural diversity and tolerance		1			<a href="#">(1) 107/2015</a> <a href="#">(2) Article 53</a>
1.2 Gender equality		1			<a href="#">107/2015</a>
1.3 Human rights		1	1		<a href="#">Human Rights in Education</a> and <a href="#">Masters Programs for Human Rights</a>
1.4 Peace and non-violence		1	1		<a href="#">Peace Program in Florence</a>
2. Education for sustainable development	1	1	1	1	<a href="#">Prime Minister Mandate</a> and <a href="#">MIUR Civic Education Program with Sustainable Development</a>
2.1 Climate change	1	1	1	1	<a href="#">(1) Georgia Tech - Sustainable Development and Climate Change: A Multidisciplinary Program in Italy</a> <a href="#">(2) Venice-based Euro-Mediterranean Centre on Climate Change</a> <a href="#">(3) 33 hours of climate change education in Italy</a> <a href="#">(4) Ocean Literacy</a>
2.2 Environmental sustainability	1	1	1	1	<a href="#">(1) MIUR Civic Education Program with Sustainable Development</a> <a href="#">(2) Climate Change Education</a> <a href="#">(3) Ocean Literacy</a>
2.3 Human survival and well-being					
2.4 Sustainable consumption and production					

## Indicator 14: Cultural Knowledge Checklist 8

Table 7: Checklist for Cultural Knowledge					
Question	Convention Reference	Yes/No	Number	Evidence	Links
Intangible cultural heritage for sustainable development					
Evidence that <b>formal school curricula</b> include <b>sustainable consumption and production</b> taking into account ICH (primary/secondary ISCED 1-3) (number of hours per year at each level)			Incomplete	Italy National Program on Environmental Education	<a href="#">Program</a>
Evidence of <b>post-secondary training and education on sustainable consumption and production</b> which take into account <b>ICH</b> (post-secondary and tertiary ISCED 4+)		Yes		Ministry of Education Updated Plan for Sustainability in Education Education for sustainable consumption	<a href="#">(1) ESD Plan</a> <a href="#">(2) United Nations Environment Program</a>
Evidence that curricula take into account <b>climate adaptation and awareness-raising of ICH</b> and the importance of cultural and natural heritage conservation? (ISCED Fields of Studies 052 Environment) (primary/secondary ISCED 1-3) (number of hours per year per level)			33	Prime Minister Mandate on Climate Change in Education	<a href="#">Italian Education Curriculum</a>
Evidence of <b>post-secondary training and education on climate adaptation and awareness-raising</b> which take into account ICH and the importance of cultural and natural heritage conservation? (ISCED Fields of Studies 052 Environment) (post-secondary and tertiary) (number of hours per year)		Yes	Incomplete	Research institute focused on climate change	<a href="#">Euro-Mediterranean Center on Climate Change</a>
Diversity in curriculum for heritage					
Extent to which the <b>National Curriculum includes respect and reflection on ICH</b> in local communities	2003 Conv. / Indicator 5.2	Yes		MIUR	<a href="#">MIUR Education of Environment and Sustainability</a>
Extent to which <b>practitioners and bearers are involved inclusively</b> in the design and development of ICH education programmes and/or in actively presenting and transmitting their heritage	2003 Conv. / Indicator 4.1				
Extent to which <b>ICH is included in the content of relevant disciplines</b> , as a contribution in its own right and/or as a means of explaining or demonstrating other subjects	2003 Conv. / Indicator 5.1	Yes		Italy Education System Overview	<a href="#">Overview</a>
Evidence of <b>educational programmes on the protection of natural and cultural spaces and places of memory</b> , whose existence is necessary for expressing ICH (number of programmes)	2003 Conv. / Indicator 5.4		Incomplete	(1) MIUR (2) Italy Education System Overview	<a href="#">MIUR Education of Environment and Sustainability and Overview</a>
Evidence of post-secondary <b>curricula</b> (ISCED Levels 4-7 Field of Study 021) that <b>strengthen the practice and transmission of ICH</b> , offered by formal post-secondary education institutions	2003 Conv. / Indicator 6.1 & 6.2	Yes		Italy Education System Overview	<a href="#">Overview</a>
Evidence of <b>teacher training programmes</b> that include approaches to ICH (number of teacher training programmes)	2003 Conv. / Indicator 4.4		12	Master's Program Cultural Studies	<a href="#">Programs</a>

