PRELIMINARY FEASIBILITY ASSESSMENT OF UNESCO 2030 INDICATORS

PREPARED BY

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ACKNOWLEDGEMENTS

This document is aided in greater detail by the addition of an addendum. This addendum delves deeper into the methodology in research along with specific results and conclusions made throughout the project. The addendum can be found through the following link:

https://docs.google.com/document/d/13j6ZgcxD-mSGGb8CgaNfPOOK2DBXOTdF-XStygCsvFc/edit?usp=sharing

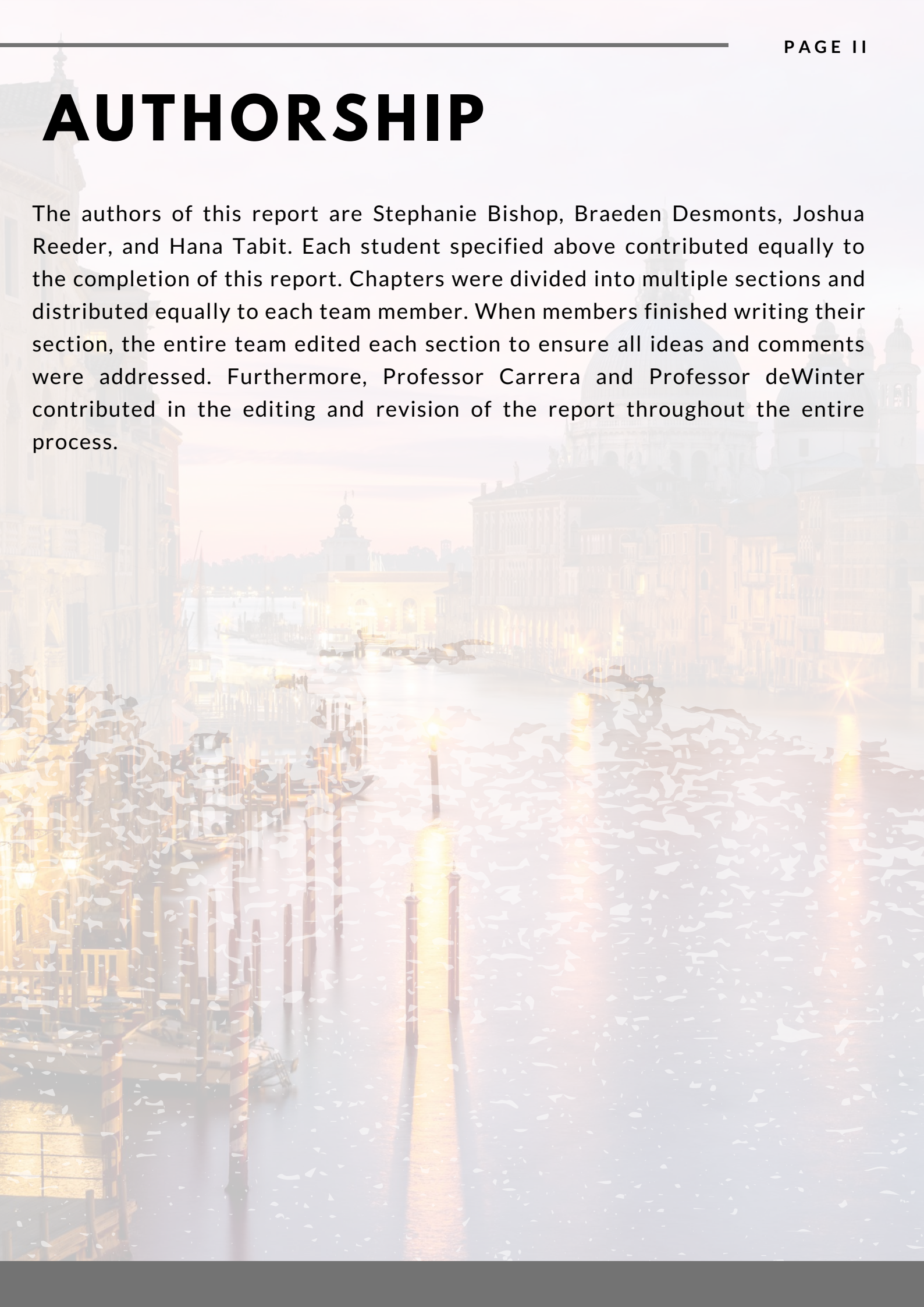Furthermore, our team provides two resources in the form of websites. The first website, the first link below, details research methods and has databases regarding the entirety of the work performed throughout the project. The second website, the second link below, is a reflection of the work compiled in this booklet.

https://sites.google.com/view/culture2030indicators/home
https://sites.google.com/view/2020-venice-iqp-results/about

AUTHORSHIP

The authors of this report are Stephanie Bishop, Braeden Desmonts, Joshua Reeder, and Hana Tabit. Each student specified above contributed equally to the completion of this report. Chapters were divided into multiple sections and distributed equally to each team member. When members finished writing their section, the entire team edited each section to ensure all ideas and comments were addressed. Furthermore, Professor Carrera and Professor deWinter contributed in the editing and revision of the report throughout the entire process.
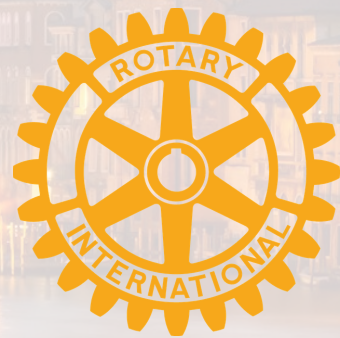
PRELIMINARY FEASIBILITY ASSESSMENT OF UNESCO 2030 INDICATORS FOR VENETIAN PRESERVATION AND SUSTAINABILITY

An Interactive Qualifying Project
Submitted to the faculty of
WORCESTER POLYTECHNIC INSTITUTE
In partial fulfillment on the requirements for the
Degree of Bachelor of Science.

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This report represents the work of WPI undergraduate students submitted to the faculty as evidence of completion of a degree requirement. WPI routinely publishes these reports on its website without editorial or peer review. For more information about the projects program at WPI, please seehttp://www.wpi.edu/academics/ugradstudies/project-learning.html

ABSTRACT

The goal of our project was to conduct a preliminary assessment of the methodology of the UNESCO 2030 Culture Indicators for 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 along with this booklet and its addendum.

EXECUTIVE SUMMARY

Indicator Project in Venice

In 2019, the United Nations Educational, Scientific and Cultural Organization (UNESCO) published the **Culture 2030 Indicators** framework. This framework is comprised of **22 unique indicators**, each of which intends to analyze the multiple ways in which culture contributes to **economic**, **social**, and **environmental** dimensions of **development**. In developing this framework, UNESCO plans to cooperate directly with local and national governments to highlight linkages, or areas of intersection, between culture and other policy areas as well as to introduce **sustainable practices** in legislation.

Venice Italy, and its surrounding lagoon, have developed a history with UNESCO. In 1987, Venice joined the **UNESCO World Heritage Site** list, meaning this location holds outstanding value to world heritage. In modern times, Venice is at risk of losing its developed cultural identity. Over the past few decades, the effects of **climate change**, **over-tourism**, and the **decline of native population** have all posed increasingly significant threats to the Venetian cultural integrity. Venice's relationship with UNESCO, tying in the urgency for changes within the city, make Venice an ample testing ground for the pilot test of the indicator framework.

CULTURE 2030
INDICATORS

Methods

We **conducted a preliminary feasibility assessment of the UNESCO 2030 Culture Indicators and their applicability to the city of Venice**. To accomplish this, we created a list of objectives as follows:

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 22 indicators all align themselves within **four thematic dimensions**: **Environment and Resilience**, **Prosperity and Livelihoods**, **Knowledge and Skills**, and **Inclusion and Participation**. Each of these dimensions assesses a varying aspect of **culture's contribution** to **development**. The Environment and Resilience dimension contributes to **sustainable development** with a focus on **cultural heritage**. The Prosperity and Livelihoods dimension assesses culture as a **driving** and **enabling force** in the **economy**.

The Knowledge and Skills dimension contributes to **building knowledge** and **skills** towards **cultural diversity**. Finally, the Inclusion and Participation dimension analyzes the **institutional mechanisms** and **participation** for **cultural facilities** within the community. Each of the four dimensions, and more specifically each of the 22 indicators, have their own specific methodology and requirements for data mapping.

In the research phase of this project we **cross-checked** the UNESCO provided methodology with the accessibility of data available. We **mapped all available data** sources in order to **locate gaps** in the current Indicator methodology and **make suggestions** for future changes. After the research phase was concluded, **infographics** summarizing specific **results** for each of the indicators were created. These infographics **exclude the reliability of the data** located and **have no reflection on the methodology of the indicators** at hand. Rather, they are meant to **contextualize** the results of the indicator research into a comprehensible format.
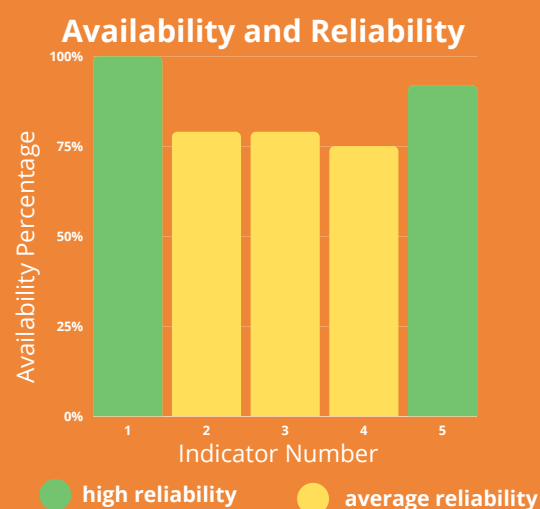
Results

Seen **below** is an example of the **infographics** we created along with the **types of information gathered** for each of the 22 indicators.

€77.92
Spent per capita toward

Heritage in Venice

Indicator 1
Expenditure on Heritage

Goal: Assess public and private expenditure on heritage per capita
Method: Formula
Coverage: Municipal
Year: 2017
Sources: OECD, Open Bilancio
Issues: No specification of contributing entities
Future: contact municipal financial department

Below here are the titles for each thematic dimension, along with its corresponding indicators and **summarized results**. Furthermore, we provide a **data availability and reliability graph** associated with each of the thematic dimensions. This graph summarizes the **completion** of each dimension's data mapping process as well as provides insight to the **reliability** of the data discovered.

Environment and Resilience

1. 78 euro per capita spent towards **Expenditure on Heritage** (2017)
2. Venice is 79% compliant with framework for **Sustainable Management of Heritage**
3. Venice has adopted 79% of recommended framework for **Climate Adaptation and Resilience**
4. Traditional spaces account for the largest floor space of all **Cultural Facilities** in Venice
5. **Open Space for Culture** is 44% of all open space in Venice

Availability and Reliability

Availability Percentage / Indicator Number

● **high reliability**   ● **average reliability**

For **Environment and Resilience** we found the data availability to be sufficient with an **85 percent average**. The lack of results is more apparent in checklist formatted indicators.

