THE ANALYTICAL REPORT ON THE CULTURE GOAL, ITS TARGETS AND INDICATORS

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1

THE RATIONALE FOR A CULTURE GOAL

1.
THE RATIONALE FOR A CULTURE GOAL

The rationale for a Culture Goal has been well-established since the period (2013-2015) when the United Nations Sustainable Development Goals (SDGs) were in their development phase.

It can be summarised by two simple arguments.

First, every aspect of inclusive and sustainable development, including in all the policy areas specifically covered by the 17 SDGs, has an essential cultural dimension, reflecting human beliefs, values and practices, as well as the changes brought about by global transformations and new understandings of interdependency. For these purposes, the framing adopted is the one affirmed in the 2001 Universal Declaration on Cultural Diversity, and derived from the 1982 Mondiacult Declaration: "culture should be regarded as the set of distinctive spiritual, material, intellectual, and emotional features that characterize a society or social group. This includes not only arts and literature but also lifestyles, ways of living together, value systems, traditions, and beliefs." It should be stressed that this is not a prescriptive definition of what culture "is". Rather the issue is how culture should be regarded for policy purposes – in other words, in pragmatic terms, what a Culture Goal is about. Cultural inclusive and sustainable development thus depends on a culture of inclusive and sustainable development.

Secondly, culture needs to be integrated into cross-cutting development frameworks, both as a goal in itself and as a pillar of wider sustainable development. It is of course true that culture – considered as a policy area – benefits from international cooperation no less than food systems, health, education or climate change. Indeed, there is a dense and long-standing web of cultural policy cooperation, often anchored in international conventions, such as those addressing heritage and diversity of cultural expressions. However, coordination across the various policy areas is inadequate, and not all important aspects of culture are well-covered. A Culture Goal, on the lines of the existing SDGs, offers a comprehensive policy cooperation framework for culture as a whole.

Furthermore, as will be discussed in detail in Section 6 of this report, the idea of a Culture Goal extends beyond a Culture SDG, important as that intergovernmental objective is. In the same way that education, gender equality, liveable cities, climate action, and the other SDGs, require more than state policies and cooperation between states, a comprehensive approach to cultural policies depends on community action, city-level initiatives, the role of associations and foundations at multiple levels, and strong engagement from the private sector. Indeed, this is the point of SDG 17, which offers a vision for action and achievement for all aspects of inclusive and sustainable development.

Could the ambitions underlying the rationale for a Culture Goal be achieved without a Culture Goal? Maybe. Would a Culture Goal make them more likely to be achieved? Undoubtedly.

So how can a Culture Goal be developed and established? How can the objection that culture is not "goalable" be overcome?[1]

The work of the Culture2030Goal Campaign, of which the present "Analytical Report" is an output, has consistently argued for a strong connection between the above two questions. The best and most practical way to show that culture is "goalable" is to draft a Culture Goal and document support for it, which in turn provides a focus for advocacy in favour of its adoption and thus a pathway to evidence of its real-world impact.

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1   The term appears in the February 2014 Progress report of the Open Working Group of the General Assembly on Sustainable Development Goals, paragraph 83, which states that "Culture and cultural diversity are widely understood to be important to societies' creativity, cohesion and resilience, but it is not clear that culture per se is 'goalable'." It has often been cited since, invariably in reference to that report.

The 2022 report *A Culture Goal is Essential for Our Common Future* summarised as follows the "5 reasons why we need a dedicated Culture Goal":

1.   To ensure adequate focus on culture at the highest level of government.

2.   To ensure that the range of connections between culture and other policy areas are fully accounted for.

3.   To ensure that the culture sector itself feels a sense of engagement in and ownership of the goals.

4.   To ensure that all other Goals are activated, and that their achievement is strengthened, through the mobilizing power of culture.

5.   To ensure that the achievement of all Goals can be protected from systemic and behavioural barriers that can be addressed through a cultural lens.

With this rationale in mind, and building on nearly a decade of conceptual development and advocacy by the Campaign, the report, which was published to coincide with the 2022 Mondiacult Conference in Mexico City, proposed a "Zero Draft" of a Culture Goal, backed by broad consultation. The Zero Draft has achieved significant traction, including intergovernmentally, and has provided a clear focus for subsequent work. Section 5 below restates and amends it, while further developing the initial suggestions it made about a possible indicator framework. The rationale for focusing on indicators – challenging though that may be in some important areas of culture – is precisely to demonstrate that culture is "goalable", not just in some abstract sense, but in the specific way required for inclusion in the SDG framework.

The technical approach to drafting a Culture Goal, along with the advocacy of the Campaign, has resonated with – perhaps even influenced – dynamics at the intergovernmental level. The principle of a Culture Goal was included in the 2022 Mondiacult final declaration (paragraph 19),[2] and has subsequently been further reflected in outcome documents of the G20 culture ministers in 2023[3] and of the G7 culture ministers in 2024[4]. In both cases, the explicit reference is to culture as a "standalone goal" with a commitment to "advance" or "promote" its inclusion in "future discussions" on the UN sustainable development framework beyond 2030.

However, despite this significant support, it is not universally recognised that a Culture Goal should feature in any future development agenda. In particular, the UN Pact for The Future adopted in September 2024 failed to do so.[5] Reluctance or objections at two distinct levels can be identified in this regard.

On the one hand, the idea of a comprehensive Culture Goal clashes with the desire in some quarters to keep separate its various components, and in particular not to connect the cultural rights, cultural heritage and cultural policy agendas.[6] This has been usefully analysed as, inter alia, a consequence of inadequate specification of what the phrase "culture sector" might mean for the purposes of cultural policies.[7]

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2   Available at https://www.unesco.org/sites/default/files/medias/fichiers/2022/10/6.MONDIACULT_EN_DRAFT%20 FINAL%20DECLARATION_FINAL_1.pdf.

3   Available at https://www.g20.in/content/dam/gtwenty/gtwenty_new/document/2--new/G20_Culture_Ministers_Meeting_ Outcome_Document_and_Chairs_summary.pdf.

4   Available at https://www.g7italy.it/wp-content/uploads/G7-Culture-Declaration-EN-DEF.pdf.

5   It is noteworthy that earlier drafts of the outcome document of the Summit for the Future had included reference to standalone Culture Goal, as discussed by the Campaign in June 2024: https://culture2030goal.net/sites/default/ files/2024-06/EN_culture2030goal_Jun2024_Statement.pdf.

6   There are also more straightforward concerns about guarantees for cultural rights, as well as fears about creating obligations for public spending on culture.

7   Justin O'Connor, "Global Cultural Policy at the Crossroads: Reflections on the Summit of the Future", November 2024, available at https://culture360.asef.org/news-events/global-cultural-policy-at-the-crossroads-reflections-on-thesummit- of-the-future/.

On the other hand, there is a reluctance to commit already in 2025 to any kind of overall architecture for the post-2030 international development framework, which reference to a "standalone Culture Goal" or "SDG 18" might be taken as implying. The geopolitical and institutional factors that motivate this reluctance, as well as their consequences, will be discussed in more detail in Section 6.

Nonetheless, the Campaign has judged that the final text of the Pact for the Future[8] – as well as the Global Digital Compact and the Declaration on Future Generations – constitute "a step forwards". The Campaign has published a 10 Point Plan for ongoing progress towards full inclusion of culture in sustainable development agendas at all levels and towards the conditions for adoption in due course of a Culture Goal.[9]

On this basis, and in this context, the rationale for a Culture Goal shades into the concrete action plan to achieve a Culture Goal. The remainder of this report describes the work undertaken in 2025 within the Campaign to develop a Culture Goal and contribute to the conditions for its achievement, as well as the outputs at the time of writing (July 2025). Section 6 builds on those outputs to sketch the path that could be followed in order to promote voluntary adoption of the Culture Goal and, in due course, its intergovernmental endorsement.

As discussed in more detail in Section 2, the Steering Group of the Culture 2030 Goal Campaign designed a Roadmap 2025 with the "UNESCO World Conference on Cultural Policies and Sustainable Development - Mondiacult 2025" at its heart. Mondiacult 2025 will take place in Barcelona from 29 September to 1 October 2025. It is a shared wish by the Steering Group and the organisations and individuals involved in the activities of the Roadmap that this "Analytical Report" become a catalyst of debates during Mondiacult 2025, and that these debates be guided by the principle "The Culture Goal: from Necessity to Reality".

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8   Available at https://www.un.org/sites/un2.un.org/files/sotf-pact_for_the_future_adopted.pdf.
9   From Summit to Substance: an Action Plan for Culture to Deliver on the Pact for the Future. September 2024. Available at https://culture2030goal.net/sites/default/files/2024-09/EN_culture2030goal_Sep2024_Declaration.pdf.

2

DEVELOPING THE CULTURE GOAL AND CREATING THE CONDITIONS FOR ITS ADOPTION

2.
DEVELOPING THE CULTURE GOAL AND CREATING THE CONDITIONS FOR ITS ADOPTION

During the fourth quarter of 2024, looking forward to Mondiacult 2025 in Barcelona (29 September – 1 October), as well as to the civil society mobilisation planned in connection with the conference, the Campaign developed a Roadmap for its work in 2025. As adopted in December 2024, the Roadmap envisaged five strands of work combining to achieve the overall strategic objectives of:

| Strengthening the technical relevance and credibility of the draft Culture Goal,

| Demonstrating its practical relevance by showing support for it both in principle and in terms of real-world take-up, and

| Building an action coalition in support of intergovernmental adoption of a Culture Goal and of voluntary adoption at other levels.

The Roadmap was thus designed to create the conditions in which a draft Culture Goal could be discussed by Mondiacult 2025, possibly extending to a commitment to use it as a basis for future intergovernmental consideration. It built on preliminary exchanges within the Campaign and with a broader group of stakeholders between October and December 2024 and took account both of the views expressed and of the resources mobilised, committed, or indicated as potentially made available by participants in these preliminary exchanges.

The substance of the Roadmap comprised:

| A broad process of consultation and co-construction, based on the Zero Draft, to ensure and potentially enhance its technical solidity, and to expand support not just for its general principle but for its specific (possibly revised) wording.

| Technical work to turn the Zero Draft suggestions for targets into a full indicator framework. The rationale for this work was experience with other SDGs, showing clearly how the absence of indicators hampers practical action, and also how difficult it can be to develop indicators in important areas of qualitative concern.

| Documentation and promotion of a "Shadow Goal" approach, based on voluntary adoption of a Culture Goal treated as if it were already part of the SDG framework. This involves willing "first adopters" taking steps on a voluntary basis to use the draft Culture Goal in their own areas of competence, thereby providing practical feedback on feasibility and operational challenges, a web of experience of good practices, and a gradually expanding network of support. As the Roadmap underlined, and as will be emphasized in the course of the present report, supporting the Shadow Goal approach calls for a significant amount of outreach, communication, networking and technical work. The Shadow Goal approach is central to the action envisaged by the Campaign beyond Mondiacult 2025, and will be considered in operational detail in Section 6.

The specific activities, timelines, and deliverables, in the Roadmap were based on the work conducted between October and December 2024, involving:

| Detailed mapping of process, including identification of key new partners and opportunities for outreach/consultations in conjunction with planned events out to end 2025.

| Engagement at the UN Summit of the Future and in the run-up to this, including a side event.

| Publication of the previously cited declaration "From Summit to Substance: an Action Plan for Culture to Deliver on the Pact for the Future", offering lessons from the Summit outcome document, as well as a 10 Point Plan to promote implementation in response to it.

| Strengthening of the Campaign, by involvement of additional institutions and targeted fundraising in connection with the proposed activities.