## Indicator 14: Cultural Knowledge Checklist 8 continued

Table 7: Checklist for Cultural Knowledge					
Question	Convention Reference	Yes/No	Number	Evidence	Links
<b>Capacity building programmes and mechanisms</b>					
Evidence of capacity-building and training programme(s) implemented in the last 5 years, to <b>increase heritage management staff's expertise</b> in protection and conservation of tangible heritage (number of programmes)	1972 Conv. / Indicators 35 and 36		*1	ICCROM Capacity Building	<a href="#">Plan</a>
Evidence of specific capacity-building and training programme(s), implemented in the last 5 years, to <b>support armed forces expertise on the protection of cultural properties in the event of armed conflict.</b> (number of programmes)	1954 Conv.		*1	(1) Italy in Heritage Protection (2) UNESCO/Italian Task Force	<a href="#">Protecting Cultural Heritage</a> and <a href="#">Taskforce</a>
Evidence of capacity-building and training programme(s), implemented in the last 5 years, to <b>increase expertise in the fight against the illicit trafficking</b> of cultural properties involving police forces, customs, museum staff, and governmental representatives (number of programmes)	1970 Conv.		1	ICCROM Training for Illicit Trafficking	<a href="#">ICCROM training against illicit trafficking</a>
Evidence of capacity-building and training programme(s), implemented in the last 5 years, to <b>increase expertise in safeguarding and transmission of intangible cultural heritage</b> by/in local communities (number of programmes and students)	2003 Conv. / Indicators 2.3 and 3.1				
Number of heritage capacity-building programmes <b>targeting women</b> (inventorying, management, conservation etc.)	1972 Conv. / Indicator 30		5	Gender Equality Projects in Venice	<a href="#">Smart Venice Projects</a>
<b>Education and awareness raising</b>					
Evidence of <b>heritage education programmes</b> for children and/or youth that <b>contribute to improving understanding of heritage, promoting diversity and fostering intercultural dialogue?</b> (number of programmes by level)	1972 Conv. / Indicator 40 2003 Conv. / Indicator 17.4		15	15 agricultural education programs for children 9-12	<a href="#">Agriculture Department</a>
Number of <b>heritage properties and museums</b> operating heritage <b>awareness programmes for children and youth</b>	1972 Conv. / Indicator 42		*1	Peggy Guggenheim Collection *(there are definitely more)	<a href="#">School resources</a>
Evidence of digital literacy programmes for creativity (number of programmes - levels, formal/informal, online/offline etc.)	2005 Conv. / Goal 1.1 Question 4 SDG 4.4.2: youth & adults with minimal skills in digital literacy		*2	Venice-wide digital school competition National Digital School Plan	<a href="#">(1) Digital School Competition</a> <a href="#">(2) Italian National Digital School Plan</a>
Evidence of <b>regular training and mentoring opportunities</b> organized or supported by public authorities during the last 5 years to <b>build skills on communication, advocacy and/or fundraising</b> of civil society organisations involved in the promotion of the diversity of cultural expressions	2005 Conv. / Goal 1.4 Question 2	Yes		Older adult entrepreneurs as mentors of young people neither in employment nor education and training	<a href="#">Article 2018</a>
<b>Evidence of scholarships</b> supported by public authorities or private institutions for cultural training and professionals (number of scholarships)	2005 Conv. / Goal 2.1 Question 3 SDG 4.B		61	List of Scholarships pertaining to Italy	<a href="#">On the Move</a>