Prosperity and Livelihoods

6. **Culture in GDP** accounts for 20% of municipal GDP.
7. 1.25% of the municipal population work in **Cultural Employment**.
8. **Cultural Businesses** are 1.45% of all businesses.
9. 2% of **Household Expenditure** is dedicated to culture.
10. 4.82% of municipal revenue is attributable to **Trade in Cultural Goods and Services**
11. **Public Finance for Culture** is 2.75% of Municipal Budget and Expenditure
12. 93% of the **Governance of Culture** framework is implemented in Venice

Availability and Reliability
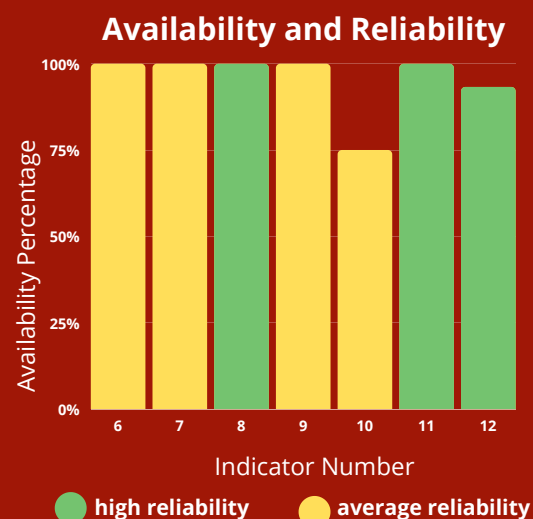
On average, data mapping and research within the **Prosperity and Livelihoods** dimension found that information was about **95 percent available.** Of all dimensions, this had the highest average, which implies that **information is relatively easy to locate using the UNESCO methodology**.

Knowledge and Skills

13. 80% of compulsory education supports **Education for Sustainable Development**
14. Italy is 83% compliant toward **Cultural Knowledge** policies
15. **Multilingual Education** contributes to 29% of the primary school curriculum
16. **Cultural and Artistic Education** entails 594 hours of the lower-secondary school curriculum
17. 57% of college students graduated with **Cultural Training**

Availability and Reliability
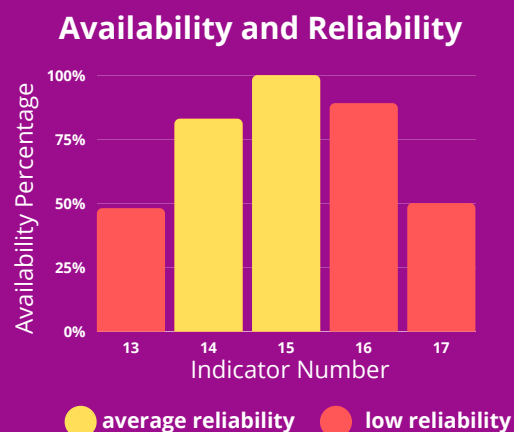
Knowledge and Skills data availability averaged at **74 percent**. Of all dimensions, this has the lowest average with the least reliable data, hence our suggestion for a **change in UNESCO methodology**.

Inclusion and Participation

18. The **Culture for Social Cohesion** indicator showed that the Veneto region is tolerant of other races, genders, and cultures.
19. 75% of the recommended policies and programs for **Artistic Freedom** are implemented.
20. With 53 total cultural facilities Venice there is easy **Access to Culture.**
21. Between 2018 and 2019 there was a 9% increase in **Cultural Participation.**
22. 75% of recommended **Participatory Processes** are implemented for culture.

Availability and Reliability
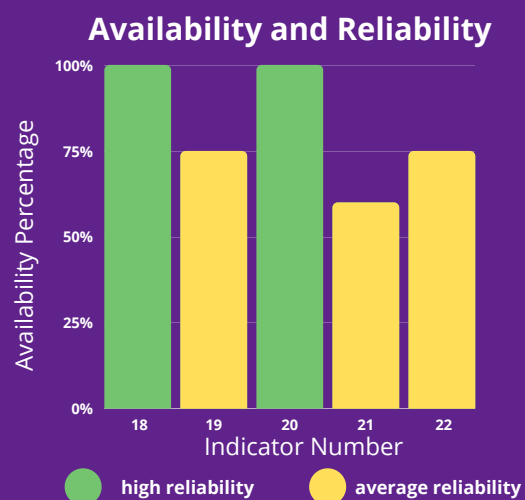
We found that data was about **82 percent** available on average for the five indicators within this dimension. Where two were fully complted based on the UNESCO methodilgoy and three contained proxy data at a national level.

Conclusions

The conclusions for our project are centered around:

- The availability of municipal data
- Lack of inclusion for LGBTQ+ themes
- Difficulties assessing the gender dimension of indicators
- Miscommunications in provided methodology
- Repetition of this project

Over the course of the project we typically found that it was more **difficult to locate data at a municipal level**. This makes sense, and in the **future working closely with municipal institutions** would likely provide more holistic information on how this framework can be implemented on the urban scale.

We also noticed that the **indicators do not investigate LGBTQ+ themes**. Indicators with a gender dimension only look at women's contribution. Although information on LGBTQ+ groups may be difficult to find, we think that this would be a valuable inclusion to the overall project analysis.

Even still, it was often **difficult to identify information relating directly to women**, so for many indicators, this disaggregation was not accomplished

The third dimension, **Knowledge and Skills, proved to be the hardest to evaluate.** Of the five total, three indicators in this dimension were red, and two yellow. These indicators required information relating to precise educational hours and specific courses. In some cases, there appeared to be a **miscommunication in the UNESCO methodology**, and in others, the **information was simply not locatable** (see graph to the right).

Lastly, this project is built on the premise of repetition. Only after repeating it within a three to five year period can we glean any real insight about how Venice is performing.

Knowledge and Skills Availability and Reliability
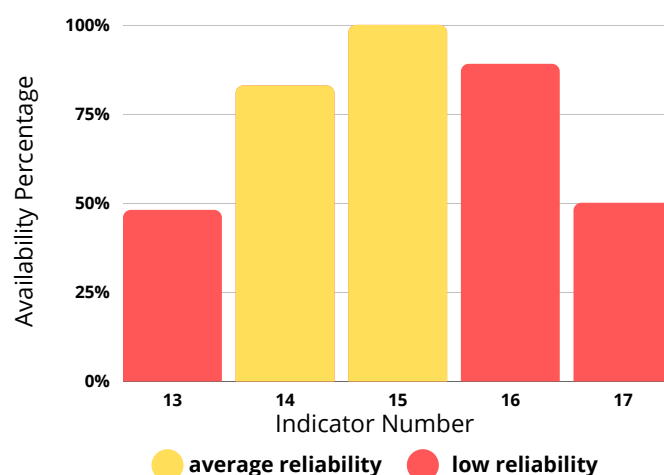
We hope that the contents of this project will be useful to UNESCO in developing an even more advanced addition of the 2030 Culture Indicators. Additionally, our team is looking forward to seeing a future iteration of this project being implemented in an official capacity. We hope that any insight gained over the course of our research can aid the Rotary Club of Venice as local benefactors of the community, and inform practices for the betterment of society.

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BACKGROUND

HARDSHIPS FACING 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, and is home to roughly 260,000 residents.

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 the United Nations Educational Scientific and Cultural Organization (UNESCO) to assist the Italian government in restoration. Due to its unique cultural character, Venice and its Lagoon were then added to the list of UNESCO World Heritage sites in 1987 (Venice and its Lagoon, 2020).

Venice was defined as a Cultural World Heritage Site alongside nearly 900 others across the globe for its outstanding contribution to international heritage. 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. Aside from its unique topology, the city is a home to many historical landmarks. The island of San Marco alone contains buildings of cultural significance such as Basilica San Marco and Palazzo Ducale.

However, UNESCO has considered moving Venice to its list of World Heritage Sites In Danger. The cultural integrity of the city is being threatened by over tourism, a depletion of authentic Venetian population and the constant threat of the environment.
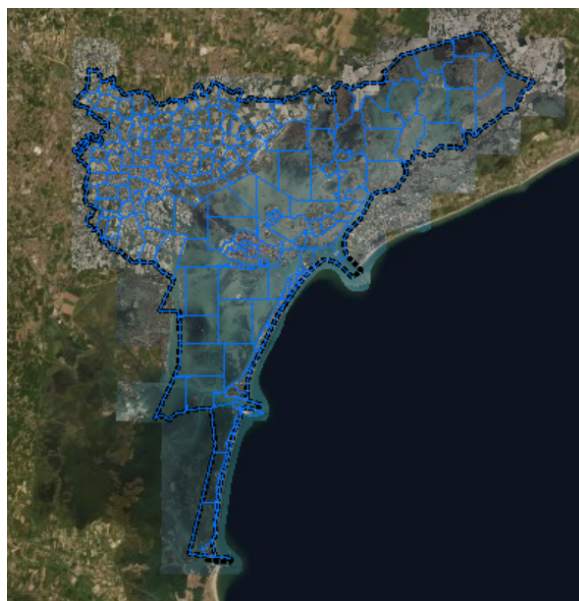
An image of the municipality, outlined using the Geoportale GIS application

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 have destructive effects on small business owners. In addition, over tourism 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. The city is directly impacted by the effects of climate change. Tides have continued to rise 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.

It is clear that something isn't working for the city. The indicator project has the potential to glean an important insight into how the status quo in Venice is lacking, and where it succeeds.

CULTURE HAS AN IMPACT ON PROGRESS

The Culture 2030 Indicator Project promotes the development of multi-faceted cultural education in correspondence with the 2030 Agenda. Throughout the course of this booklet, information will be readily available discussing culture's specific contribution to other aspects of society (including the environment, the economy, the education system, and the social status of a community). On a broader view, this project helps to tackle more expansive issues facing society, such as the effects of climate change, gender inequalities, and the lack of sustainable practices in modern development.

In the future, through the collaborative efforts of UNESCO, national and local governments will be able to test the indicator system on their respective communities. Through the repetition of this indicator system, each community's baseline alignment with the indicator benchmarks will be revealed by trends in their results. By reflecting on those results, the national and local governments can voluntarily implement direct and personal changes for their community.

As will be discussed further on, the Culture 2030 Indicators Project works in conjunction with the United Nations Sustainable Development Goals (UN SDGs). Effectively, this indicator tool monitors and measures the progress of culture's contribution to national and local implementation in coherence with the UN SDGs. By valuing the goals of the SDGs in the indicator process, it will ensure that sustainable practices are implemented in modern policy making.

By performing this project within the city of Venice now, we are creating a solid baseline of data sources and information for Venetian authorities for future implementation of this tool in Venice. This project, run by our Venice Project Center team, can effectively be considered the pilot test for the Culture 2030 Indicators' methodology. By reviewing each thematic dimension and indicator individually, we hope to provide UNESCO with feedback on both how their current methodology performed in the field of research as well as any suggestions that we have for future replications of the project.

An image from the Venezia Carnevale, a roughly two week festival held annually in the city of Venice that is world renowned for its cultural creativity (such as the elaborate masks shown above).

UNESCO CULTURE 2030 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). UNESCOs successful track record at collecting data and implementing programs and policies situates the indicators on a realistic path to their goals. The goal of UNESCO is to create a viable framework that will align with the targets of the 2030 Agenda for Sustainable Development.

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.

In the graphic below, each of the thematic dimensions are shown along with the respective indicators below their title. There are a total of 22 indicators, where each dimension contains 5 indicators except for the prosperity and livelihoods dimension which contains 7 indicators

THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

ENVIRONMENT & RESILIENCE

1 Expenditure on heritage
2 Sustainable management of heritage
3 Climate adaptation & resilience
4 Cultural facilities
5 Open space for culture

PROSPERITY & LIVELIHOODS

6 Culture in GDP
7 Cultural employment
8 Cultural businesses
9 Household expenditure
10 Trade in cultural goods & services
11 Public finance for culture
12 Governance of culture

KNOWLEDGE & SKILLS

13 Education for Sustainable Development
14 Cultural knowledge
15 Multilingual education
16 Cultural & artistic education
17 Cultural training

INCLUSION & PARTICIPATION

18 Culture for social cohesion
19 Artistic freedom
20 Access to culture
21 Cultural participation
22 Participatory processes

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).