The Roadmap was organized for management and coordination purposes into five work packages:

| WP1 – Stakeholder consultations

| WP2 – Indicator mapping

| WP3 – Political coalition building

| WP4 – Report drafting

| WP5 – Communication & dissemination

The present Section gives an overview of the activities conducted under each work package to develop technical content, respond to objections at various levels, consolidate political and institutional support, reach out to stakeholders not previously involved in or connected to the Campaign, and raise awareness about the issues and potential for practical solutions. In parallel with the substantive activities, an important part of the Roadmap was mobilising the resources, both in cash and in kind, to enable the work to be done to the required level of quality and ambition.

WP1 – Stakeholder consultations comprised on the one hand the survey reported on Section 3, and on the other hand a series of meetings, some specifically arranged to hear stakeholder views, and others taking advantage of prearranged events to engage particular stakeholder communities. The Campaign called two meetings of the "Agora" (on 24 March and 8 July),[10] the closest "concentric circle" around the current leaders of the campaign, that is, the Steering Group. In addition, stakeholders were encouraged to share published reports and other documents from their networks that could enhance input to the Culture Goal development process. Furthermore, a period of comments on the first draft of the present report allowed an additional set of stakeholder observations to be taken into account.

WP2 – Indicator mapping was based mainly on the targeted consultation reported on in Section 4 and in the Appendices, and also built on informal discussions with selected experts and analysis of various online resources.

WP3 – Political coalition building has proceeded mainly through bilateral contacts between Campaign representatives and selected government representatives. By its nature, it is incomplete at the time of completion of the present Report. It will continue from September 2025 on the basis of the revised draft of the Culture Goal, including but not limited to the Mondiacult 2025 conference to take place in Barcelona.

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10 The reports of these meetings of the Agora are available here: https://culture2030goal.net/news.

<u>WP4 – Report drafting</u> has comprised the revised draft Culture Goal, presented here in Section 5 along with its rationale; an Easy Guide to the Goal, designed for broad circulation and communication in order to clarify the purpose of the Goal and counter certain well-identified objections to it; and the present Report.

<u>WP5 – Communication & dissemination</u> has proceeded only to a limited extent at the time of completion of the present Report. The main communication and dissemination effort will be undertaken from September 2025, with the publication of these three main outputs: (a) this document, that is "the Analytical Report on the Culture Goal, its Targets and Indicators", (b) the revised draft Culture Goal, which bears the title "The Culture Goal: from Necessity to Reality", and (c) an Easy Guide with infographics.

3 SURVEY ANALYSIS

3.
SURVEY ANALYSIS

The survey, which was open from late February to early May 2025, received a total of 262 responses. Geographical coverage of respondents was uneven. Although every effort was made to encourage participation through social media channels, respondents were primarily reached through campaign partners and participants. Whether the substantive issues resonate more among cultural professionals in Europe and in Latin America and the Caribbean cannot be assessed from the available data.

Figure 1: Survey responses by region of the world.


Number of responses by region
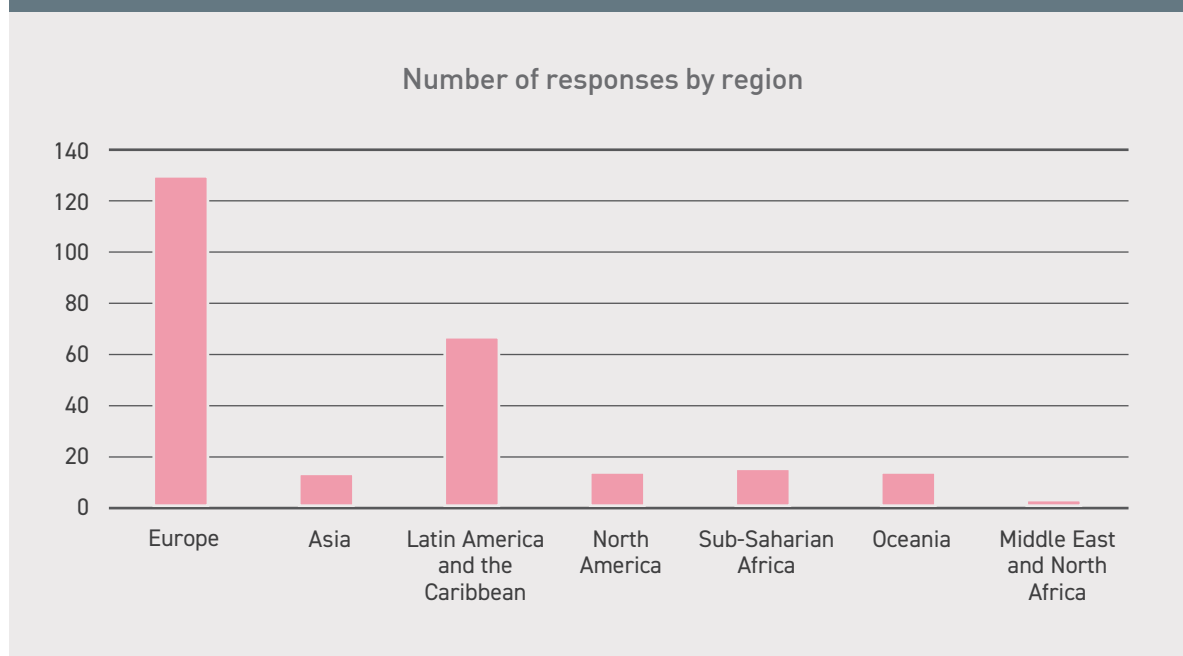
Respondents came from all components of the culture sector as mapped in the response options, policy professionals being over-represented compared to others. It is also noteworthy that professionals working in the area of indigenous culture were represented in the sample only to a very   modest extent. In order to compensate for this limitation, specific efforts were made to reach out to representatives of indigenous peoples during the comment and revision phase of the present report. While separate from the survey reported on in this Section, significant additional input was received, which is taken into account in Sections 4 and 5 and in the Appendices.

Since respondents were allowed multiple responses, the total number of responses is greater than the sample size. The multiple responses are highly diverse, with no pattern emerging of privileged overlap between sectors. Furthermore, a write-in option was offered for respondents not fitting in any of the predefined categories. As the above graph shows, the write-in option was very commonly used.

A series of questions with somewhat different formulations were asked to enable respondents to give their general view about the value of a Culture Goal within the international sustainable development. Support for a Culture Goal was clearly expressed, but with some interesting nuances between the statements.

Figure 2: Survey responses by sector.
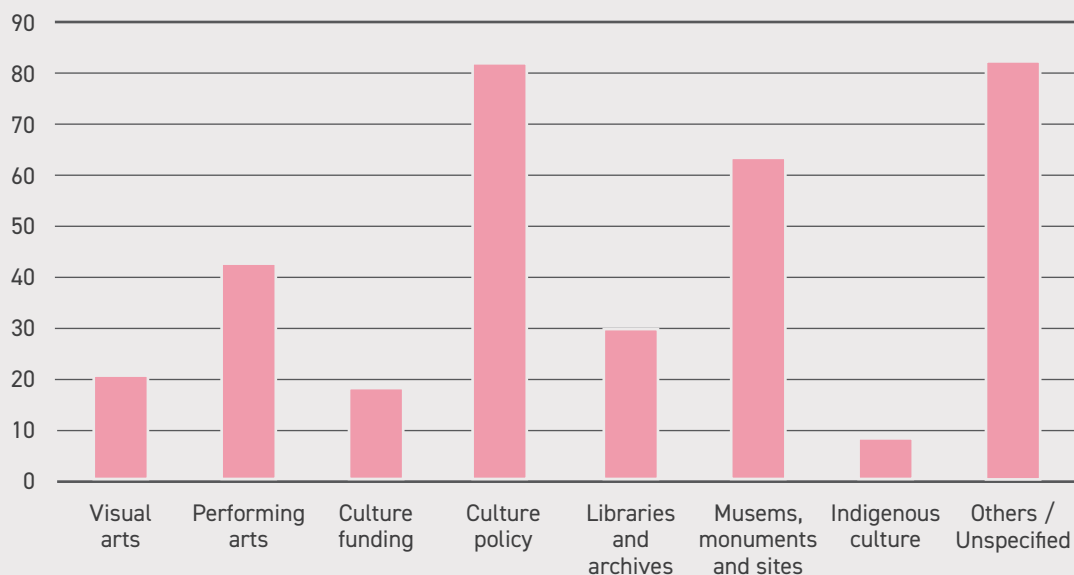
There was very little disagreement with the idea that a standalone Culture Goal will lead to better recognition of the importance of culture in sustainable development – though a significant share of the sample agreed rather than strongly agreed with the statement.

Figure 3: "A standalone culture goal will cause other stakeholders to recognise the importance of culture in sustainable development".
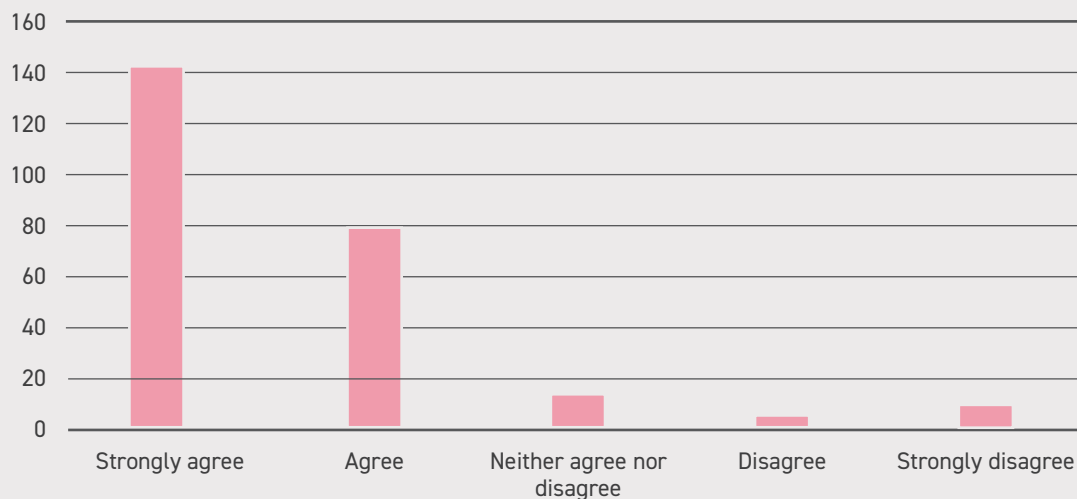
Four statements, with different emphases, invited respondents to express a view on whether a Culture Goal should be specific to the culture sector or to culture in some narrowly defined sense or rather a way of addressing also the substantive significance of culture for other components of the sustainable development agenda. The responses converge strongly across the various formulations (see graphs below), with a clear consensus that culture should be addressed both broadly and transversally in the Culture Goal. It will however be noted that the level of agreement on transversality is somewhat less strong than on the value of a broad approach to culture.

However, this convergence is a sample-level effect as much as a characteristic of individual responses. Even between the two statements that appear the most closely connected ("A culture goal should cite culture as both a goal in itself and a contributor to wider development" and "It is possible to have both a dedicated goal and to integrate culture into the delivery of other goals"), the correlation is fairly modest (R^2 = 0.276). Understanding why some respondents reacted differently to the two statements will require further work using more qualitative methods. And equally importantly, familiarity with the Culture Goal and its rationale may be expected to modify perceptions and expectations.