## Indicator 15: Multilingual Education Table

Table 8. Multilingual Education							
Annual Instructional Hours	Primary Education		Lower Secondary Education		Links		
	Number of Hours	Percentage	Number of Hours	Percentage			
Official or National Languages	883*	19.80%	891	30%	<a href="#">Ministry of Education European Union Primary European Union Lower Secondary</a>	2018-19 Annual EU Report	
Local or Regional Languages	N/A	N/A	198	6.66%	<a href="#">Ministry of Education European Union Primary European Union Lower Secondary</a>		
International Languages	396	8.89%	297	10%	<a href="#">Ministry of Education European Union Primary European Union Lower Secondary</a>		
Total	1279	28.70%	1386	46.66%	<a href="#">Ministry of Education European Union Primary European Union Lower Secondary</a>		
Percentage of Instruction Hours Dedicated to Multilingualism	28.70%*		46.66%		N/A		
Notes: In Primary Education the only courses with mandated timelines are English and Religion. Otherwise there is no specific timeline for other courses such as National Language or Regional Language. It is also important to note that there is no regional or local language taught in Primary School, only Italian (which as previously mentioned does not have a time requirement) and English are taught. For the primary education in this table, we used the European standard as proxy data.							
Notes: For Lower Secondary Education the hours provided for the teaching of Italian also includes teaching of history and geography. Given that the specific hours are not provided, the percentage shown in the table is undoubtedly an overestimation. Under the assumption that the teaching of just the Italian language is one third of the total time dedicated to the language, history, and geography, the percentage would decrease to 10%.							

## Indicator 16: Cultural & Artistic Education Table

Cultural and Artistic Education				
Description of subject (ISCED)	Lower Secondary Education (ISCED 2)	Hours	Evidence	
021 Arts	0211 Audio-visual techniques and media production	N/A		All the evidence for this table comes from a EU Report on the Italian school curriculum <a href="#">Link</a>
	0212 Fashion, interior and industrial design	N/A		
	0213 Fine arts	66		
	0214 Handicrafts	Incomplete		
	0215 Music and Performing Arts	66		
022 Humanities (except languages)	0221 Religion and Theology	33		
	0222 History and archaeology	~99		
	0223 Philosophy and Ethics	Incomplete		
023 Languages	0231 Language Acquisition	165		
	0232 Literature and Linguistics	~99		
032 Journalism and Information	0321 Journalism and Reporting	N/A		
	0322 Library, Information, and Archival Studies	N/A		
061 Information and Communication Technologies (ICTs)	0611 Computer Use	66		
	0612 Database and Network Design and Administration	N/A		
	0613 Software and Applications Development and Analysis	N/A		
072 Manufacturing and Processing	0723 Textiles (clothes, footwear and leather)	N/A		
073 Architecture and Construction	0731 Architecture and Town Planning	N/A		
Number of Instructional Hours Dedicated to Cultural Education		594		
Total Number of Instructional Hours		990		
Percentage of Instructional Hours Dedicated to Cultural Education		60%		

## Indicator 17: Cultural Training Tables

Students in Cultural Training									
Description of subject (ISCED)		Post-Primary Education (ISCED 4)			Tertiary Education (ISCED 5-8)				
		Number of males enrolled	Number of females enrolled	Total	Number of males enrolled	Number of females enrolled		Total	
021 Arts	0211 Audio-visual techniques and media production								
	0212 Fashion, interior and industrial design			10506					
	0213 Fine arts	1834	4420	6254	1188				
	0214 Handicrafts	10263	3368	13631					
	0215 Music and Performing Arts								
022 Humanities (except languages)	0221 Religion and Theology								
	0222 History and archaeology				2.2 %	1.70%		2.00%	
	0223 Philosophy and Ethics								
023 Languages	0231 Language Acquisition								
	0232 Literature and Linguistics	359	848	1207	4.00%	13.00%		8.90%	
032 Journalism and Information	0321 Journalism and Reporting								
	0322 Library, Information, and Archival Studies			13038	2.10%	3.40%		2.80%	
061 Information and Communication Technologies (ICTs)	0611 Computer Use								
	0612 Database and Network Design and Administration			6961	3.60%	0.50%		1.90%	
	0613 Software and Applications Development and Analysis								
072 Manufacturing and Processing	0723 Textiles (clothes, footwear and leather)				0.00%	0.00%		0.00%	
073 Architecture and Construction	0731 Architecture and Town Planning			9566	4.00%	2.00%		2.90%	
Number of students enrolled in the field of culture		12456	8636	61163					
Total Number of students enrolled		105720	102189	207909					
Percentage of students enrolled in the field of culture		11.80%	8.45%	29.40%					
Notes about the data		Veneto Regional Data (2018)			Veneto Regional Data 2018				
		National Proxy Data (2018)			OECD National Data 2017				