The 2030 culture indicators project aims to assess culture's contribution to varying aspects of society. The project works directly in conjunction with the 17 SDGs.

For example SDG 5 and 17 are applicable across all 22 of the 2030 culture indicators. The 4 thematic dimensions each correlate with various SDGs as seen below.

ABBREVIATIONS OF SOURCES

Throughout this project, we came across many different sources that provided evidence of indicator compliance. Below are the abbreviations of contributing sources for specified culture indicators.

AWA- Advancing Women Artists

ECC- European Cultural Centre

FCNM - Framework Convention for the Protection of National Minorities

ICCROM - The International Centre for the Study of the Preservation and Restoration of Cultural Property

ISTAT - Instituto Nazionale di Statistica

MiBACT - Ministero dei Beni e delle Attivitá Culturali e del Turismo

MIUR - Ministero dell'Istruzione, dell'Universita' e della Ricerca

MUVE - Fondazione Musei Civici di Venezia

OECD - Organisation for Economic Co-operation and Development

UIS - UNESCO Institute for Statistics

WIPO - World Intellectual Property Organization

WTO - World Trade Organization

Environment and Resilience

Thematic Dimension #1: Environment and Resilience

Indicators in this Dimension:

1. Expenditure on Heritage

2. Sustainable Management of Heritage

3. Climate Adaptation and Resilience

4. Cultural Facilities

5. Open Space for Culture

WHAT IS ENVIRONMENT AND RESLIENCE?

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 thematic dimension will assess the commitment of the Venetian government to protecting its cultural resources and adapting to climate change, providing a valuable insight into how the city can more sustainably manage its culture.

Seen below is a graphic summarizing data availability and reliability for this dimension. The specifics as to what each bar means will be discussed further on as each indicator is covered.

THEMATIC DIMENSION #1
ENVIRONMENT AND RESILIENCE

Data Availability Average:

85%
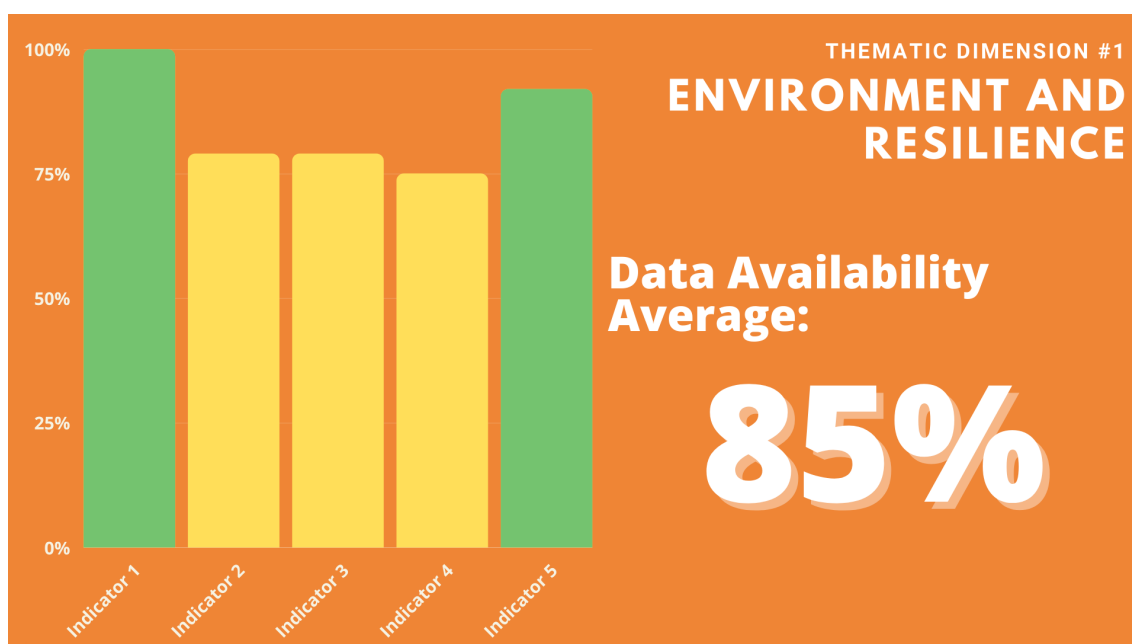
Indicator # 1
EXPENDITURE ON HERITAGE

This indicator attempts to encompass both public and private contributions to the protection of cultural resources per capita for any location.

Method: A formula measuring the sum of public and private expenditure on heritage as a fraction of the population size (see Addendum).

Coverage: Data for this indicator pertains to the Municipality of Venice.

Year: The information is relevant to 2017.

Issues: No disaggregation could be specified as to the nature of private or public expenditure. The information does not detail the donations of non-profits, sponsors, or others by private enterprises. Therefore only an average could be calculated.

Sources: OECD report, OpenBilancio

Recommendations: Contact the Venetian financial department for more information on private entities and specifics of municipal contributions.
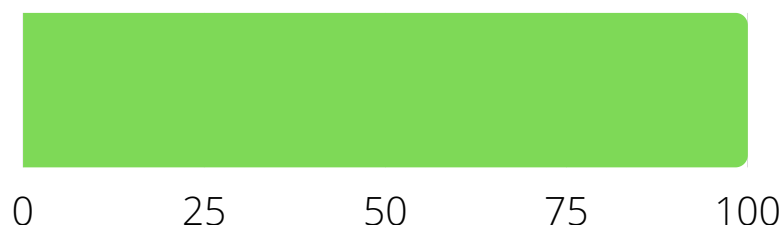
€77.92
Spent per capita toward

Heritage in Venice

The bar seen above is completed to 100% as well as filled in green. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The green in-fill implies that this data is reliable. In the case of this indicator, it was fairly easy to find broader information from the identified sources. Therefore, reliable data was used to complete this indicator.

Indicator # 2
SUSTAINABLE MANAGMENT OF HERITAGE

indicator #2 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.

Method: Two checklists , one pertaining to only urban (municipal) information, and the other being both national and urban (see Addendum).

Coverage: Data for this indicator pertains to the Municipality of Venice and Italy as a whole.

Year: No single year could be identified, but all information is in its most recent form.

Issues: It was more difficult to find evidence at a national level, and numerical answerers were especially hard to locate.

Sources: UNESCO reports, Geoportale, Venice Municipal website

Recommendations: Contact the Italian Agency of Tourism, Ministry of Culture, and the Venice Police for information that could not be located.

Venice is
79% compliant

with frameworks for **Sustainable Management of Heritage**

79%
National & Urban Evidence

National Evidence Missing
21%

at a National & Urban Level

The bar seen above is completed to 79% as well as filled in yellow. The 79% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, 79% of necessary data for the completion of this indicator's research was located. The yellow in-fill implies that this data is incomplete. In the case of this indicator, it was fairly easy to find information at a municipal level, but not at a national scale. Therefore, this indicator was colored yellow to show that only 79% of data mapping could be completed.

Indicator # 3
CLIMATE ADAPTATION AND RESLIENCE

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. This allows for an assessment at urban and national levels, and takes a closer look into the gender ratios of those involved in sustainable management.

Method: Two checklists , one pertaining to only urban (municipal) information, and the other being national (see Addendum).
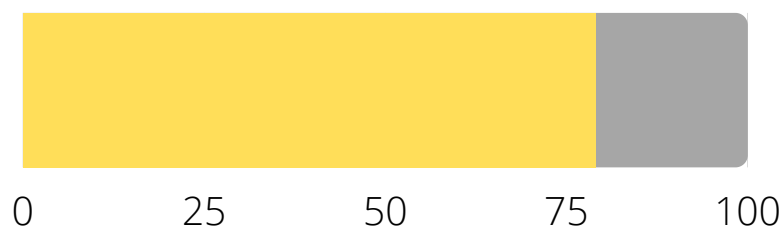
Coverage: Data for this indicator pertains to the Municipality of Venice and Italy as a whole.

Year: No single year could be identified, but all information is in its most recent form.

Issues: It was more difficult to find evidence at a municipal level, and numerical answerers were especially hard to locate.

Sources: UNESCO sources, Venetian municipal websites, and PreventionWeb

Recommendations: Contact 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.

Adoption of recommended Climate Resilience framework
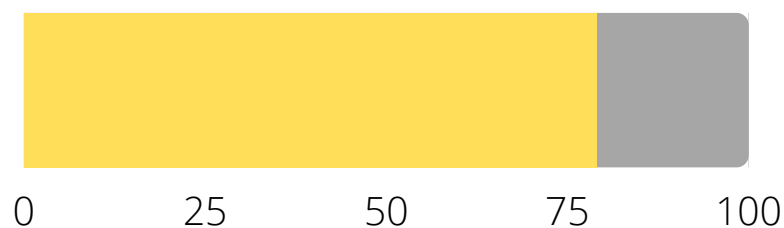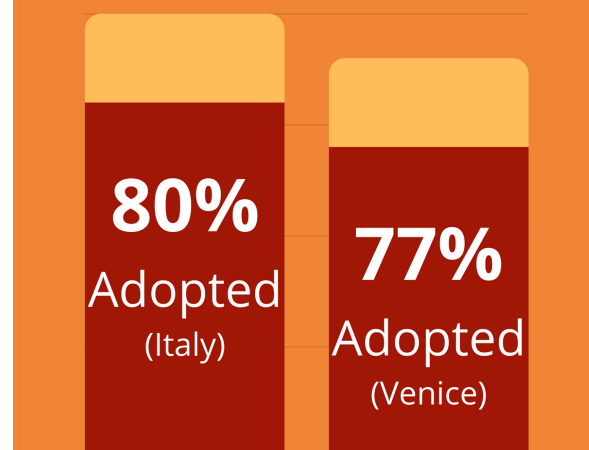
80%
Adopted
(Italy)

77%
Adopted
(Venice)

| 0 | 25 | 50 | 75 | 100 |

The bar seen above is completed to 79% as well as filled in yellow. The 79% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, 79% of necessary data for the completion of this indicator's research was located. The yellow in-fill implies that this data is incomplete. In the case of this indicator, it was fairly easy to find information at a national level, but not at a municipal scale. Therefore, this indicator was colored yellow to show that only 79% of data mapping could be completed.

Indicator # 4
CULTURAL FACILITIES

This indicator uses spatial mapping to create an image of how cultural facilities are dispersed across an environment. It also attempts to assess a gender dimension, in which the use and management of cultural facilities by women are considered.

Method: Numeric checklist containing information on number of spaces, visitors, capacity, and overall area (see Addendum).

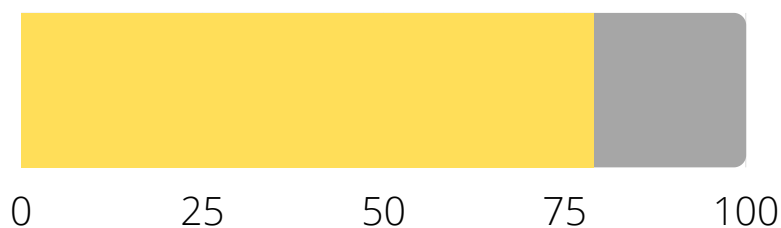**Coverage**: Data for this indicator pertains to the Municipality of Venice.