Figure 4: "A culture goal should cite culture as both a goal in itself and a contributor to wider development"
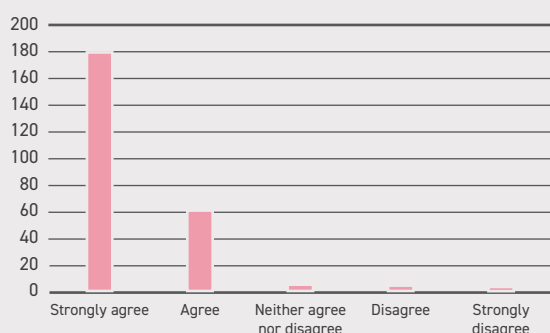
Figure 5: "A culture goal should take a broad approach, including different aspects of culture"
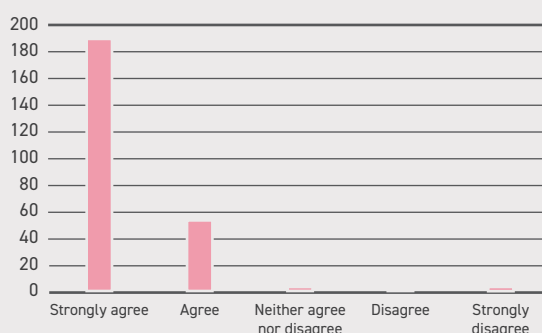
Figure 6: "It is possible to have both a dedicated goal and to integrate culture into the delivery of other goals"
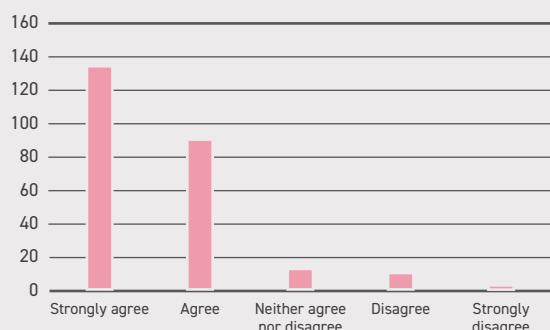
Figure 7: "A culture goal would positively impact the achievement of other Sustainable Development Goals"
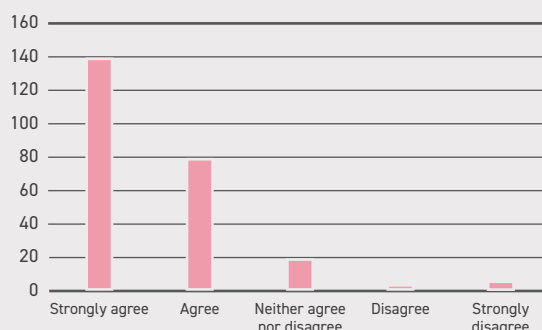
However, the concern was expressed by a significant minority of respondents that a standalone Culture Goal might lead culture to be addressed in a silo.

Figure 8: "A standalone culture goal will cause culture to be dealt with in a silo".
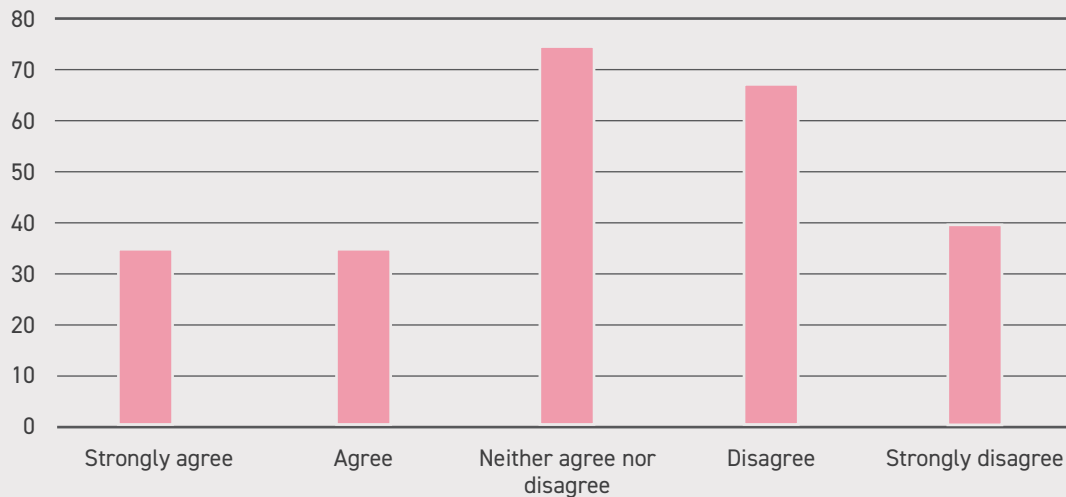
On similar lines, and somewhat surprisingly, a significant minority also judged that a standalone Goal might not be necessary. What is striking here is that the minority expressing a form of scepticism is much larger than the minority arising from the statements mentioned above. The information in the survey is not sufficient to make any firm judgement on the underlying intent of respondents, which may indeed be diverse. There is a non-trivial correlation between the judgement that a standalone Goal might lead culture to be dealt with in a silo and the judgement that a general reference would be "enough" (R^2 = 0.178), but it does not appear strong enough to explain the overall shape of the histogram. Nonetheless, it is at least plausible that this statement was interpreted by a minority of respondents as a second-best outcome, i.e., in the absence of a Culture Goal, due perhaps to political obstacles, a general introductory reference to culture would still be something of value.

Figure 9: "It is enough for there to be a general reference to culture in the introduction to any future development framework".
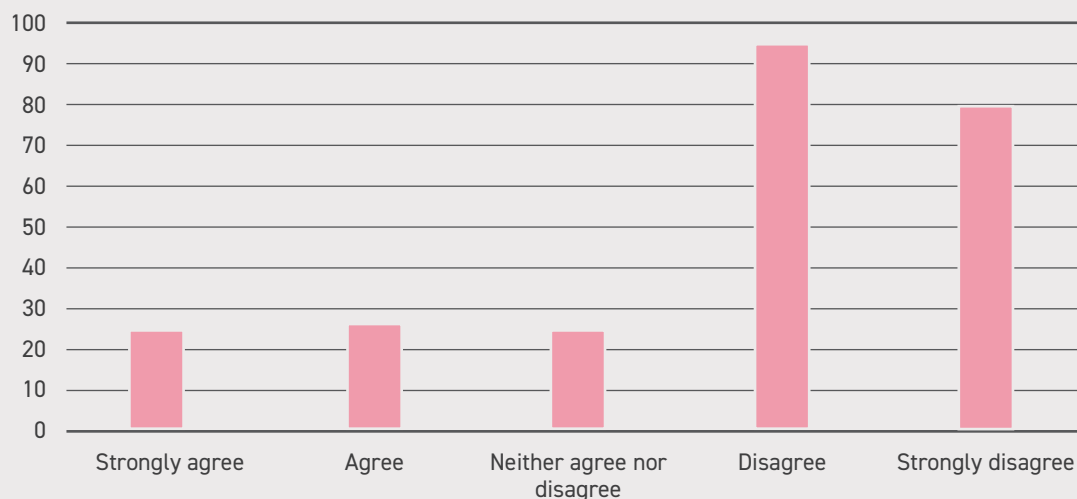
The balance of views among the sample is thus clearly that a standalone Culture Goal would be desirable not just from the perspective of culture, or the culture sector, but also as a transversal contribution to the Sustainable Development Goals as a whole. This underlines how important it is that the Culture Goal be accompanied by provisions underlining the cross-cutting relevance of culture, as is the case in the Zero Draft and in the proposed revision (see Section 5).

A series of questions allowed respondents to differentiate between the 17 existing SDGs, and while it was judged in all cases that "stronger consideration of culture, through an explicit goal" would contribute positively to achievement of each SDG considered separately, the balance between strong agreement and "somewhat" differs considerably.

Figure 10: Number of respondents strongly agreeing that stronger consideration of culture, through an explicit goal, would contribute positively to each SDG.
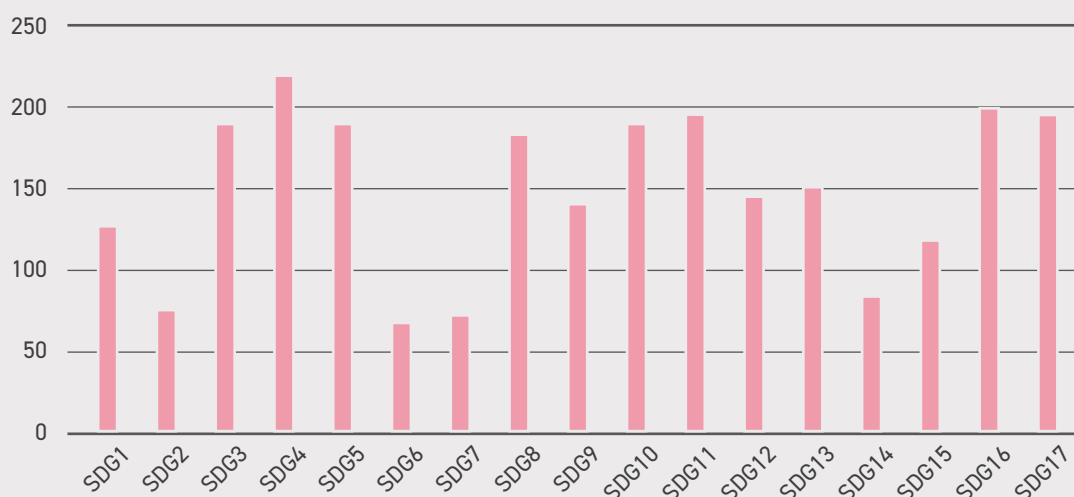
As above, the information from the survey is insufficient to explain in any detail why respondents considered that certain SDGs – notably 2, 6, 7 and 14 – have less cultural content than others or, for some other reason, less connection with a Culture Goal. The breakdown by sector points to limited differences by category of respondent. The answers are thus tapping into a general and broadly shared perception. It would have been reasonable to expect issues relating to food and food systems (SDG2) and to oceans (SDG14) to be regarded as having a significant cultural dimension, in terms both of practices and of symbolic representations and narratives. Indeed, the specialised literature in these areas consistently points to their cultural dimension. Further analysis may be required of the fact that this is not the case among cultural practitioners who may be less aware of the specific issues. On the other hand, the responses do point to 8 of the 17 SDGs which seem to be regarded as priorities for the transversal targets included in the draft Culture Goal: health, education, gender equality, work, inequalities, cities, peace, justice, and inclusion, and partnerships for development.

With respect to the content of a Culture Goal, all themes proposed for inclusion attracted broad support, with almost no opposition. There were however variations across themes. It is uncertain how significant is the apparent difference between the top priority (cultural diversity) and the lowest (professional mobility), which may reflect random variations in choices between strong agreement and mere agreement, but may

Figure 11: Number of respondents strongly agreeing that the theme has its place in a Culture Goal.
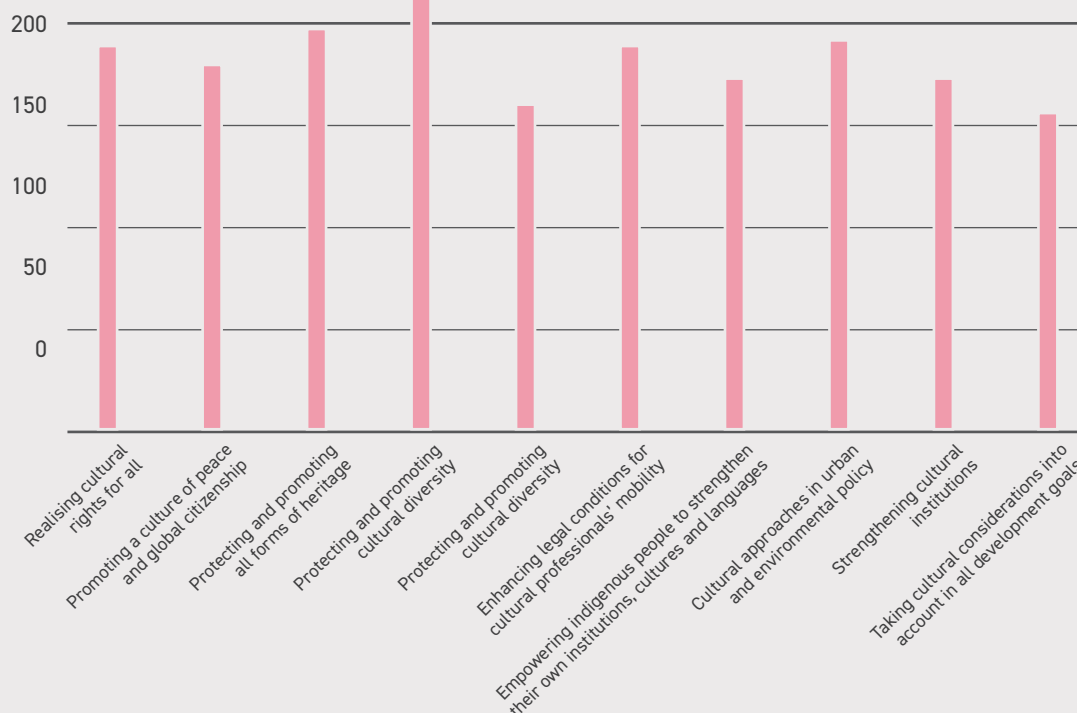
also be interpreted as an indication of respondents' expectations and, perhaps, their personal experience of policy-making. In this regard, it is reasonable to consider that a Culture Goal cannot, in itself, enhance legal conditions for professional mobility – though reference to the theme can still have an effect on policy climates that have important implications for cultural exchanges across borders.