\*\*\*\* put links to data source

Graduates in Cultural Training											
Description of subject (ISCED)		Post-Primary Education (ISCED 4)			Tertiary Education (ISCED 5-8)			Tertiary Education (ISCED-F)			
		Number of males graduated	Number of females graduated	Total	Number of males graduated	Number of females graduated	Total	Number of males graduated	Number of females graduated	Total	
021 Arts	0211 Audio-visual techniques and media production				3.90%	3.70%	3.80%	1306	4034	5340	
	0212 Fashion, interior and industrial design										
	0213 Fine arts										
	0214 Handicrafts		2046								
	0215 Music and Performing Arts		169								
022 Humanities (except languages)	0221 Religion and Theology			2486	2.10%	1.70%	1.90%				
	0222 History and archaeology										
	0223 Philosophy and Ethics										
023 Languages	0231 Language Acquisition				3.50%	11.80%	8.30%				
	0232 Literature and Linguistics										
032 Journalism and Information	0321 Journalism and Reporting				1.80%	3.10%	2.60%	1381	2883	4264	
	0322 Library, Information, and Archival Studies										
061 Information and Communication Technologies (ICTs)	0611 Computer Use				2.20%	0.30%	1.10%	325	80	405	
	0612 Database and Network Design and Administration										
	0613 Software and Applications Development and Analysis										
072 Manufacturing and Processing	0723 Textiles (clothes, footwear and leather)				0.00%	0.00%	0.00%	2692	1054	3746	
073 Architecture and Construction	0731 Architecture and Town Planning				5.70%	2.60%	3.90%				
Number of students graduated in the field of culture				4701				5704	8051	13755	
Total Number of students graduated				36917				9602	14435	24037	
Percentage of students graduated in the field of culture				12.70%				59.40429077	55.77416003	57.22427924	
Notes about the data				Data is from <a href="#">ISTAT</a>			All this data is from OECD stat - national data			* note that <a href="#">ISCED-F data</a> is from broader 2,3,6,7 categories within the veneto region	
				2018 year			2017 year			2018 year	

**Indicator 18: Culture for Social Cohesion Table**

Indicator #18 Culture for Social Cohesion			
A) Intercultureal Tolerance			
	Would not like to have as a neighbor	Do not mind to have as a neighbor (deduction)	Tolerance of other cultures (ave)
People of a different race	12.8	82	86.4
Imigrants/foreign workers	9.8	87.9	
People of different religions	10.7	89.3	
B) Interpersonal Trust			
	Would you say that most people can be trusted, or that you need to be very careful in dealing with people?		
Most people can be trusted	22.1		
C) Perception of Gender Equality			
	When jobs are scarce, men should have more right to a job then women	Men make better political leaders than women do	University education is more important for a boy than for a girl
disagree	38.4	50.5	52.3
strongly disagree	28.1	34.6	40.3
total	66.5	85.1	92.6
positive assessment of gender equality (ave)	81.4		

## Indicator 19: Artistic Freedom Checklist 9

	Convention Reference	Yes/No	Number	Evidence	Links
Binding International Instruments Ratified					
UNESCO 1952, 1971 <b>Universal Copyright Convention</b>		Yes		Universal Copyright Convention	<a href="#">Convention</a>
WIPO 1986 <b>Berne Convention</b> for the Protection of Literary and Artistic Works		Yes		Italy is a signing member	<a href="#">Berne Convention</a>
UNESCO 1961 Rome Convention for the <b>Protection of Performers, Producers of Phonograms</b> and Broadcasting Organisations		Yes		UNESCO Convention	<a href="#">UNESCO</a>
WIPO 1971 Convention for the Protection of Producers of Phonograms <b>Against Unauthorized Duplication of Their Phonograms</b>		Yes		Italy is a signing member of WIPO	<a href="#">WIPO</a>
WIPO 1996 <b>Copyright Treaty</b> – WCT		Yes		Italy is a signing member of WIPO	<a href="#">WIPO</a>
WTO 1995 <b>Agreement on Trade-Related Aspects of Intellectual Property Rights</b> – TRIPS		Yes		Italy is a signing member of WTO	<a href="#">WTO</a>
WIPO 1996 <b>Performances and Phonograms Treaty</b> – WPPT		Yes		Italy is a signing member of WIPO	<a href="#">WIPO</a>