Year: No single year could be identified, but all information is in its most recent form.

Issues: It was difficult to locate areas and seating capacity. GIS area approximations may be over/underestimations. It is highly probable that some locations were not included because we were unaware of them.

Sources: Geoportale

Recommendations: Contact the Venice Planning Department

Traditional Spaces have the largest floor capacity (in m^2)

Library and Museum
Gallery
Performance Venue
Cinema
Traditional Spaces

0   50,000   100,000   150,000   200,000

of all **Cultural Facilities** in Venice

0   25   50   75   100

The bar seen above is completed to 75% as well as filled in yellow. The 75% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, 75% of necessary data for the completion of this indicator's research was located. The yellow in-fill implies that this data is incomplete or unreliable. For this particular indicator, it was difficult to locate data, and some is deemed as proxy or unreliable. Therefore, this indicator was colored yellow to show that only 75% of data mapping could be completed.

Indicator # 5
OPEN SPACE FOR CULTURE

This indicator measures the amount and scale of open spaces for specific cultural use. Similar to the previous indicator, Open Space for Culture also contains a gender dimension which requires a closer look at the groups using and maintaining said spaces.

Method: Numeric checklist detailing number and area of open spaces as a percentage of all open spaces (see Addendum).

Coverage: Data for this indicator pertains to the Municipality of Venice.

Year: 2020, all information is in its most recent form.

Issues: GIS area approximations may be over/underestimations. It is highly probable that some locations were not included because we were unaware of them. The time restriction did not allow us to include the area of town squares. Additionally, it was difficult to define what to compare these cultural spaces to as a whole.

Sources: Geoportale

Recommendations: Contact the Venice Planning Department

Open Space for Culture is

44%

of all
open space in Venice
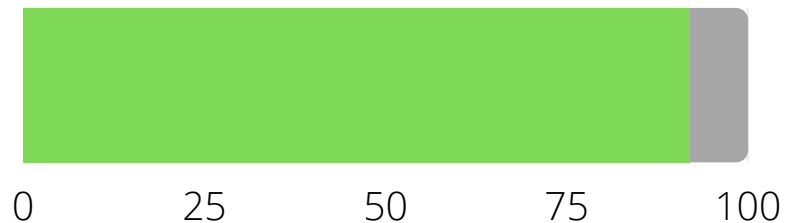
The bar seen above is completed to 92% as well as filled in green. The 92% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, 92% of necessary data for the completion of this indicator's research was located. The green in-fill implies that this data is reliable. For this particular indicator, it was fairly easy to locate data using GIS and is deemed as reliable data. Therefore, this indicator was colored green to show that 92% of data mapping could be completed.

Prosperity and Livelihoods

Thematic Dimension #2: Prosperity and Livelihoods

Indicators in this Dimension:

6. Culture in GDP

7. Cultural Employment

8. Cultural Businesses

9. Household Expenditure

10. Trade in Cultural Goods and Services

11. Public Finance for Culture

12. Governance of Culture

WHAT IS PROSPERITY AND LIVELIHOODS?

The Prosperity and Livelihoods thematic dimension provides a framework for assessing the contribution of culture in enabling economies, generating income, and stimulating revenue. In line with the Prosperity Pillar of the UN SDGs, the seven indicators within this dimension assess the contribution of culture in key aspects of the economy (GDP, trade, employment, businesses, expenditure). Also included in this dimension is an indicator assessing the governance of culture, as this varies drastically between multiple countries.

Seen below is a graphic summarizing data availability and reliability for this dimension. The specifics as to what each bar means will be discussed further on as each indicator is covered.

THEMATIC DIMENSION #2

PROSPERITY AND LIVELIHOODS

Data Availability Average :

95%

Indicator 6 Indicator 7 Indicator 8 Indicator 9 Indicator 10 Indicator 11 Indicator 12
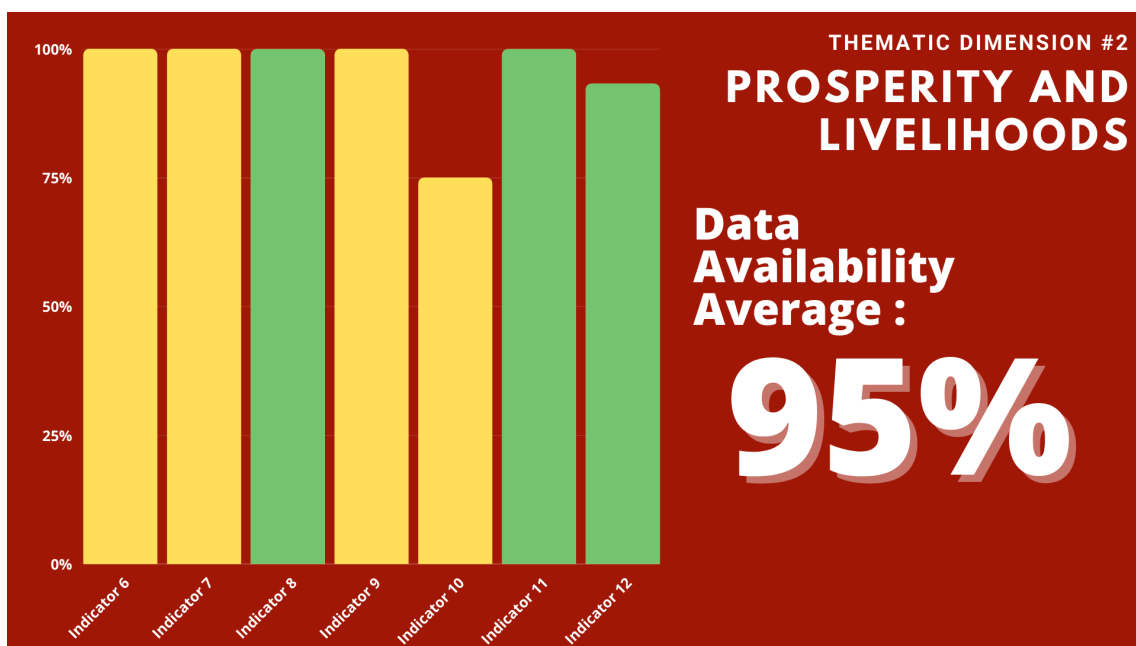
Indicator # 6
CULTURE IN GDP

This indicator is meant to assess the overall contribution of the culture sector to the economy. In specific, it measures the percentage of GDP attributable to cultural production.

**Method**: A provided equation measuring the percentage of cultural GDP contribution (see Addendum).

Coverage: Data was locatable directly for the Municipality of Venice.

Year: The data for this indicator was located within a 2019 report.

Issues: The recommended methodology for Culture in GDP required the use of ISIC codes to determine which goods and services can be associated with culture. Information regarding the specific ISIC codes within Venice proved to be very difficult to locate. Therefore, approximate (proxy) data was used.

Sources: Venice Chamber of Commerce website and Venice Open Bilancio website

Recommendations: In the future, it is recommended to contact the Chamber of Commerce directly to locate GDP based around the ISIC codes.
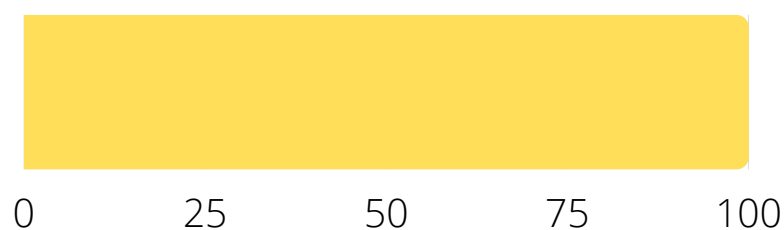
Culture contributed **20%** to **GDP**

The bar seen above is completed to 100% as well as filled in yellow. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The yellow in-fill, however, implies that this data is either unreliable approximate, or incomplete. In the case of this indicator, it was difficult to adhere to a specific code system when conducting research. Therefore, approximate data was used to complete this indicator.

Indicator # 7
CULTURAL EMPLOYMENT

This indicator is meant to assess the role of culture as an employer. In specific, it measures the percentage of people employed in the cultural sector.

Method: A provided equation measuring the percentage employees in the culture sector compared to the total (see Addendum).

Coverage: Data was locatable directly for the Municipality of Venice.

Year: The data for this indicator was located within a 2019 report.

Issues: The data for this indicator was located within a report from the Chamber of Commerce. The number of employees provided was given as a range of employees per each business size in the Municipality. Therefore, this calculation is approximate based off the provided range.

Source: Venice Chamber of Commerce website **Recommendations**: In the future, it is recommended to contact the Chamber of Commerce directly to locate specific employee numbers.
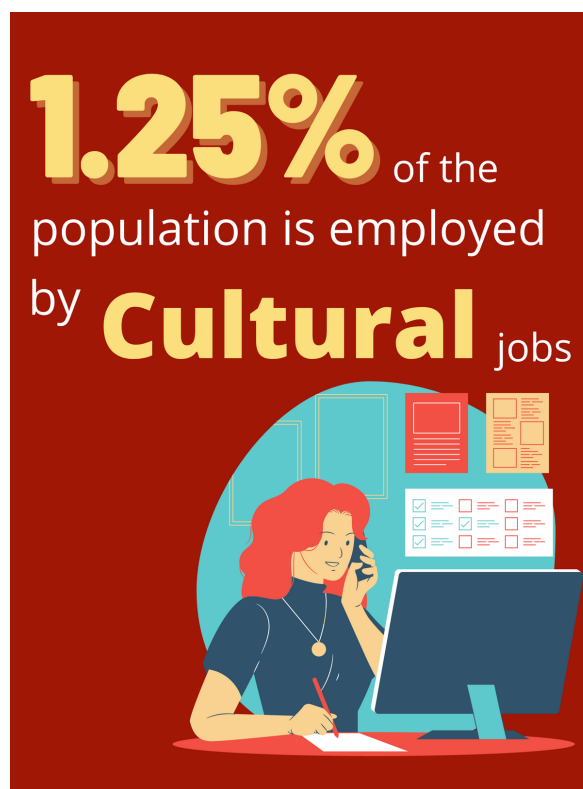
1.25% of the population is employed by **Cultural** jobs

| 0 | 25 | 50 | 75 | 100 |

The bar seen above is completed to 100% as well as filled in yellow. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The yellow in-fill, however, implies that this data is either unreliable approximate, or incomplete. In the case of this indicator, the data for number of employees was provided as a range of data rather than explicit numbers. Therefore, the result for this indicator is an approximation based on that range.

Indicator # 8
CULTURAL BUSINESSES

This indicator assesses the enabling conditions for cultural businesses. In specific, it measures the trends in quantity of cultural businesses across two given years.

Method: A provided equation measuring the percentage of cultural businesses across two years (see Addendum).

Coverage: Data was locatable directly for the Municipality of Venice.

Year: The data for this indicator was located within a 2019 report.

**Issues**: There were no significant issues during the research for this indicator.

Source: Venice Chamber of Commerce website **Recommendations**: Data was accessible from the Venice Chamber of Commerce website. Therefore, future data should be locatable through the same means of research.