Respondents were also invited to comment on themes that they felt should be added or more strongly emphasized, using the Zero Draft as a reference point. Around a third of respondents made specific comments, which were very diverse. Nonetheless, four ideas attracted support from multiple respondents:

| First, that the role of culture in human well-being, including mental health, should be better reflected in the targets of the Goal.

| Secondly, that the role of culture in education, and of education in supporting thriving cultural systems, should be affirmed.

| Thirdly, that climate, biodiversity, and other environmental concerns, should be clearly affirmed as cultural issues.

| And, fourthly, the importance of digital issues, which a number of respondents believe should be strengthened in the revised draft of the Culture Goal.

The number of respondents making these points was, in each case, small, but the convergence between responses is nonetheless of interest.

In addition to general assessment of the relation between culture and sustainable development, expressed in terms of the Zero Draft, respondents were invited to express a view about their specific professional context, particularly in terms of national situations. An important overall objective in this regard was to assess perceptions as to the practical feasibility of the Shadow Goal approach, which as noted in Section 2 is a component of the medium-term strategy of the Culture2030Goal Campaign (see further Section 6). On the general question whether respondents think that there is the capacity in their city, region or country to carry out a "shadow report", assessing current levels of support for cultural goals and mobilisation of culture to deliver on the wider 2030 Agenda, answers were on balance positive, but with high levels of uncertainty.

Figure 12: Do you think that there is the capacity in your city, region or country to carry out a shadow report?

VNR Reports 2016

Yes   No   I don't know
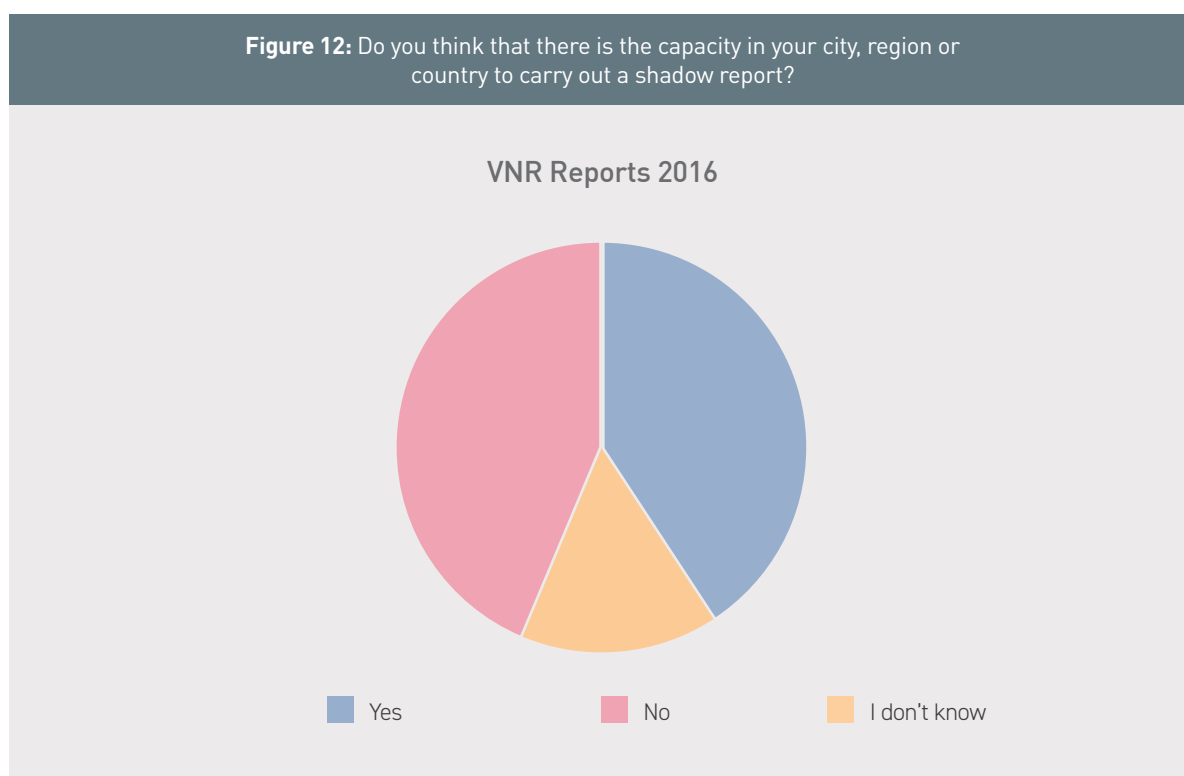
One might expect differences in proportion of "yes" answers is between "no" and "don't know" more likely to express a clear museums, monuments and sites capacity exists.

The uncertainty is also expressed in their national or professional summarised above to the essential they unaware of examples of capacities to conduct a Shadow between aspiration and analysis, on as a reminder for the Campaign processes associated with them, is and even within a sample that has

Figure 13: Capacity to Produce Shadow Reports.
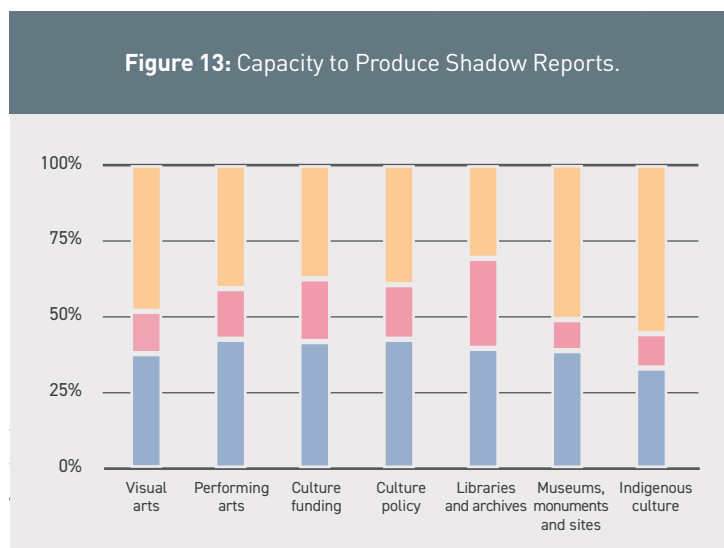
Figure 14: Are you aware of examples of successful integration of culture into wider development policies?
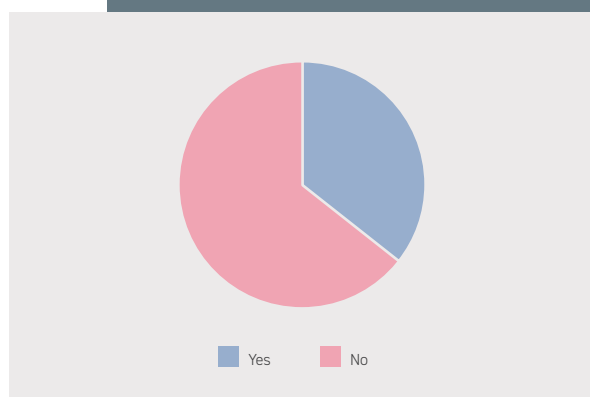
Figure 15: Awareness of Good Examples
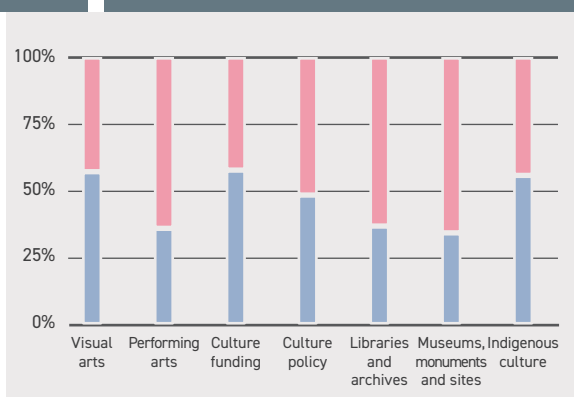
Figure 16: "Culture practitioners in my country are aware of the concept of sustainable development"
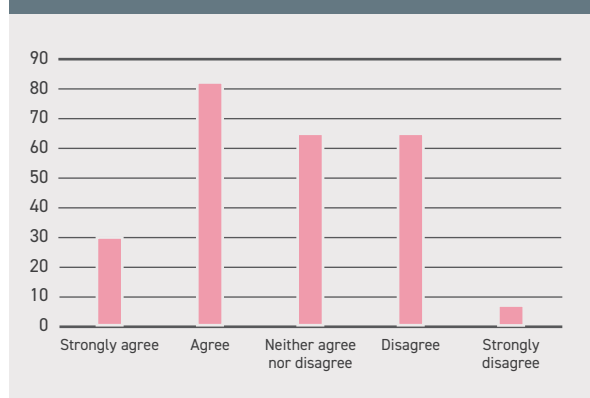
Figure 17: "Culture practitioners in my country are motivated to contribute to the achievement of development goals"
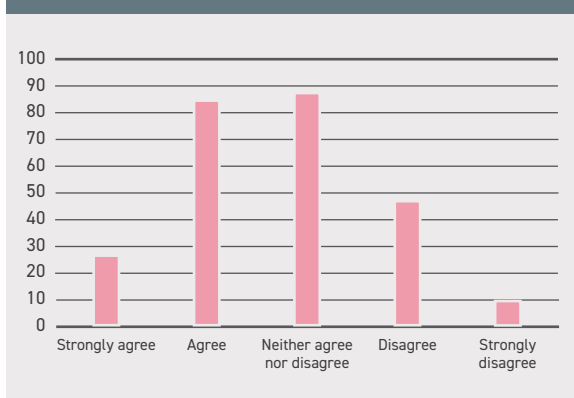
familiarity. It is noteworthy in this respect that the proportion of positive responses varies considerably across categories. Respond¬ents in the visual arts of culture funding are significantly more likely to state awareness of good examples, the lowest levels of reported awareness being in the performing arts and museums, monuments and sites.

Other questions in this section of the survey show a similar pattern, with a middle "bulge" in the histograms reflecting a large number of "neither agree nor disagree" responses. These are tricky to interpret, since they can mean "no opinion" as easily as a choice of the middle ground. They could even correspond to a non-response, and there's no direct way of checking. However, in light of the responses noted above, it seems reasonable to interpret the response patterns as reflecting a combination of lack of knowledge about policy-level issues combined with uncertainty about the intentions and commitment of policy-makers and institutions to what cultural professionals very clearly care strongly about.