National Legislative and Regulatory Framework					
UNESCO 1980 Recommendation concerning the Status of the Artist (adopted and implemented)		Yes		UNESCO - Italy report	<a href="#">UNESCO 2020 Report 1980 Convention</a>
Independent institutions established to receive complaints and monitor violations and restrictions to artistic freedom	2005 Conv. / Goal 4.2. Question 2	Yes		Freemuse - Independent organization that monitors artistic freedom globally	<a href="#">Freemuse in Italy</a>
Evidence for national professional organisations or administrative units in charge of the registration of professional artists (number of professional artists registered by sex)					
Evidence of policies to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs	2005 Conv. / Goal 4.1. Question 3	Yes		Advancing Women Artists (AWA)	<a href="#">Programs created in Italy</a>
Evidence of policies that acknowledge the right of artists to disseminate and/or perform their artistic works without prior interventions from authorities	2005 Conv. / Goal 4.2. Question 1				
Evidence of policies that acknowledge the right of all citizens to freely enjoy artistic works both in public and in private	2005 Conv. / Goal 4.2. Question 1	Yes		Italian Constitution - Freedom of the Arts	<a href="#">Constitution</a>
Evidence of copyright legislation	2005 Conv. / Indicator 22.3	Yes		Copyright Statute	<a href="#">2016 IT report and WIPO Statute</a>
Evidence of neighbouring rights legislation			2	Neighboring rights and private copying rights in Italy	<a href="#">SCF - Italia and WIPO Statute</a>
Existence of administrative units / civil society organisations in charge of the collection and distribution of copyright and neighbouring rights (Number of artists registered, funds collected per year)			Incomplete	Italian SIAE	<a href="#">Society</a>
Evidence that artists and their associations were involved in policy-making processes for a. Professional status and rights b. Regulation of the digital environment					
Evidence of policies to protect artists at risk or in exile, such as providing safe houses, guidance, and training, developed or supported by public authorities during the last 5 years	2005 Conv. / Goal 4.2. Question 3	Yes		Manifesto (not policy) created by artists for the need of support amid COVID & Art Law Report (PDF only see original doc)	<a href="#">Article</a>
Evidence of policies intended to ensure transparent decision-making on government funding/state grants and awards for artists introduced or revised in the last 5 years (e.g. through independent committees)	2005 Conv. / Goal 4.2. Question 4				
Evidence for social protection programmes that take the professional status of artists into account adopted or revised in the last 5 years (e.g. health insurance, retirement schemes, unemployment benefits etc.)	2005 Conv. / Goal 4.2. Question 5	Yes		UNESCO 2020 IT Report	<a href="#">UNESCO 2020 IT Report</a>
Evidence for economic policies that take the status of artists into account adopted or revised in the last 5 years (e.g. collective agreements, reduced tax and other regulatory frameworks)	2005 Conv. / Goal 4.2. Question 6	Yes		Financial protection for choral and orchestra members	<a href="#">Normative</a>
Evidence for activities implemented to promote digital creativity and competencies of artists working with new technologies a. spaces for experimentation, incubators, b. training programmes e.g. web design, use of software and hardware	2005 Conv. / Goal 1.3. Question 4	Yes		INPS	<a href="#">Article</a>
Evidence of policies to support artists in making their works available on the Internet	2005 Conv. / Indicators 5 and 6	Yes		INPS	<a href="#">Article</a>
Programmes to support the mobility of artists and cultural professionals and actual participation (cultural events and exchange facilities) (number of artists in exchange programmes and evidence)	2005 Conv. / Goal 2.1.	Yes	Incomplete	The International Arts and Culture Group - They have a cultural, artistic, and student exchange program	<a href="#">TIAC</a>