Cultural Businesses 2018:
1,307 / 90,031 = 1.45%

Cultural Businesses 2019:
1,312 / 90,275 = 1.45%
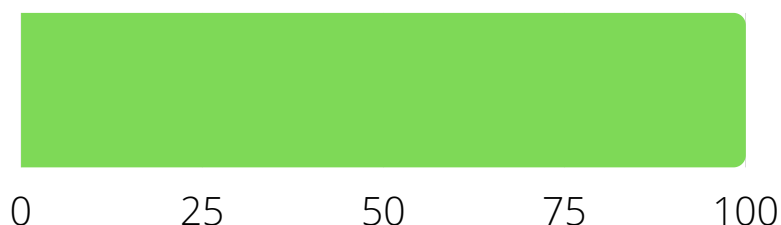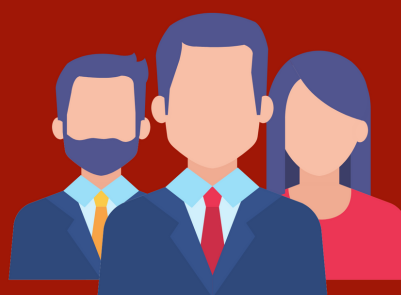
| 0 | 25 | 50 | 75 | 100 |

The bar seen above is completed to 100% as well as filled in green. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The green in-fill implies that the data located for this indicator is reliable. In other words, if this project was to be repeated in the future, we recommend repeating the same research methods that our team conducted.
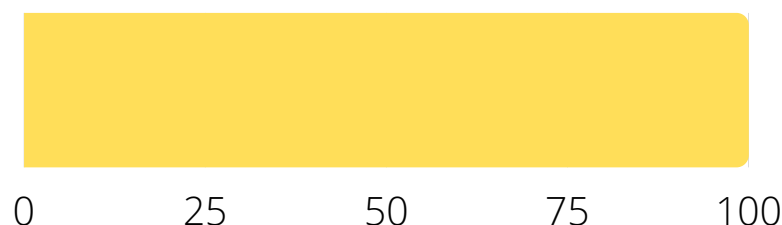
Indicator # 9
HOUSEHOLD EXPENDITURE

This indicator assesses how households value cultural goods and services. In specific, it measures the percentage of household expenditure devoted to culture.

Method: A provided equation measuring the percentage of household contribution to culture. (see Addendum). **Coverage**: Data was locatable through the Veneto Region.

Year: The data for this indicator was located within a 2019 report.

Issues: The recommended methodology for Household Expenditure required the use of COICOP codes to determine which goods and services can be associated with culture. It cannot be guaranteed that all COICOP codes for cultural goods and services were included in this calculation.

Sources: ISTAT and Venice Open Bilancio website **Recommendations**: An official household expenditure survey was meant to be conducted within Venice in 2020. Once that data is available it will likely be more reliable than the data found through our research.

2% of household expenditure

is spent on

Culture

Activities: Cinema, Museums, Art Galleries, etc.

| 0 | 25 | 50 | 75 | 100 |

The bar seen above is completed to 100% as well as filled in yellow. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The yellow in-fill, however, implies that this data is either unreliable approximate, or incomplete. In the case of this indicator, data was not locatable for the Venice Municipality. Therefore, we used data specific to the Veneto region of Italy as approximate data.

Indicator # 10

TRADE IN CULTURAL GOODS AND SERVICES

This indicator is meant to assess the degree to which products that reflect cultural expression are exported. In specific, it measures the exports attributable to cultural goods and services.

Method: A provided equation measuring the percentage of exports for cultural goods and services compared to total exports (see Addendum). **Coverage**: Data was locatable directly for the Municipality of Venice.
Year: The data for this indicator was located within a 2019 report.
Issues: The municipal data located for this indicator does not aptly cover all necessary cultural goods and services needed to make a calculation for this indicator. Rather, we were only able to locate the export of cultural goods and services governed directly by the Municipality.
Source: Venice Open Bilancio website
Recommendations: In the future, it is recommended to contact the Chamber of Commerce directly along with contacting local enterprises.
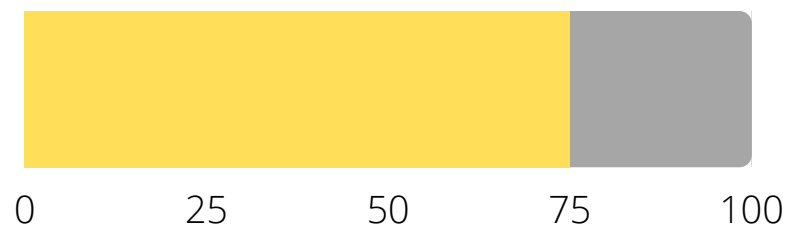
4.82%

of trade revenue

is from

Culture

The bar seen above is completed to 75% as well as filled in yellow. The 75% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, only three quarters of the necessary information to complete the research for this indicator was located. The yellow in-fill implies that this data is either unreliable, approximate, or incomplete. In the case of this indicator, it was marked yellow due to the completion of the data mapping work only achieving 75%.

Indicator # 11

PUBLIC FINANCE FOR CULTURE

This indicator is meant to monitor actual public spending on the cultural sector. In specific, it monitors the annual public budget and expenditure allocated to culture.

Method: A provided equation measuring the percentage of public budget and expenditure for culture (see Addendum). **Coverage**: Data was locatable directly for the Municipality of Venice.

Year: The data for this indicator was located within a 2017 report.

Issues: There were no significant issues during the research for this indicator.

Sources: Venice Open Bilancio website and Venice OECD report

Recommendations: Data was accessible from the Venice Open Bilancio website. Therefore, future data should be locatable through the same means of research.
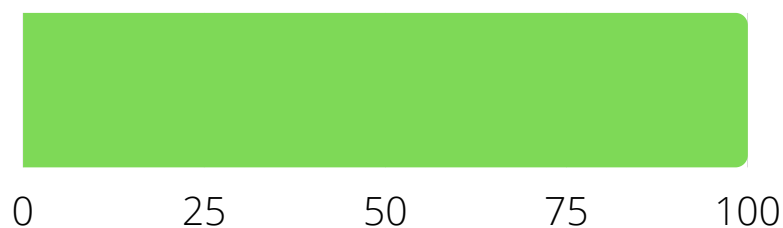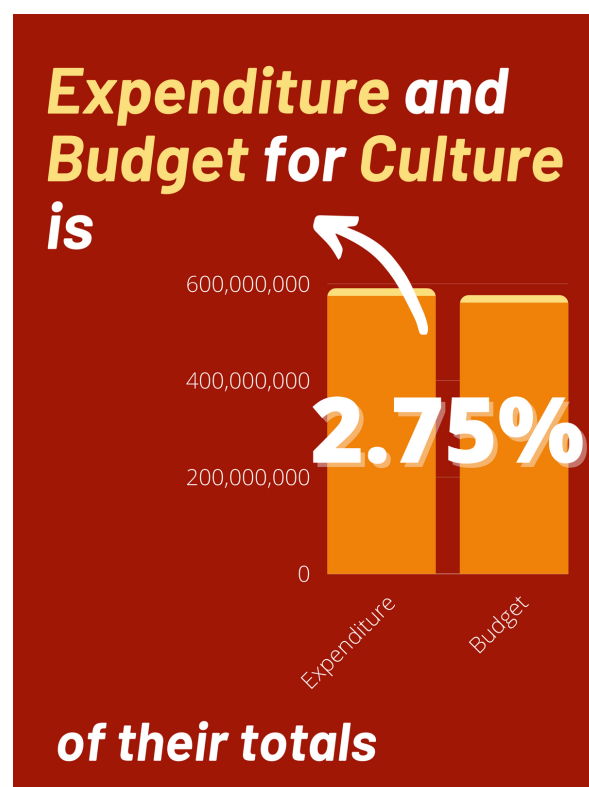
Expenditure and Budget for Culture is

2.75%

of their totals

The bar seen above is completed to 100% as well as filled in green. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The green in-fill implies that the data located for this indicator is reliable. In other words, if this project was to be repeated in the future, we recommend repeating the same research methods that our team conducted.

Indicator # 12
GOVERNANCE OF CULTURE

This indicator offers a broader picture of the regulatory framework and policies in place to support the cultural sector.

Method: A provided checklist assessing governmental framework in support of the cultural sector (see Addendum). **Coverage**: Data was locatable on the national level as well as directly for the Municipality of Venice.

Year: Given the format of this indicator being a checklist, information pertinent to its completion spans from 1958 to present day.

Issues: Seven percent of the recommended framework was not locatable for our team. This does not imply that these policies and regulations do not exist, rather, it states that this information is not readily available through the means of archival internet research.

Sources: MiBACT, Venice OECD report, Venice Chamber of Commerce, MUVE, Italy Trade Overview, WTO conferences, WIPO conferences

Recommendations: In the future, direct consultation with agencies and organizations, such as the Ministry of Culture, will prove beneficial in the completion of the provided checklist.

93% of recommended framework supporting the **Cultural Sector** is implemented
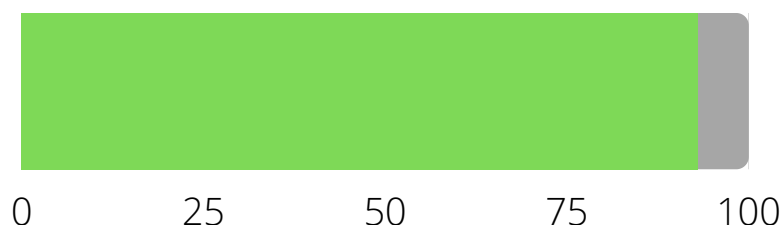
The bar seen above is completed to 93% as well as filled in green. The 93% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, the majority of the information pertinent to completion of data mapping was located. The green in-fill is a reflection of both the reliability and completion of data located. Given that the format of this indicator is a checklist, the majority of the checklist was filled in with reliable information. The missing information, corresponding with the 7% incompletion, is likely a reflection of our research being limited to a strictly virtual platform.

Knowledge and Skills

Thematic Dimension #3: Knowledge and Skills

Indicators in this Dimension:

13. Education in Sustainable Development

14. Cultural Knowledge

15. Multilingual Education

16. Cultural & Artistic Education

17. Cultural Training

WHAT IS KNOWLEDGE AND SKILLS?

The Knowledge and Skills thematic 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. This dimension aligns with the following United Nations Sustainable Development Goals: Quality Education; Decent Work and Economic Growth; Industry, Innovation, and Infrastructure; Responsible Consumption and Production; and Climate Action

Seen below is a graphic summarizing data availability and reliability for this dimension. The specifics as to what each bar means will be discussed further on as each indicator is covered.