It is noteworthy in this regard that, while the general shape of the graphs is similar, the level of strong disagreement is higher with statements referring to governments or ministries than with statements referring to cultural practitioners.

On the explicit question of government commitment to the connection between culture and the SDGs, the balance of opinion is slightly, but unmistakably, towards disagreement.

Figure 18: "Cultural practitioners in my country understand how to engage in the delivery of development goals"
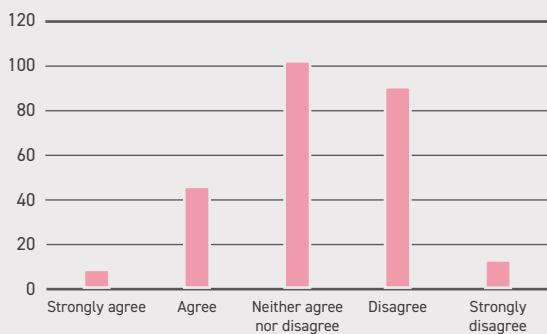
Figure 19: "My government has made a priority of sustainable development"
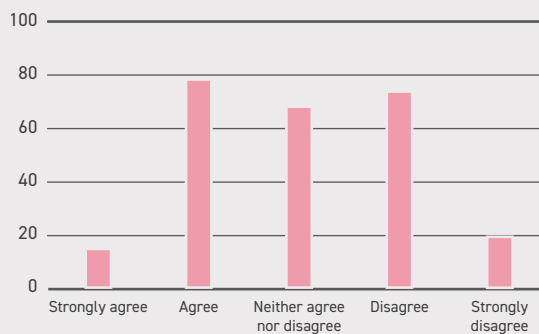
Figure 20: "The culture ministry in my country sees itself as having a role in delivering sustainable development"
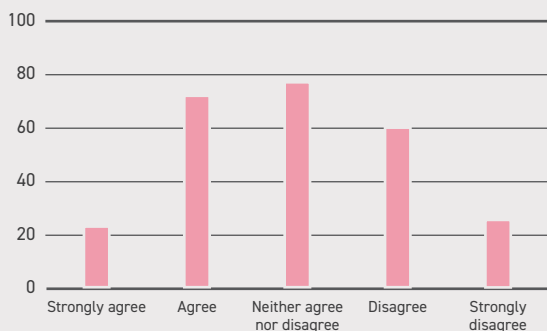
Figure 21: "Other ministries/agencies see culture as having a role in sustainable development"
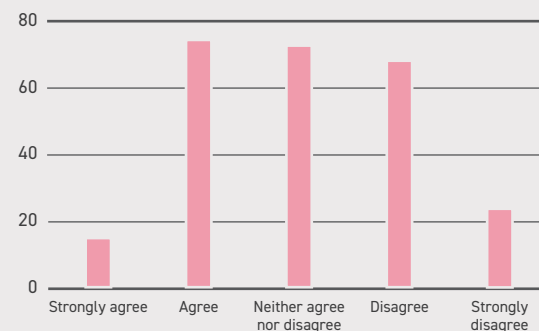
Figure 22: "My government makes efforts to mobilise culture to deliver on the SDGs"
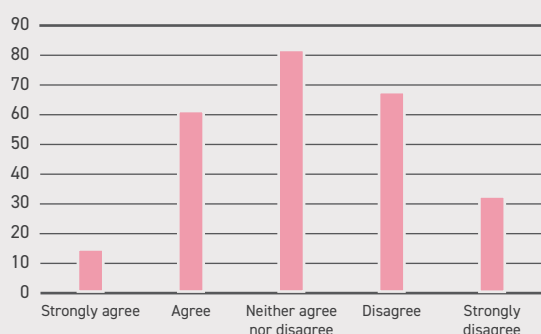
The common shapes across these questions average out considerable differentiation within the sample, as the graph below shows. However, the gap between judgements about cultural practitioners and judgements about government remains perceptible across the various categories and questions. Analysis by region is not shown here, since the small size of the sample in certain regions makes the statistical significance of the breakdown very questionable. Nonetheless, the two regions that were extensively sampled (Europe and Latin America) show very similar patterns across questions. The absolute level of agreement in Latin America is slightly higher for every question, but one that systematic difference is corrected for, the histograms are virtually identical, showing again a clear difference between judgements about cultural practitioners and judgements about governments.

Figure 23: How far do you agree that... (by sector)
(1 = strongly disagree, 5 = strongly agree)

- Culture practitioners in my country are aware of the concept of sustainable development.
- Culture practitioners in my country are motivated to contribute to the achievement of development goals.
- Cultural practitioners in my country understand how to engage in the delivery of development goals.
- My government has made a priority of sustainable development.
- The culture ministry in my country sees itself as having a role in delivering sustainable development.
- Other ministries/agencies see culture as having a role in sustainable development.
- My government maked efforts to mobilise culture to deliver the SDGs.

What thus appears, in the eyes of professionals in the culture sector, is a credibility and commitment gap between the perceived significance of culture in and for the SDGs and current policies. Bridging that gap is precisely one of the things that a Culture Goal might be expected to achieve.

4 ANALYSIS OF MAPPING OF CULTURAL INDICATORS

4.
ANALYSIS OF MAPPING CULTURAL INDICATORS

Campaign members and partners were requested, in the context of the work programme described in Section 2, to provide information, opinions and proposals on possible indicators for the Culture Goal, as well as areas in which indicators that currently have an inadequate technical basis could, in future, be developed.

The attention of respondents was drawn to the fact that it is a basic principle of the SDG architecture that each target should be associated with indicators which provide a basis for mandatory as well as voluntary reporting. The SDG indicators are quantitative and uniform, based on validation by the UN Statistical Commission. Experience has shown that targets with weak indicators (of which SDG 16 targets 6 and 7 are good examples) tend to be neglected not just in reporting but in policy design and implementation. As respondents were reminded, the Zero Draft did not contain a suite of indicators, though it did include tentative suggestions as to how indicators might be developed, focusing in particular on recognized and validated indicator suites, connected e.g. with the UNESCO culture conventions.

The challenge in developing a Version 1 of the Goal was to turn the suggestions in the Zero Draft into a credible suite of indicators covering all proposed targets. The first step, and the only one achievable within the timeline for publication of the present report, is systematic mapping, which involves two complementary tasks.

a.   Review of the existing technical indicator basis (e.g. in connection with UNESCO's conventions) in order to identify Culture Goal indicators by target that are ready for adoption under existing statistical standards, bearing in mind the ongoing update of UNESCO's culture indicators. This task relates mainly to targets 1-5 of the Zero Draft.

b.   Identification of key gaps, notably relating to the other five targets (that is, targets 6-8, as well as targets a and b), and mapping of possible strategies to address them, which in turn cover two distinct areas:

   | In the short-/medium-term, the drafting work can be based on an experimental approach reflecting existing voluntary practices e.g. at city level.

   | Looking towards the longer term, proposals can be made for development of properly harmonized indicators in new areas.

With respect to each task, respondents were requested to collect:

a.   a. Information about existing indicators (what they are based on, how they are used, how widely recognized they are, how closely they map on to the proposed targets of the Zero Draft).

b.   Reflections on indicators that could/should be developed, including methodological reflection on qualitative indicators, which may not fit within the intergovernmental framework of the SDGs, but could nonetheless be valuable in the shadow phase of voluntary adoption. Of particular importance in this regard are indicators that can give substance to Zero Draft targets a and b, reflecting the "quality" of cultural institutions and of transversal inclusion of cultural issues in the other 17 SDGs.

Respondents were also invited to submit, at the same time, proposals to redraft Zero Draft targets in light of available indicators.

4.1   OVERVIEW OF RESPONSES

In total, 24 written responses were received, of which came 8 from cities or metropolitan areas, 3 from provinces, 1 from a state, and 12 from NGOs and networks. A range of documentary information was provided in this context, both on existing policies and on expert analysis of indicator issues.

The Appendices contain a comprehensive overview of proposals mapped against the specified terms of reference – in terms of the Zero Draft targets, the available international indicators, and the areas for possible development of new indicators. It should be noted that the overview in Appendix 1 does not reflect all information received. A number of respondents interpreted the terms of reference as requesting information on indicators available to the specific respondent in the context of institutional policies. This information is extremely valuable, and is compiled in Appendix 3, but does not meet the technical requirements of the draft Culture Goal at the present stage, which necessarily relies on existing technically harmonized international indicators. It has been included in the overview largely in terms of possible areas of future development, and to this extent provides invaluable pointers to future work. This raises particularly interesting questions – discussed in more detail below – about survey-based indicators, which are not uncommon among the 17 SDGs and are in use by a number of respondents. Real-world recurrent survey experience is essential if credible proposals are to be made in due course for internationally harmonized survey-based indicators. At the same time, the technical and resource demands relating to surveys are considerable and potentially prohibitive in many states.

4.2   TECHNICAL REQUIREMENTS FOR SDG INDICATORS

In analysing and interpreting the input received, cross-referenced with existing indicator information derived e.g. from the monitoring and reporting mechanisms of the UNESCO conventions, it is important to bear in mind the constraints governing the selection of universally harmonised indicators, which will be further discussed in Section 4, while still recognising the value of other indicators that can be proposed for use on an additional basis in appropriate circumstances. In addition, it is clear that indicator frameworks are better developed, in terms of these constraints, with respect to Zero Draft targets 1, 3, 4 and 5 than for targets 2, 6, 7, 8, a and b.

The logic of the SDG indicator suite is to provide a usable basis for state-level reporting. In order to clarify the technical implications, the Inter-agency and Expert Group on SDG Indicators (IAEG-SDGs) has classified existing indicators into three "tiers", which are defined as follows:[11]

| **Tier I**: Indicator is conceptually clear, has an internationally established methodology and standards are available, and data are regularly produced by countries for at least 50 per cent of countries and of the population in every region where the indicator is relevant.

| **Tier II**: Indicator is conceptually clear, has an internationally established methodology and standards are available, but data are not regularly produced by countries.

| **Tier III**: Indicator has no established methodology. Methodologies are being developed/tested.

With respect to the 17 SDGs, as of 10 April 2025, there were 161 Tier I indicators, 60 Tier II indicators, 8 indicators that have multiple tiers (different components of the indicator are classified into different tiers) and 5 indicators still pending data availability reviews. As of the 51st session of the United Nations Statistical Commission (March 2020), the global indicator framework did not contain any Tier III indicators.

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11 Further information is available at https://unstats.un.org/sdgs/iaeg-sdgs/tier-classification/.