### Indicator 20: Access to Culture Table

Cultural Facilities		Relative Standard Deviation											
Libraries													
Museums													
Art Galleries													
Performance Venues													
Cinemas													
Average													
Administrative Area	Population		Cultural Facilities										
	Number	%	Libraries			Museums			Galleries				
Venice municipality?	Number	%	Number	%	Ratio	Number	%	Ratio	Number	%	Ratio	Number	
Total	51366		5	9.43%	5/53	11	20.75%	11/53	20	37.74%	20/53		
Relative Standard Deviation													

### Indicator 21: Cultural Participation Table A

### A. Cultural Site Visits

A. Cultural Site Visits				Notes	
				The data we are utilizing is all national data from <a href="#">Istat</a> . This data can filter by age, gender, and income while regional data could not. Percentages in tables were located from the <a href="#">Eurobarometer</a> .	
Cultural Facilities	Relative Standard Deviation			Source	
	Year 1	Year 2	Trend		
Libraries	Included as count for guest attendance at the civic museums		10% increase	Statista	
Museums	50,169,316	55,313,772			
Art Galleries	Included as count for guest attendance at the museums statistic				
Performance Venues					
Cinemas	542,213	509,876	6% decrease	Statista	
Traditional Cultural Spaces	4,549,000	4,776,000	5% increase	Statista	

### Indicator 21: Cultural Participation Table B

### B. Cultural Attendance

B. Cultural Attendance											
Going Out Cultural Activities	Total	Gender		Age Group			Income Quintile				
		Males	Females	15-24	25-64	65 and over	Lowest	Second	Third	Fourth	Highest
Libraries											
Museums	23318	11074	12244	2872	10640	2368					
Art Galleries											
Performance Venues	19951	10139	9812	4,548	17004	3265					
Cinemas	36616	18150	18466	4803	17016	2205					
Traditional Cultural Spaces	52.00%	25.60%	26.40%				~9%				~48%
Number of People that have participated at least once in a cultural activity in the last 12 months											
Total Population (15 and over)											
Percentage of People that have participated at least once in a cultural activity in the last 12 months		83.67%	80.54%	94.90%	81.50%	64.40%					

Occupational Status (2018)									
Employed				Not Employed					
Self Employed	Blue Collar	White Collar	Professional	Retired	Housewife	Student	Other	Unemployed w/ work experience	Unemployed w/o work experience
915	1585	4565	1472	2013	1276	2321	360	923	251
1561	2956	6938	2226	2664	2053	3664	568	1600	582
1747	3893	5849	1710	1899	2047	3623	601	1922	732

## Indicator 21: Cultural Participation Table C

C. Individual Cultural Activities														
data given in hours,min /day														
Cultural Activities at Home	Total	Gender		Age Group			Income Quintile							
		Males	Females	15-24	25-64	65 and over	Lowest	Second	Third	Fourth	Highest			
Performing/Studying Music or Dance														
Practicing Visual Arts and Crafts Activities (e.g. painting, sculpture, pottery)	3 hrs, 46 min	2 hrs, 33min	1 hr, 13 min	53 min	41 min	20 min								
Number of People who have participated in cultural activities at home in the last 12 months														
Total Population (15 and over)														
Percentage of People that have participated at least once in a cultural activity at home in the last 12 months														

## Indicator 21: Cultural Participation Table D

D. Using the Internet for Cultural Purposes											
Going Out Cultural Activities	Total	Gender		Age Group			Income Quintile				
		Males	Females	15-24	25-64	65 and over	Lowest	Second	Third	Fourth	Highest
Reading Online News	1171	602	569	29	443	114					
Playing or Downloading Games, Images, Film, or Music	1267	660	607	156	431	52.9					
Listening to Web Radio		60%	55%	85%	58%	33%					
Creating Websites or Blogs	666	333	333	41	265	27					
Consulting Wikis	1271	632	639	84	466	86					
Number of individuals who have used the internet for cultural purposes in the last 12 months											
Population that used internet during the last 12 months		40.74%									
Percentage of individuals who have used the internet for cultural purposes in the last 12 months											