THEMATIC DIMENSION #3
KNOWLEDGE AND SKILLS

Data Availability Average:

74%
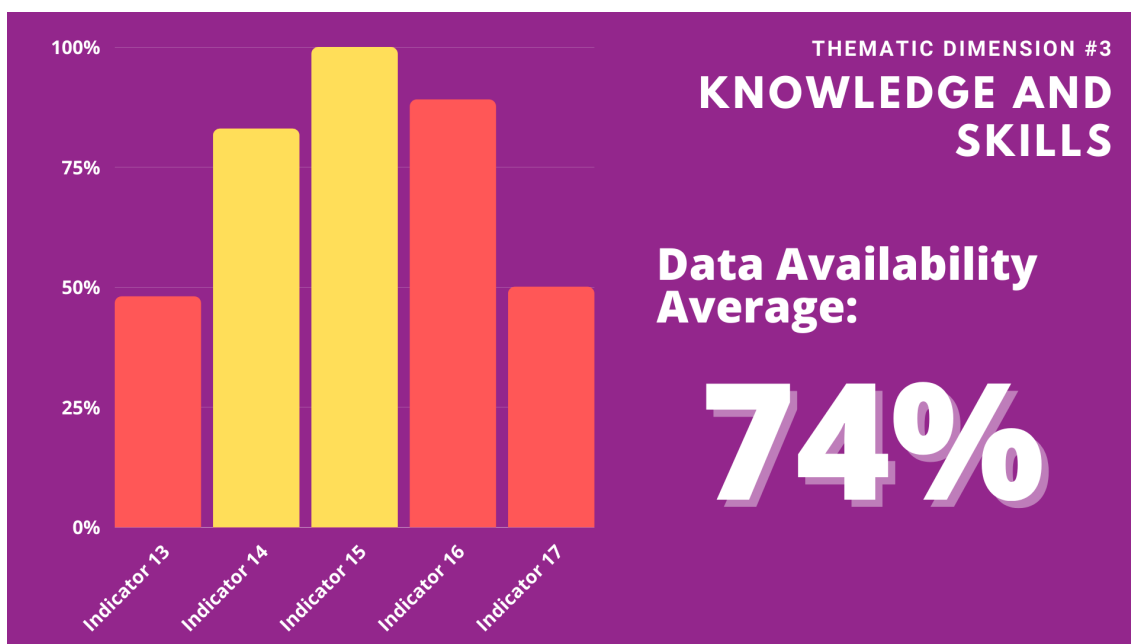
Indicator # 13
EDUCATION FOR SUSTAINABLE DEVELOPMENT

This indicator aims to assess education on cultural diversity at all levels within: national education policies, curricula, teacher education, and student assessments.

Method: A revised table meant to assess evidence of subjects within specific levels of education starting with kindergarten and ending with college.
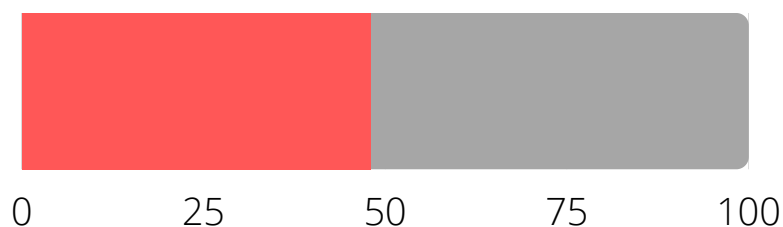
Coverage: Data was locatable on the national level.

Year: Given the format of this indicator being a table, information pertinent to its completion spans from 2015 to present day, 2020.

Issues: 52 percent of the recommended framework was not locatable for our team. This does not imply that these policies and regulations do not exist, rather, it states that this information is not readily available through the means of archival internet research.

Sources: MIUR, UNESCO Articles, Euronews, Laws/Articles/Decrees

Recommendations: In the future, direct consultation with agencies and organizations, such as the Ministry of Education (MIUR), will prove beneficial in the completion of the provided table.

80%

of compulsory education has evidence of

Global Citizenship & Sustainable Development

| 0 | 25 | 50 | 75 | 100 |

The bar seen above is completed to 48% as well as filled in red. The 48% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, the majority of the information pertinent to completion of data mapping was not located. The red in-fill is a reflection of both the reliability and completion of data located. Given that the revised format of this indicator is a table, less than half of the table was filled in with unreliable information. The missing information, corresponding with the 52% incompletion, is likely a reflection of the indicator still being developed by the UIS alongside the lack of reliable data available in a virtual format.

Indicator # 14
CULTURAL KNOWLEDGE

This indicator focuses on cultural education and capacity building. It involves a checklist of assessing how sustainable development practices are elevated from cultural knowledge.

Method: A checklist assessing evidence of intangible cultural heritage for sustainable development, diversity in the curriculum for heritage, capacity building programs and mechanisms, and education and awareness raising.
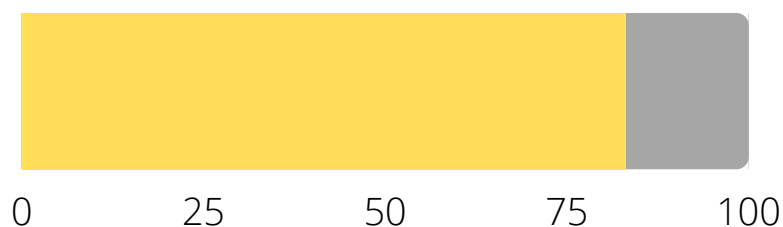
Coverage: Data was locatable on the national and municipal level.

Year: Given the format of this indicator being a checklist, information pertinent to its completion spans from 1957 to present day, 2020.

Issues: 17 percent of the recommended framework was not locatable for our team. This does not imply that these policies and regulations do not exist, rather, it states that this information cannot be accounted for numerically and/or is not readily available through the means of archival internet research.

Sources: MIUR, UNESCO, News, Laws/Articles/Decrees, SmartVenice, ICCROM, "On the Move" Scholarships

Recommendations: In the future, direct consultation with agencies and organizations for numerical data will prove beneficial in the completion of the provided checklist.

83%

of development practices have evidence of

Cultural Education
and
Capacity Building

| 0 | 25 | 50 | 75 | 100 |

The bar seen above is completed to 83% as well as filled in yellow. The 83% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, the majority of the information pertinent to completion of data mapping was located with assistance of numerical approximations. The yellow in-fill is a reflection of both the reliability and completion of data located. Given that the format of this indicator is a checklist, most of the checklist was filled in with reliable and approximated (proxy) information. The missing information, corresponding with the 17% incompletion, is likely a reflection of difficultly in finding numerical data alongside the lack of data available in a virtual format.

Indicator # 15

MULTILINGUAL EDUCATION

This indicator assesses primary (ISCED 1) and lower secondary (ISCED 2) educational hours dedicated to language. Its purpose is to approximate intercultural dialogue and the safeguarding/understanding of culture diversity within an education system.

Method: A table evaluating official or national languages, local or regional languages, and international languages as a percentage of all instructional hours during primary and lower secondary school.

Coverage: Data was locatable on the national level.

Year: Information pertinent to this indicator spans from 2018 to present day, 2020.

Issues: Local and regional languages within primary education was not locatable for our team through archival internet research. Additionally, the data was not specific to Venice.

Sources: MIUR, European Commission (Eurydice) articles and reports

Recommendations: In the future, direct consultation with agencies and organizations, such as the Ministry of Education (MIUR), would prove beneficial in the completion and accuracy on the municipal level of the provided table.
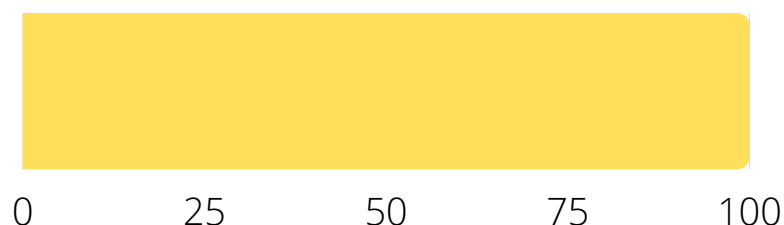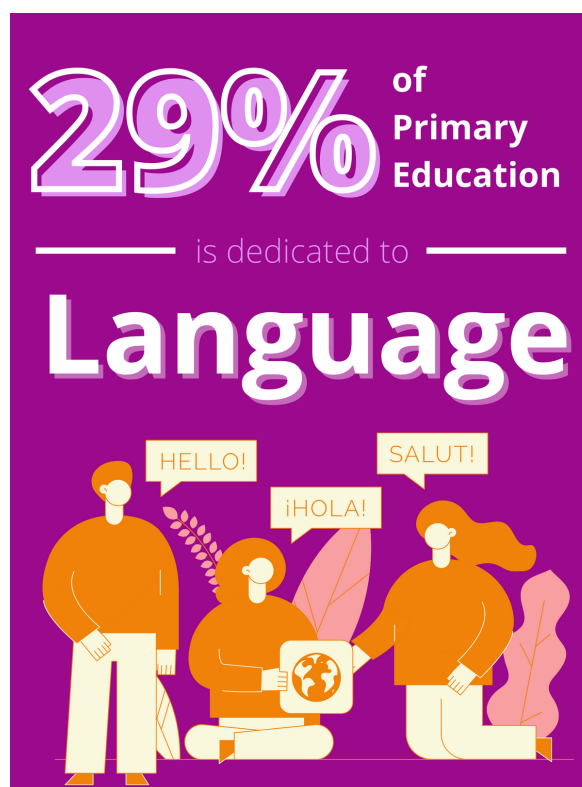
29% of Primary Education is dedicated to **Language**

The bar seen above is completed to 100% as well as filled in yellow. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, the majority of the information pertinent to completion of data mapping was located with assistance of numerical approximations. The yellow in-fill is a reflection of both the reliability and completion of data located. Given that the format of this indicator is a table, most of the table was filled in with reliable and approximated (proxy) information.

Indicator # 16
CULTURAL & ARTISTIC EDUCATION

This indicator focuses on the first two years of secondary school (ISCED 2) and the percentage of time dedicated to cultural education. 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.

Method: A table evaluating the hours dedicated to ISCED subjects during the first two years of lower secondary school.

Coverage: Data was locatable on the national and international level.

Year: Information pertinent to this indicator spans from 2012 to present day, 2020.

Issues: Finding the educational hours related to very specific subjects within the first two years of lower secondary school level was incredible difficult to find. Evidence of a course within the three years of ISCED 2 may have existed but numerical hours were not always provided.

Sources: European Commission (Eurydice) articles and reports

Recommendations: Direct consultation with agencies and organizations, such as the Ministry of Education (MIUR) would prove beneficial in the completion and accuracy of this data. We suggest analyzing at the ISCED 3 (high school) level due to their courses being more specified than the ISCED 2 level.

594 **hours of education**

were dedicated to

CULTURE

in the three years of

Middle School education
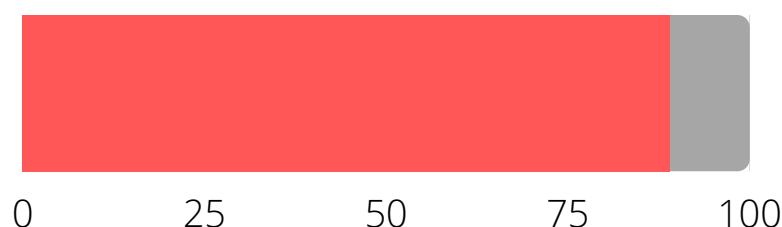
The bar seen above is completed to 89% as well as filled in red. The 89% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, the majority of the information pertinent to completion of data mapping was located with assistance of numerical approximations. A majority of the table was found as "Not Applicable" since there was no evidence of certain subjects existing hence this completion car represents the subjects actually being taught, their hours, or evidence that the subject exists. The red in-fill is a reflection of both the completion of data and the indicator methodology itself. We suggest reevaluating this indicator due to its insufficient outcome.

Indicator # 17
CULTURAL TRAINING

This indicator evaluates the enrollment and graduation rates for students in post-secondary and tertiary education (ISCED 4-8). This is a form of determining the participation in culture and creative studies through an education system.

**Method**: A table evaluating the enrollment and graduation classes by gender, subject, and level.

Coverage: Data was locatable on the regional and national level.

Year: Information pertinent to this indicator spans from 2017 to 2018.

Issues: There was significantly less data at the post-primary level (ISCED 4). The ISCED 5-8 (college) level had general subject fields, sources lacked consistent precision by subject.