This categorisation gives a clear indication of what is required for intergovernmental adoption of indicators related to SDGs, whether existing or new. Expanding the various issues, indicators are thus required to have the following properties:

| Indicators should be quantitative, even when their purpose is to assess qualitative considerations, e.g. effectiveness, service quality, innovation... The main reason for the quantitative approach is to ensure consistency across time and space, avoiding reporting variations based on subjective assessments by the people – necessarily both diverse and dispersed – responsible for collecting and collating information. The quantitative approach has obvious limitations, clearly shown in other SDGs, for instance in measurement of quality of public service delivery by citizen satisfaction with public service delivery, which is very sensitive to differences in expectations. Similar limitations apply to the Culture Goal, which demands a focus on quality of provision and participation. It follows that the necessary focus on what can technically be measured should be combined with an emphasis on additional qualitative indicators, to be developed where and in so far as possible and incorporated at least in narrative reporting.

| Indicators should be based on explicit, unambiguous definitions of what is to be measured in order to ensure consistency across monitoring cycles and between different jurisdictions. Agreeing on technical definitions is inevitably challenging, especially when the terms are value-laden, and may sometimes preclude monitoring of information that would be very valuable, even on an optional basis. Internationally feasible indicators are thus inevitably biased towards concepts and categories that have been consensually defined in normative instruments, with the limitations that implies for certain Culture Goal targets. On the other hand, the ongoing process of definition, redefinition and challenges to definition are an essential part of including culture in the sustainable development agenda. Creating collaborative frameworks for methodological elaboration, even when it is not immediately conclusive, has value in enriching understanding of cultural challenges and laying the ground for possible emergence of consensus over time.

| Indicators should be straightforward and resource-efficient to collect and compile. Most obviously, this is the case of data that states are already required to collect for purpose of periodic monitoring of existing normative instruments or that stem from preestablished administrative processes. Hence the common-sense value of relying on budgetary data where relevant, even if input indicators capture poorly the outputs, outcomes and impacts that the Culture Goal really should be assessing. Conversely, proposals for indicators in new areas need to be sensitive to the financial and administrative implications of mandating them, especially in LDCs and other states with limited capacity. As noted, this is a particular issue with respect to survey-based indicators, which have shown their limitations in other areas of the 2030 Agenda, e.g. SDG 16. However, it would be misguided to conclude on this basis that only what is easy to measure should be included in the Culture Goal. Rather, as will be discussed in Section 4, consideration of new indicators and of the methodologies and collection processes they require can be an important part of the dynamic of adoption, on condition adequate resources are available to conduct the required consultation and coproduction processes.

| Indicators should be universal in principle. This means that they should be defined in terms of variables that make sense in all national contexts; that they should be agnostic in terms of administrative organization, particularly as regards territorial and statistical institutions; and that they should, as emphasised in previous paragraphs, be commensurate with the statistical and administrative capacity of all states, or at least with reasonable expectations in this regard. What "makes sense" has of course a political and not simply technical dimension, overlapping with the points made above about definitions. Universality is to this extent a constraint, but a necessary one to fit in with the overall logic of the SDGs, and arguably a valuable one on condition universality operates as an open-

ended horizon connected to processes that enable new dimensions of universality to emerge. This is indeed how many international frameworks have developed over time, and crucial to the balance between the formalised and frozen text of the Culture Goal with its targets and indicators (frozen at least for a certain period, however short, even in its shadow form) and its desirable status as a living instrument of international dialogue and cooperation on cultural issues. Of course, as further discussed below, the technical requirement of universality does not preclude additional metrics that respond to local circumstances and needs. With respect to the current 17 SDGs, Member States have indeed used the existing indicators as a basis to build on, and non-state actors may also do so.

4.3 ANALYSIS OF INPUT BY TARGET

The rich proposals submitted in the context of the Roadmap, and compiled in the Appendices, raise clear difficulties in terms of these technical constraints, partly because of the nature of the subject matter and partly because they originate almost exclusively from non-state actors. On the other hand, and for the reasons discussed above, the difficulties also create important opportunities for future work. An indicator that is not quantitative invites methodological consideration of how it could be quantified. An indicator that relies on a definition specific to a local context invites discussion on how it could be adopted elsewhere, subject perhaps to adjustment and broadening. An indicator that is not straightforward to measure, and that raises resource issues, opens a space of pragmatic exchange on how to develop innovative and more efficient data-collection processes and how collaboration, possibly leveraging new technologies, can reduce costs and streamline inefficiencies. And finally, as noted above, an indicator that is not universal, but can nonetheless be shown to connect organically to a target that is universally recognised, is an obvious focus of international dialogue.

In order to assess the balance of established possibilities, opportunities, and difficulties, it is helpful to distinguish between the 10 Targets. For clarity, the Targets are stated in the revised formulation proposed in Section 5.

TARGET 1   **REALIZE CULTURAL RIGHTS FOR ALL, BY FOSTERING INCLUSIVE ACCESS TO AND PARTICIPATION IN CULTURAL LIFE, CREATIVITY AND DIVERSITY OF CULTURAL AND ARTISTIC EXPRESSIONS, IN PARTICULAR FOR WOMEN, CHILDREN, OLDER PERSONS, PERSONS WITH DISABILITIES AND VULNERABLE POPULATIONS.**

Target 1, like many of the targets, is complex in that it combines rights, participation and inclusion, which imply different kinds of indicators. It also includes specific reference to beneficiary groups, which has generally been avoided in the drafting of the Culture Goal, but has received broad support – with some criticism – in the course of the consultation and revision process.

The proposals submitted divide into three categories: one relating to policy frameworks, the second to resources, and the third to social practices and perceptions. These have different methodological implications. Policy frameworks can be measured in terms of their existence, though there are methodological challenges in determining what kind of policy framework deserves to be counted towards such an indicator. This relates to scope (what understanding of cultural rights? what level of articulation with participation and inclusion?) as well as to substance (what standard of ambition and effective implementation? what effects).

Any realistic indicator conforming to the above parameters must necessarily be minimalistic. Budgetary indicators are fairly straightforward, subject at least to agreement about definitions, which may be challenging due to different understandings of cultural rights, whether or not for political reasons.

However, similarly to policy frameworks, they provide limited information. By contrast, indicators relating to social practices and perceptions can provide much richer information, but are demanding in terms of data collection.

On the other hand, the parameters can be relaxed if certain indicators are presented as additional. In this respect, it appears particularly important to stress the value of survey-based approaches to participation and inclusion, to present indicators derived from them as additional components of the monitoring and reporting framework for the Culture Goal, and perhaps, most ambitiously, to propose a collaborative process to develop harmonized methodologies for the kinds of survey approaches that might be universally relevant.

With respect to the formulation of the Target, the relation between "art" and "culture" has given rise to considerable discussion in the course of Campaign events and consultations. While it is clear that the broad characterisation of how culture should be regarded for the purposes of policy reflection (Section 1) includes art, it is equally clear that art is identified specifically and separately in many policy settings, including with respect to the status of the artist. The pragmatic approach adopted here, which applies also to Target 5, is to refer specifically to art when there are policy issues relevant to art, artists and artistic expression, with no implication that art is something apart from culture, or that every mention of culture requires an enumeration of all its possible manifestations.

Considerable discussion also took place on the role of education in promoting, and creating the conditions for, the objectives set by the various Targets – not just 1, but also 2 and 4 in particular. There is no disagreement as to the importance of education, including artistic education, for cultural right, cultural diversity, and promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural and biological diversity. What is less clear, on the other hand, is how the inherently transversal nature of education can be best reflected in indicators specific to each Target. Furthermore, in this area as in others, what is most easily measurable is quantitative, whereas the substantive objectives are typically qualitative, and depend on how education is received by its beneficiaries and what effects it has on them. The proposals in Section 5 constitute a reasonable practical compromise in this regard.

TARGET 2   **PROMOTE A CULTURE OF PEACE AND NON-VIOLENCE, GLOBAL CITIZENSHIP AND APPRECIATION OF CULTURAL AND BIOLOGICAL DIVERSITY.**

Target 2 is simpler. Being framed in terms of "promotion", it lends itself naturally to policy-level indicators, including those of budgetary nature, and does not require monitoring at the outcome and impact level, which would indeed be very difficult. Yet, curiously, most proposals submitted with respect to this target are precisely about perceptions – for example of educational programmes as noted above – and call for survey-based approaches, with the same difficulties as pointed to above. As a result, Target 2 is perhaps the one that calls for the most future development in order to offer a coherent and internationally relevant framework within which the many initiatives at various levels about its subject matter can be monitored, reported on, and over time enhanced through cooperation and dialogue.

Some important questions have also been raised about the Target itself. In particular, the focus on how humans relate to humans can be regarded as too narrow at a time when consciousness of and scientific knowledge about planetary interdependence is solidly established, giving urgency to questions related to the legal and moral status of non-human entities. The idea of a culture of "multispecies coexistence", as proposed by some contributors to Campaign discussions, captures these issues at least in scientific, moral and imaginative terms. However, in the absence of an authoritative intergovernmental legal or programmatic framework, vocabulary remains contentious. The insertion of the term "biological" echoes these considerations without fully expressing them, but has the advantage of referring to an established convention.

TARGET 3   **PROTECT AND SAFEGUARD CULTURAL AND NATURAL HERITAGE AND LEVERAGE IT AS A RESOURCE AND ENABLER FOR SUSTAINABLE DEVELOPMENT.**

Target 3 benefits from the existence of an extensive set of indicators embedded in the monitoring and reporting processes of the UNESCO heritage conventions. Because the proposals submitted were mainly made by non-state actors, these readily available indicators received limited prominence in most responses, but form an important and uncontroversial part of the indicator framework for the Culture Goal. Indeed, the challenge here will be to select a limited number of indicators from the many available in order to maintain a reasonable balance between the targets as regards the number of proposed indicators. Particular efforts have been made, thanks to the detailed technical input from the relevant expert bodies and communities, to ensure balanced consideration of the various aspects of heritage. In addition, efforts have been made to go beyond purely enumerative indicators (e.g. ratification of conventions, existence of policies) to capture – as additional indicators or as areas for indicator development – the effects and significance of policy frameworks.

TARGET 4   **PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS TO STRENGTHEN THE CREATIVITY, DEVELOPMENT CAPACITY, RESILIENCE, AND REGENERATIVE CAPACITY, OF INDIVIDUALS AND COMMUNITIES.**

Similarly to Target 3, Target 4 benefits from the existence of the monitoring and reporting mechanisms of the UNESCO 2005 convention, which can be taken over uncontroversially into the Culture Goal framework, subject only to consideration of the important links with intangible cultural heritage. On the other hand, the proposals submitted pointed to an ambiguity in the Zero Draft targets, specifically in the relation to the cultural and creative economy, which is referred to in partly overlapping ways in targets 4, 5 and 6. This invites reformulation, which will be discussed in Section 4. There is also an overlap to be managed between the proposals under Target 4 and those under Target 7. Indigenous cultures are undoubtedly an aspect of cultural diversity, but also deserve specific consideration consistently in particular with the UN Declaration on the Rights of Indigenous Peoples, while the connection between indigenous knowledge and local and traditional knowledge is potentially controversial in political terms.

TARGET 5   **PROMOTE THE ECONOMIC AND SOCIAL RIGHTS OF ARTISTS AND CULTURAL PROFESSIONALS, ARTISTIC FREEDOM AND SAFETY, AS WELL AS LOCAL ART, CULTURE AND PRODUCTS, NOTABLY IN THE CONTEXT OF ARTIFICIAL INTELLIGENCE.**

Target 5 reveals similar difficulties in the submissions, due to the fact that, while referring to the cultural and creative economy, its original focus was in fact on the importance of local content. The revised wording clarifies this and enables proposed indicators corresponding to the promotion of the cultural and creative economy to be taken into account. Where the proposed indicators do address the specifically local aspects of the Target, they tend to call for survey-based approaches, with the difficulties pointed to above.

Taking the Zero Draft formulation, which covers both policy design and policy implementation, there is a lack of proposals at the design level, though they would be easy enough to elaborate by analogy with previous Targets. At the implementation level, on the other hand, except for budgetary data in so far as appropriate policies exist, outcome and output indicators raise the familiar methodological and practical difficulties noted above. It is hence particularly interesting that proposals have been submitted emphasising the trade dimension of local content, which provides objective, albeit limited, information on the effects of policies in their real-world context. Whether trade-based indicators are adequately based in existing international indicators is unclear, but proposing them as additional appears potentially relevant.