## Indicator 22: Participatory Processes Checklist 10

Table 10. Checklist for Participatory Management and Governance					
Question	Convention Reference	Yes/No	Number	Evidence	Links
<b>Participation in heritage management and governance systems</b>					
Evidence of <b>active participation</b> of communities, groups and individuals in <b>cultural policies</b> and the definition of administrative measures integrating heritage (both tangible and intangible) and its safeguarding	2003 Conv. / Indicator 17/Indicator 11.4	Yes		UNESCO Report Community Participation in Planning IQP	(1) <a href="#">UNESCO 2020 Italy Report</a> (2) <a href="#">IQP Report</a>
Evidence of <b>community involvement</b> during the decision-making process of <b>identifying and registering heritage elements</b> (tangible)	1972 Conv. / Indicator 31	Yes		Heritage is Ours Program European Commission report 2019 on Civil participation in the decision-making process	(1) <a href="#">HOP</a> (2) <a href="#">report</a>
Evidence of <b>community-led processes</b> during <b>inventorying of intangible heritage elements</b>	2003 Conv. / Indicators 1.3 and 8.1	Yes		Italy Report on ICH	<a href="#">Report</a>
Number of heritage properties with a Management Plan including a <b>formalised framework for community participation</b>	1972 Conv. / Indicator 32		2	Florence Management Plan City of Venice: Project of territorial governance of tourism in Venice	(1) <a href="#">Google Search</a> (2) <a href="#">Project Plan</a>
Number of <b>training programmes</b> targeted at communities, groups and individuals in the last year	2003 Conv. / Indicator 3.1		2	Strengthening Rural Communities Program ECC-Academy	<a href="#">Program</a> <a href="#">ECC-Academy</a>
Evidence of policies and measures that support diversity of the media by encouraging <b>community programming for marginalised groups</b> (indigenous peoples, migrants and refugees, etc.)	2005 Conv. / Goal 1.2. Question 22003 Conv. / Indicator 18	Yes		UNESCO 2020 Report Italy	<a href="#">UNESCO 2020 Italy Report</a>
Evidence that <b>local communities undertake scientific, technical and cultural studies</b> on ICH (number of communities which actually do monitoring and research and examples of their work)	2003 Conv. / Indicator 22		Incomplete	Italy 2013 Report on ICH	<a href="#">Report</a>
Specific measures to <b>promote the participation of minorities and/or indigenous groups in cultural life</b>		Yes		UNESCO Report Italy 2020 and Italy 2013 Report on Cultural Diversity	<a href="#">UNESCO 2020 Italy Report</a> and <a href="#">Cultural Diversity</a>
Policies and measures promoting the diversity of cultural expressions elaborated in <b>consultation with CSOs</b> during the last 5 years	2005 Conv. / Goal 1.4.	Yes		UNESCO Italy reports 2020	<a href="#">UNESCO 2020 Italy Report</a>

## Indicator 22: Participatory Processes Table 11

<b>Table 11. Participation by Cultural professionals and Disadvantaged groups</b> (These items are relevant at both national and local level)		
<b>Participation of ...</b>	<b>Professionals</b>	<b>Minorities and Disadvantaged Groups</b>
Are there institutional mechanisms (periodic meetings, committees) providing a framework for dialogue between representatives and administration officials in a. policy formulation b. management c. implementation d. monitoring and/or evaluation		Yes, Italy Framework Convention for the Protection of National Minorities ( <a href="#">FCNM</a> )
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting has been held in the last 24 months)?		Active, Convention Occurs every five years (last held in 2019)
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	<a href="#">UNESCO ad hoc management projects</a>	ad hoc (periodic conventions)
Are these resolutions binding or are they consultative?		

## Appendix F - Data Availability and Reliability Graphs

Environment and Resilience Summarized Data Availability and Reliability Graph