Sources: ISTAT, OECD, Statista, MIUR Higher Education Data Portal

Recommendations: In the future, direct consultation with agencies and organizations, such as the Ministry of Education (MIUR), would prove beneficial in the completion and accuracy on the municipal and national level of the provided table. We suggest only analyzing at the ISCED 5-8 (college) level due to their courses and statistics being more available than at the ISCED 4 level.

57%
of **college** students

graduated in the field of
CULTURE

| 0 | 25 | 50 | 75 | 100 |
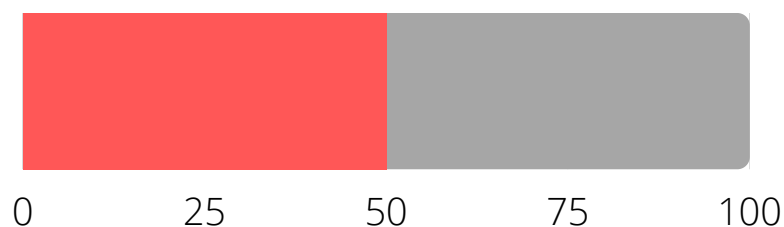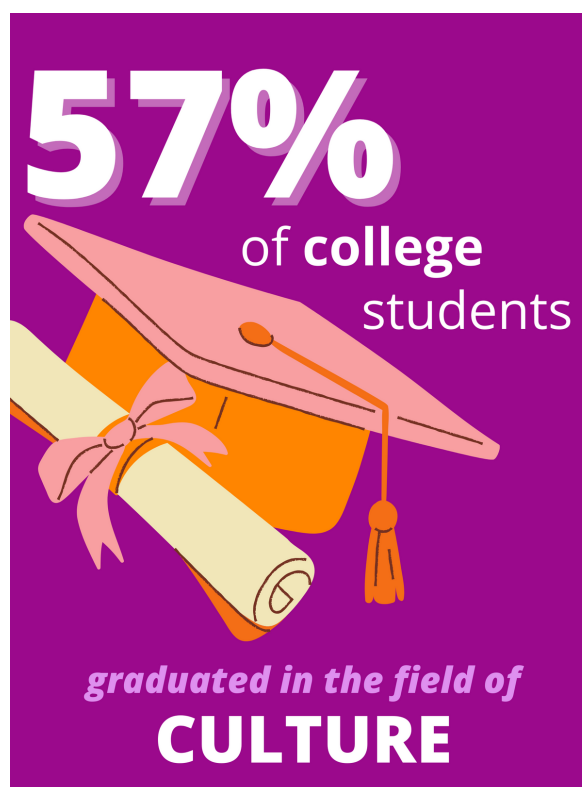
The bar seen above is completed to 50% as well as filled in red. The 50% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, only half of the information pertinent to completion of data mapping was located with assistance of numerical approximations. The red in-fill is a reflection of both the completion of data and the data reliability itself. We suggest reevaluating this indicator due to its insufficient outcome.

Inclusion and Participation

Thematic Dimension #4: Inclusion and Participation

Indicators in this Dimension:

18. Culture for Social Cohesion

19. Artistic Freedom

20. Access to Culture

21. Cultural Participation

21. Participatory Processes

9 INDUSTRY, INNOVATION AND INFRASTRUCTURE

10 REDUCED INEQUALITIES

11 SUSTAINABLE CITIES AND COMMUNITIES

**16** PEACE, JUSTICE AND STRONG INSTITUTIONS

WHAT IS INCLUSION AND PARTICIPATION?

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. This includes 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.

Seen below is a graphic summarizing data availability and reliability for this dimension. The specifics as to what each bar means will be discussed further on as each indicator is covered.

THEMATIC DIMENSION #4
INCLSUION AND PARTICIPATION

Data Avalibility Average:

82%
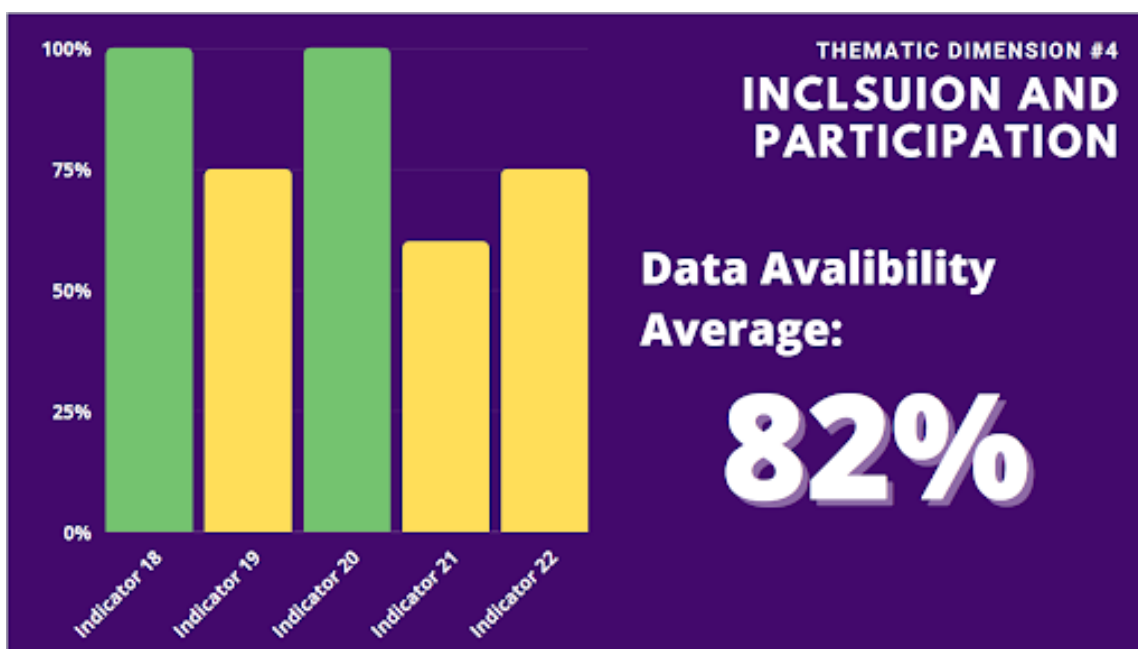
Indicator # 18
CULTURE FOR SOCIAL COHESION

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

Method: A modified numerical table (see addendum for a view of the table) provided by UNESCO containing questions and type of response for intercultural tolerances, interpersonal trust, and perception of gender equality.
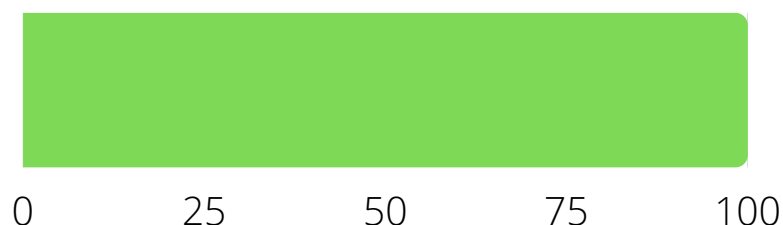
Coverage: The data for this indicator is representative of the Veneto region.

Year: 2005-2009 (Wave 5) and 2017-2021 (Wave 7).

Issues: The World Values Survey provides the exact responses to the given questions, but does not have data available at the urban level (Venice itself). Since some of the questions asked in the UNESCO provided checklist weren't available for the same year, we had to use both wave 5 and 7 to cover everything all the questions within the UNESCO table.

Sources: Wave 5 and 7 of the World Values Survey.

Recommendations: Obtaining responses to these questions at the municipal level would be nearly impossible, unless UNESCO sponsored a survey.

Veneto is

86% tolerant of other cultures

81% in favor of gender equality

22% trusting of most people

The bar seen above is completed to 100% as well as filled in green. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The green indicates that the data was reliable, and if the project were to be repeated in the future we recommend using the same research methods. For this indicator in particular the data from the World Value Survey was at the regional level (Veneto).

Indicator # 19
ARTISTIC FREEDOM

This indicator aims to map 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.

Method: This indicator utilizes a checklist (see addendum for a view of the checklist) taken directly from UNESCOs document. The checklist first asks for international instruments, then delves into national policies, programmes, and various types of legislation that support artists.

Coverage: International instruments and national policies, programmes, and various types of legislation that support artists.

Year: The various rows in the checklist contain sources ranging from 1971 - present.

Issues: Specific information/policies on the protection of artists and their rights was difficult to find, if not impossible.

Sources: Some of the main sources used are: WIPO, WTO, AWA, and UNESCO.

Recommendations: UNESCO might want to look more deeply into artistic legislation within the Italian Parliament to fully complete the checklist.
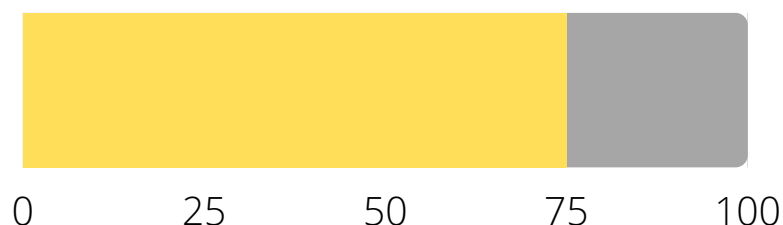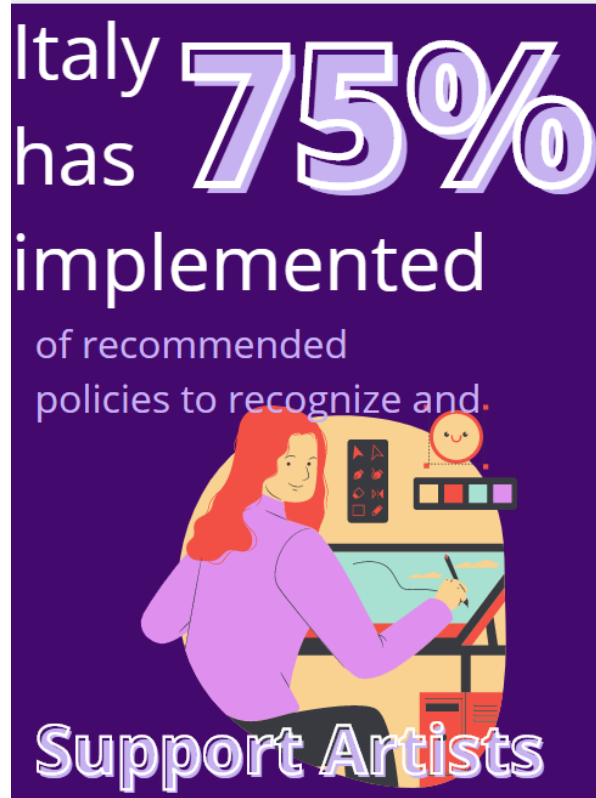
Italy has 75% implemented of recommended policies to recognize and Support Artists

The bar seen above is completed to 75% as well as filled in yellow. The 75% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, only three quarters of the necessary information to complete the research for this indicator was located. The yellow in-fill implies that this data is incomplete. Specifically for this indicator information/policies on the protection of artists and their rights was difficult to find.

Indicator # 20
ACCESS TO CULTURE

This indicator aims to measure 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.