A further area of discussion, expressed in specific textual comments as well as in the broader dynamic within the Campaign, has been the weight to be given to issues relating to the digital environment, including but not limited to artificial intelligence. This parallels discussions in other settings, such as the Convention on Protection and Promotion of Diversity of Cultural Expressions, as to whether specific instruments are required to address technological development that is taking place very rapidly and fundamentally transforming the economic conditions in which creativity unfolds. While there is no disagreement about the importance of these issues, there is no consensus on whether they are best addressed through specific targets or indicators, or rather by anchoring them in general considerations about the status of the artist and the conditions in which artistic creation occurs. The proposal here is to refer specifically to artificial intelligence in Target 5, while connecting to the broader issue of the economic and social rights of artists.

TARGET 6   **ENHANCE LEGAL CONDITIONS AND PRACTICAL OPPORTUNITIES FOR MOBILITY OF CULTURAL PROFESSIONALS AND CROSS-BORDER CREATIVITY IN THE CREATION OF CULTURAL GOODS, SERVICES AND PRACTICES.**

Target 6 is fairly straightforward in principle, but the limited proposals submitted suggest a lack of prior indicators on which to base Culture Goal development. An important difficulty relating to this target is that the means available to states, and to some extent to non-state actors, can enhance the legal framework of mobility for cultural professionals from other jurisdictions, whereas their own cultural professionals demand on policies – in particular visa policies – designed and implemented by other states. This asymmetry is difficult to capture in a reporting framework based on vertical transmission from separate actors to a central repository.

On the other hand, as noted above on other points, one of the major potential benefits of a broadly recognised Culture Goal, even one only adopted on a shadow basis, is to open a space of international dialogue on issues of shared concern, including potentially, for example, the effects of visa policies on cultural mobility and exchange. Indeed, in some respects, monitoring data under existing conventions already offers important information on this point, which the indicator framework of the Target can help to consolidate. Needless to say, this cannot itself resolve the issue, which is embedded in inevitably complex relations at national level between foreign ministries, interior ministries, and culture ministries, as is also the case in the analogous case of scientific mobility.

TARGET 7   **ENHANCE THE CONDITIONS FOR INDIGENOUS PEOPLES TO STRENGTHEN THEIR OWN INSTITUTIONS, CULTURES, AND LANGUAGES, AND TO PURSUE THEIR DEVELOPMENT IN KEEPING WITH THEIR SELF-DETERMINED NEEDS AND ASPIRATIONS.**

Target 7 initially received relatively few submissions at the indicator level, possibly because of the nature of the respondents, and they arguably did not do justice to the ambition of the Target. Subsequent comments on the draft version of the present report have provided valuable additional input in this regard, including on the formulation of the Target itself, which has been criticised in some submissions for its ostensibly top-down character, seeing ̈empowerment ̈ as something to be produced by appropriate policy framework rather than primarily anchored in the autonomy of indigenous communities themselves. On the other hand, other submissions have expressed concern that the responsibility of achieving Target 7 seems to be placed primarily on indigenous communities themselves. In addition, the choice to focus on cultural expressions has been challenged by the suggestion that the target address Indigenous knowledge systems, and languages, in their own right, ensuring that the language reflects their political, legal, and lived dimensions, not just cultural expressions. Furthermore, the importance of intangible heritage in relation to Indigenous cultures and languages needs to be taken into account. The revisions proposed to the Zero Draft text are designed to capture these insights, albeit necessarily in very compact form.

TARGET 8   **IMPLEMENT A REGENERATIVE CULTURAL APPROACH TO ECOSYSTEMIC GOVERNANCE, INCLUDING ENVIRONMENTAL PROTECTION, SUSTAINABLE URBANIZATION, LAND PLANNING, LANDSCAPE MANAGEMENT, BIODIVERSITY STEWARDSHIP, AGRICULTURE AND NATURAL AREAS MANAGEMENT.**

Target 8 initially also received comparatively few submissions, possibly because of its primary focus on policy frameworks – which most of the proposals relate to – and perhaps also because of its very broad thematic scope, which has led some issues to be neglected. There was thus no proposal relating to the connection between culture and agriculture, and a visible bias among responses towards highlighting urban issues relating to the Target. These limitations were alleviated during the comment phase on the draft of the present report, including proposals for rewording of the target itself, which pointed to strong investment in the range of issues covered by the Target on the part of expert communities.

It was in particular argued that rather than a purely "cultural approach", as proposed in the draft, the Target should reflect the fact that ecosystemic governance is always tied to a specific worldview, and is therefore inherently cultural. The view that the response to environmental issues is not primarily a scientific or technical matter, but cultural, the latter determining the former, is entirely compatible with the intent and wording of the Target. However, reference to "reflecting" or "acknowledging" (or any quasi-synonym) the cultural dependence of ecosystem governance would move the Target from action to the preconditions for action, which the drafting has sought to avoid consistently across Targets, including in the revisions compared to the Zero Draft. For this reason, it has been judged preferable to keep "implement" – a revision compared to the Zero Draft – while including the word "regenerative", which serves as a reminder that extractivism is itself a culturally embedded approach to ecosystemic governance.

Separately, inclusion of the word "stewardship" has been proposed, to avoid the possible top-down and anthropocentric connotations of "protection". While "stewardship" has itself been criticised on the same grounds, its extensive use in the policy and analytical literature stemming from the mechanisms of the Convention on Biological Diversity justify its inclusion in the Target.

On the other hand, fully accounting for the wide range of issues covered by the Target and at the same time for the mechanisms through which they might be addressed led to a very unwieldy formulation – especially compared to other Targets that were deliberately streamlined. For this reason, the reference to the various means and domains of implementation has been removed.

TARGET A   **STRENGTHEN CULTURAL INSTITUTIONS, INCLUDING THROUGH INTERNATIONAL COOPERATION, TO BUILD CAPACITY AT ALL LEVELS AND IN ALL POLICY AREAS TO REALIZE CULTURAL RIGHTS AND SUSTAIN CULTURAL PLURALISM.**

Target a is weakly developed, possibly because many aspects of strengthening cultural institutions have actually been addressed under other Targets, especially 1-4. This raises an important substantive question. Clearly, cultural institutions need to be strong if transversal cultural input to policy areas that are (apparently) non-cultural is to be ensured. But they also need to be strong in order to support achievement of core distinctively cultural goals related to rights, participation, inclusion, diversity, heritage preservation, and creativity. The question, therefore, is whether the first dimension of strength can simply be subsumed into the second. If so, a pragmatic approach to distributing indicators across targets could be to concentrate on Target a for all indicators relating to the strength and status of cultural institutions, recognising that Target a, while transversal, is not limited to areas outside the "cultural sector" as conventionally understood.

TARGET B   **ENSURE THAT CULTURAL CONSIDERATIONS ARE TAKEN INTO ACCOUNT IN ALL INTERNATIONAL DEVELOPMENT GOALS, AT THE OUTSET OF AND THROUGHOUT ALL POLICY-MAKING PROCESSES, WHETHER OR NOT ASSOCIATED WITH PRE-EXISTING CULTURAL TARGETS.**

Target b is much better developed, probably because its transversal character is clearer and more distinctive that that of target a. On the other hand, proposed indicators are biased towards the policy design and adoption level, with less focus on policy implementation and its implications, even though these are explicitly mentioned in the target.

4.4   PROPOSED INDICATOR GUIDELINES

Given the nature of the Targets, an indicator framework should ideally comprise, for each target, at least one indicator meeting the aforementioned requirements for international adoption (Tier I, as far as possible; Tier II in a limited number of cases where Tier I is not available) in each of the following three categories:

| A **policy framework indicator**, relating minimally to the existence, and if possible to the significance, of the policies (legislation, regulation, planning, procedures…) operative in the relevant area. As discussed in detail in Appendix 1, existence indicators are fairly straightforward, and quite widely available across many Targets, whereas qualitative indicators relating to the coherence, effectiveness, comprehensiveness… of the policy are generally lacking and would require considerable, and perhaps unrealistic, methodological development, which in turn depends on political consensus-building.

| A **resource indicator**, giving information about the extent to which the policy framework is backed by implementation capacity. The simplest form of such an indicator is budgetary, and this is an area in which information is quite widely available, albeit unevenly across Targets.

| An **outcome indicator**, giving information about the extent to which the policy framework, as resourced, has produced effects consistent with the Target as stated. Here, available indicators are notably uneven, with some Targets quite well equipped, and others largely devoid of outcome-level information. Furthermore, where outcome indicators do not exist, they typically require considerable methodological investment, and often call on survey approaches that are generally resource-intensive, except when they can be conducted within pre-existing administrative processes.

On the basis of the proposals received, and of the current state of reasonably harmonised international information, it thus seems impossible to define an entirely uniform indicator framework for the 10 targets of the Zero Draft, and the proposed revisions to the Targets complicate this task further.

Relaxing the requirement of uniformity means accepting that, in certain areas, indicators may be presented as "additional", when they can rely on established procedures and methodologies in some states, but not in all. Additional indicators will be more numerous for some Targets than for others. Additional indicators can, of course, provide a focus for extension over time, as shadow implementation proceeds, perhaps eventually reaching full universalisation.

At the same time, major gaps in the three-level indicator design proposed above need to be addressed by proposals for methodological and institutional development of indicators that currently do not exist, although there may be examples of small-scale or pilot implementation. In most cases, the missing indicators will be at the outcome level.

Finally, it appears clearly from the proposals received that the desirable areas of methodological development are far broader and more numerous than can be realistically addressed in the coming five years. There will thus be a need for prioritisation of efforts. At the same time, however, even partial, qualitative information about the areas given lower priority can be of value in supporting promotion of the role of culture in sustainable development. This is equally true of the many areas of substantive importance that do not lend themselves at all to the development of quantitative indicators. It makes sense, therefore, as part and parcel of the Culture Goal, starting with its shadow implementation, to encourage, and as far as possibly to coordinate, structured exchange of qualitative information – especially perhaps at the outcome level.

5 REVISED CULTURE GOAL

5.
REVISED CULTURE GOAL

As discussed in Section 4, strict compliance with all of the technical requirements that frame the SDG indicator suite would make it impossible to develop indicators for many of the issues that the Culture Goal is designed for. This is indeed the case for certain targets within existing SDGs (e.g. SDG 16, targets 6 and 7), which being limited to what can be measured in practice largely fail to assess attainment of the Targets they relate to. On the other hand, strict compliance is necessary only for universal application, i.e. in cases where indicators are proposed as mandatory for state-level reporting. Any institution is free to adopt additional indicators consistent with its situation, and in fact it is a desirable feature of contextualized SDG implementation that local adaptations and innovations be set within common Targets. Furthermore, indicators that cannot be used now can in principle be developed for use in the future, whether universally or additionally, though the process for doing so is necessarily quite demanding.

A further important consideration in developing credible indicators is the existence in certain areas of highly developed indicator frameworks – for instance in connection with UNESCO's heritage and other cultural conventions – while there are major gaps with respect to other Targets, as noted in Section 4.

With all of this in mind, and consistently with the analysis developed in Section 4, the approach adopted here is based on the following principles:

| Balance across Targets to ensure that Targets that lack currently recognized and operational indicators do not appear undervalued compared to those that, for institutional and historical reasons, are currently better developed at indicator level.

| A limited number of universal indicators for each Target, strictly following the standard SDG requirements. Only these methodologically compliant indicators are included in the revised Culture Goal.

| Suggestions for additional indicators.

| Outline proposals for possible future indicator development in areas judged to be critical for the relevance and effective implementation of the Culture Goal.

| Suggestions for optional reporting in areas that are of critical importance but do not fit even in principle into the SDG framework.

In addition to the indicators themselves, it is important in giving substance to the proposals to consider how monitoring and reporting across the range of indicators and issue areas can contribute, through inclusive and equitable participation, to the achievement of the Culture Goal. Suggestions in this regard will be made in Section 6.