Method: Modified table provided by UNESCO (see addendum for a view of the table). This table maps the spread of cultural facilities based on the population Venice and the number of different types of cultural facilities by calculating a relative standard deviation.
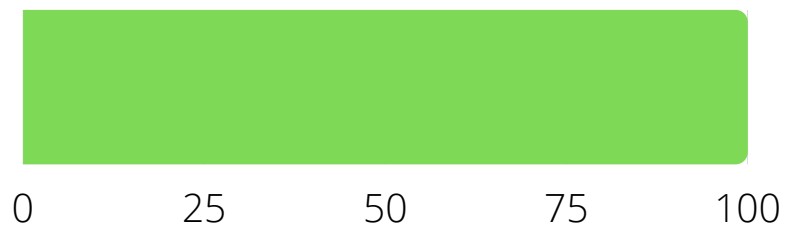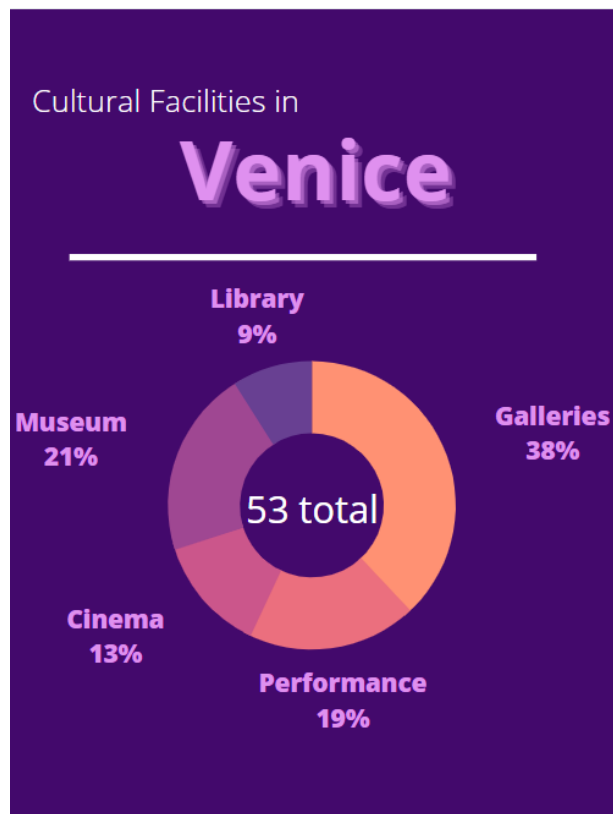
Coverage: The numbers used for the amount of cultural facilities is on the municipal level.

Year: The data for the number of cultural facilities is from 2020.

Issues: Please visit indicator 4 since they are related they will have similar issues.

Sources: Please visit indicator 4 since they are related they utilize the same sources.

Recommendations: It is important to note that we did not actually calculate the standard deviations because the table UNESCO will be using automatically calculates it. With this being said visit indicator 4 for recommendations.

Cultural Facilities in
Venice

Library 9%

Museum 21%

Galleries 38%

53 total

Cinema 13%

Performance 19%

The bar seen above is completed to 100% as well as filled in green. The 100% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, all necessary data for the completion of this indicator's research was located. The green indicates that the data was reliable, and if the project were to be repeated in the future we recommend using the same research methods. For this indicator in particular all the fields within the table were able to be completed based on the information gathered from indicator 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.

Method: Modified tables provided by UNESCO (see addendum for a view of the tables).

Coverage: 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.

Year: 2018 and 2019.

Issues: The provided tables were very detailed and hard to fully complete even on 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. Additionally Occupational status was used as a proxy for income quintiles.

Sources: ISTAT, Statista, and Eurobarometer.

Recommendations: Having UNESCO complete this on a more professional standard would more than likely uncover more specific local data.
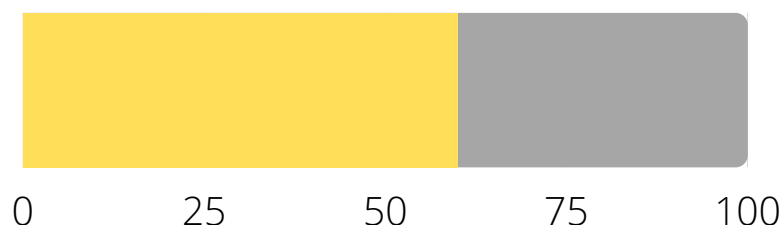
The bar seen above is completed to 60% as well as filled in yellow. The 60% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, less than two thirds of the necessary information to complete the research for this indicator was located. The yellow in-fill implies that this data is incomplete. Specifically for this indicator it was hard to specify sex and income quintiles at the regional/municipal level. Additionally the required level of disaggregation used to complete the tables was only available at a national level.

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.

Method: The exact checklists originally provided by UNESCO in their methodology was used (see addendum for a view of the checklists).
**Coverage**: The different types of participatory mechanisms within the checklists are at the national or municipal level.
Year: Most of the sources found are from 2018 onwards.
Issues: 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.
Sources: Some of the primary sources are: UESCO, ECC, and the Italian FCNM.
Recommendations: Contacting CSOs, organizations like the Rotary Club of Venice, and the local government would help get more specific information for the checklists.
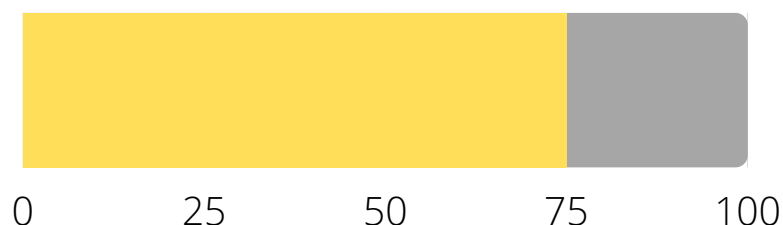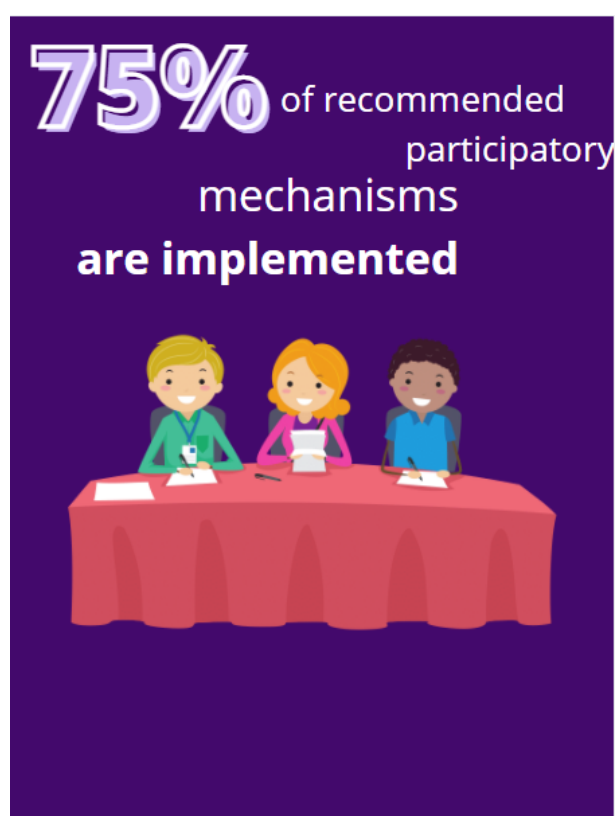
75% of recommended participatory mechanisms **are implemented**

The bar seen above is completed to 75% as well as filled in yellow. The 75% corresponds with the availability of data based on the methodology provided by UNESCO. In other words, only three quarters of the necessary information to complete the research for this indicator was located. The yellow in-fill implies that this data is incomplete.
 Specifically for this indicator 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.

Discussion and Conclusions

METHODOLOGICAL CONCLUSIONS

Within the **Environment and Resilience** thematic dimension, **disaggregation by sex** and **specific private entities** was an elusive subject. 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**. We believe that reaching out to **institutions** or the **managers** of these spaces for more information will allow future iterations of this project to disaggregate by sex.

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. Contacting the **Venice financial department** directly should yield more information.

Finally, **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. Multiple indicators in this dimension required the use 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. Similar to the other thematic dimensions, information regarding the **gender dimension** of indicators was almost non-existent.

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.

We were only able to fully complete 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.

We completed the **Inclusion and Participation** dimension satisfactorily following the methodology outlined by UNESCO. Two out of the five indicators **(Culture for Social Cohesion and Access to Culture)** were fully completed using UNESCOs methodology. The remaining three indicators **(19. Artistic Freedom, 21. Cultural Participation, and 22. Participatory Processes)** either lacked information within certain rows of **checklists** or the data sources we found did not contain adequate **disaggregation** of **regional/urban level** information. However, we still located useful sources that could potentially contain the required information if UNESCO looks deeper, or reaches out to the institutions.

CONCLUSIONS FOR UNESCO
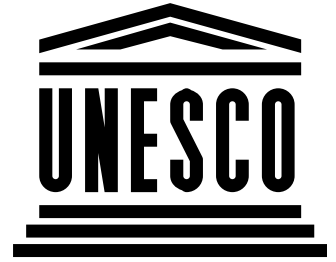
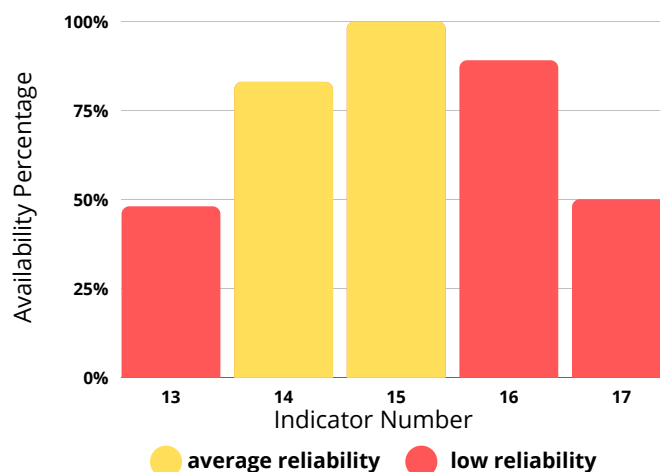In analyzing the method we suggest to UNESCO the following recommendations:

- **Knowledge and Skills Dimension was the most difficult to evaluate**
- **Municipal data was difficult to find**
- **LGBTQ+ inclusion was N/A**
- **Gender dimension was difficult to find**

The third dimension, **Knowledge and Skills**, proved to be the **hardest to evaluate**. Of the five total, **three indicators** in this dimension **were red, and two yellow.** These indicators required information relating to precise **educational hours** and **specific courses**. In some cases, there appeared to be a miscommunication in the UNESCO methodology, and in others, the information was simply not locatable.

Over the course of the project we typically found that it was more **difficult to locate data at a municipal level**. Furthermore, **UNESCO recommended sources**, like the UIS, **did not provide** sufficient **municipal information**, so external sources were utilized.

We observed 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 we suspect 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.

Knowledge and Skills Availability and Reliability

- average reliability
- low reliability

SUGGESTIONS FOR THE ROTARY CLUB

In analyzing the method we suggest to The Rotary Club the following recommendations:

- **Repeating this project ~5 years in the future will allow comparison**
- **Contact institutions directly for more information**

This project is built on the premise of **repetition**. We suggest repeating it within a **three to five year period** to measure progress and glean insight into the **trends in Venetian Culture.**

Note that our research consisted primarily of google and website searches. **No institutions, persons, or entities were contacted directly** by the team for information. 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 will be both beneficial and necessary if the process were repeated. With the current state of the UNESCO methodology, we were able to find a lot of information and satisfy many requirements. Therefore, it is a fair process that would likely benefit from reaching out directly to institutions if repeated in the future.

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