In order to propose specific options for the indicator framework, it is necessary first to clarify the Targets themselves. While they have received broad support, and are generally regarded as adequately mapping the key issues that the Goal needs to address, their language does appear in some cases excessively complex and open to misunderstanding. This has led to overlap between Targets 1 and 4 as they relate to diversity of cultural expressions; between Targets 4, 5 and 6 as they relate to the economic aspects of the cultural and creative economy; to possible overlaps between Targets 4 and 7; to a possible lack of clarity about the specific status of Target a; and to two gaps that need to be addressed at either Target or indicator level: the question of safety of artists and other cultural professionals, and the question of "artificial intelligence" as in affects culture in multifarious ways.

Furthermore, the complex wording of certain Targets is a consequence of inclusion in the Target itself of reference to how and in which context it should be achieved. Strictly speaking, these are separate issues, and indeed often belong more properly to the indicator level. Therefore, while probably appropriate in a Zero Draft without indicators, some of these complications can be removed without loss in the Revised Draft.

Finally, as discussed in Section 4, specific proposals have been for textual revision of each of the Targets.

Taking account of all the input received and of the implications of apparent misunderstandings on certain points, as presented in the previous paragraphs, the following revisions are proposed to the Targets set out in the Zero Draft of the Culture Goal. Additional information on proposals for Target revisions received during the formal submission phase is contained in Appendix 2. Revisions have deliberately been limited to those that appear strictly necessary in order to preserve maximum continuity between the successive drafts, and maximum consistency with the basis on which indicator proposals were submitted.

As in the Zero Draft, a numbering scheme has been adopted, inspired by the established practice of SDG 16, distinguishing between numbered Targets 1-8, which are those specific to the cultural sector in a very broad sense, and lettered Targets a and b, representing the connection between the Culture Goal and other SDGs, which both contribute to and benefit from the achievement of cultural ambitions.

The Goal itself has received little comment, partly no doubt because the consultation process focused deliberately on the indicator framework and on fine-tuning the Targets. However, it is reasonable to assume that the absence of critical comment and proposals for alternative wordings points to broad acceptance of the wording put forward in the Zero Draft. This is not, obviously, because the wording is perfect. Rather, its concision is part of its value. Any attempt to make it more precise or more comprehensive would most likely lead to multiple additions and, in the end, to a wording far too unwieldly to be used. The formulation adopted in the Zero Draft also has the advantage of referencing the two-fold implications of the term "cultural sustainability". On the one hand, it relates to the *sustainability of culture* – its capacity to endure over time, in ever-changing forms, which is essential to all of the Targets and to the reasons why the Culture Goal is important in the first place. On the other hand, cultural sustainability refers to a certain way of thinking about sustainability – as precisely a cultural achievement, anchored in a *culture of sustainability*. On this basis, the Culture Goal is proposed to remain unchanged from the Zero Draft.

# TARGET	ZERO DRAFT	REVISED DRAFT
	Ensure cultural sustainability for the wellbeing of all	**Ensure cultural sustainability for the wellbeing of all**
#01	Realize cultural rights for all, by fostering inclusive access to and participation in cultural life, creativity and diversity of cultural expressions, in particular for women, children, older persons, persons with disabilities and vulnerable populations.	Realize cultural rights for all, by fostering inclusive access to and participation in cultural life, creativity and diversity of cultural and artistic expressions, in particular for women, children, older persons, persons with disabilities and vulnerable populations.
#02	Promote a culture of peace and non-violence, global citizenship and appreciation of cultural diversity.	Promote a culture of peace, non-violence, global citizenship and appreciation of cultural and biological diversity.
#03	Protect and safeguard all forms of heritage, harness them as a resource for sustainable development, through existing conventions and other policy frameworks, as well as such new mechanisms as may be appropriate.	Protect and safeguard cultural and natural heritage and leverage it as a resource and enabler for sustainable development.
#04	Protect and promote the diversity of cultural expressions to strengthen the creativity and development capacity of individuals and communities, through existing conventions and such new mechanisms as may be appropriate.	Protect and promote the diversity of cultural expressions to strengthen the creativity, development capacity, resilience, and regenerative capacity, of individuals and communities.
#05	In devising and implementing policies on cultural and creative industries, sustainable tourism and digital technologies, promote local culture and products, the economic and social rights of artists and cultural professionals and artistic freedom, and develop and implement appropriate monitoring tools.	Promote the economic and social rights of artists and cultural professionals, artistic freedom and safety, as well as local art, culture and products, notably in the context of artificial intelligence.
#06	Enhance legal conditions and practical opportunities for mobility of cultural professionals and cross-border creativity in the creation of cultural goods, services and practices through international multi-stakeholder collaboration.	Enhance legal conditions and practical opportunities for mobility of cultural professionals and cross-border creativity in the creation of cultural goods, services and practices.
#07	Empower indigenous peoples to strengthen their own institutions, cultures and languages, and to pursue their development in keeping with their own needs and aspirations.	Enhance the conditions for indigenous peoples to strengthen their own institutions, cultures, and languages, and to pursue their development in keeping with their self-determined needs and aspirations.
#08	Develop a cultural approach in environmental protection and sustainable urbanization, including land planning, landscape management, protection of biodiversity, agriculture and natural areas management, through heritage, local cultures and knowledge, creativity and arts.	Implement a regenerative cultural approach to ecosystemic governance, including environmental protection, sustainable urbanization, land planning, landscape management, biodiversity stewardship, agriculture and natural areas management.
#a	Strengthen cultural institutions, including through international cooperation, to build capacity at all levels to realize cultural rights and sustain cultural pluralism.	Strengthen cultural institutions, including through international cooperation, to build capacity at all levels and in all policy areas to realize cultural rights and sustain cultural pluralism.
#b	Ensure, through transversal, multi-stakeholder collaboration, that cultural considerations are taken into account in all international development goals, at the outset of and throughout all policy-making processes, through engaging cultural sector actors, whether or not associated with pre-existing cultural targets.	Ensure that cultural considerations are taken into account in all international development goals, at the outset of and throughout all policy-making processes, whether or not associated with pre-existing cultural targets.

On this basis, the detailed structure of the targets is proposed as follows, with the distinction between categories of indicators as defined above.

6 PROPOSED INDICATORS

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

>> _TARGET 1

_REALIZE CULTURAL RIGHTS FOR ALL, BY FOSTERING INCLUSIVE ACCESS TO AND PARTICIPATION IN CULTURAL LIFE, CREATIVITY AND DIVERSITY OF CULTURAL AND ARTISTIC EXPRESSIONS, IN PARTICULAR FOR WOMEN, CHILDREN, OLDER PERSONS, PERSONS WITH DISABILITIES AND VULNERABLE POPULATIONS.

_Indicator

Policies and measures to promote and protect freedom of creation and expression and participation in cultural life.

Share of culture in national budget.

Percentage of residents participating in cultural activities at least once a year (disaggregated by social categories).

_Data source

Monitoring frameworks of UNESCO 2005 and 2003 Conventions.

National financial data.

UNESCO Culture|2030 Indicator 4.1.

_Additional indicators

Percentage of national policies referencing cultural rights and/or cultural diversity.

Number of cultural institutions per capita in various categories (libraries, archives, museums, theatres, cultural centres…).

_Priority areas for future indicator development

Identification of share of culture in national budget according to Culture Goal targets.

Access indicators disaggregated by area of culture and by social category.

Documented implementation measures and independent monitoring mechanisms for national policies referencing cultural rights and/or cultural diversity.

Percentage of cultural programmes implemented in socially deprived areas.

_Priority areas for qualitative reporting

Analysis of value accorded to cultural rights.

Analysis of satisfaction with state of inclusion and participation in cultural life.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

≫ _TARGET 2

_PROMOTE A CULTURE OF PEACE AND NON-VIOLENCE, GLOBAL CITIZENSHIP
AND APPRECIATION OF CULTURAL AND BIOLOGICAL DIVERSITY.

_Indicator

Existence of education programmes on global citizenship,
cultural and biological diversity, education for sustainable
development, and peace.

Reference in constitution to a culture of peace and non-violence,
global citizenship and appreciation of cultural and biological
diversity.

_Data source

National education data.
2003 Convention (Indicator 12, periodic
reporting).

National legal data.
2003 Convention (Indicators 13, 14 and
16, periodic reporting).

_Additional indicators

Percentage of students receiving education/training on a culture of peace and non-violence, global
citizenship and appreciation of cultural and biological diversity, disaggregated by age and social/geographical
categories.

_Priority areas for future indicator development

Recognition of value of culture of peace and non-violence, global citizenship and appreciation of cultural and
biological diversity, disaggregated by category.

_Priority areas for qualitative reporting

Impact of policies to promote a culture of peace and non-violence, global citizenship and appreciation of
cultural and biological diversity, disaggregated by category.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

>>_TARGET 3

_PROTECT AND SAFEGUARD CULTURAL AND NATURAL HERITAGE AND LEVERAGE
IT AS A RESOURCE AND ENABLER FOR SUSTAINABLE DEVELOPMENT.

_Indicator

Percentage of UNESCO listed heritage with management plans (World Heritage) or safeguarding plans (Intangible Cultural Heritage)

National heritage protection and safeguarding budget.

Number of heritage listings.

_Data source

UNESCO WHC data / 2003 Convention (incl. Indicator 13 of periodic reporting).

UNESCO conventions / Culture|2030. 2003 Convention (Indicators 1 (at 1.2) and 11 at 11.3 of periodic reporting).

UNESCO conventions.

_Additional indicators

Ratification of 1954 Convention on protection of cultural property in time of war, including protocols.*

Ratification of 1972 World Heritage Convention.*

Ratification of 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.*

Ratification of 2005 Convention on the Protection and Promotion of Cultural Diversity.*

Percentage of heritage management plans that explicitly include disaster risk reduction, climate adaptation, and Heritage Impact Assessment (HIA) procedures.

Percentage of major projects subject to Cultural HIA.

Percentage of protected assets with legally defined buffer zones integrated into spatial plans.

* and reflection in national legislation.

_Priority areas for future indicator development

Existence of comprehensive heritage planning and monitoring framework, incorporating all aspects of heritage and involving participation and consent by communities, groups and individuals concerned.

Index measuring integration and intergenerational transmission of Indigenous knowledge and traditional knowledge in cultural heritage plans.

_Priority areas for qualitative reporting

Assessment of Indigenous Peoples' and community involvement in heritage governance, management, planning and protection.

Assessment of the conduct of Free Prior and Informed Consent (FPIC) of Indigenous Peoples in the declaration of cultural heritage sites and inscription of ICH elements within Indigenous Peoples' territories.

Active involvement of Indigenous Peoples and bearer communities (communities, groups and individuals concerned) in preparing nomination files for inscriptions and in monitoring impact and follow-up after inscription.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

>> _TARGET 4

_PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS TO STRENGTHEN THE CREATIVITY, DEVELOPMENT CAPACITY, RESILIENCE, AND REGENERATIVE CAPACITY, OF INDIVIDUALS AND COMMUNITIES.

_Indicator

Policies and measures to support the development of dynamic cultural and creative sectors.

Policies and measures to facilitate access to diverse cultural expressions in digital environments.

Number of intangible culture heritage elements safeguarded under 2003 UNESCO Convention.

_Data source

Monitoring framework of 2005 Convention. Periodic reporting to the 2003 Convention (Indicator 13)

Monitoring framework of 2005 Convention, UNESCO 2003 Recommendation on Cyberspace, UNESCO 2021 Recommendation on Ethics in AI.

UNESCO periodic reports.

_Additional indicators

Percentage of public cultural platforms meeting accessibility and interoperability standards.

Number of schools and educational initiatives, including vocational training, including creativity as part of the curriculum.

_Priority areas for future indicator development

Budget for cultural diversity and safeguarding intangible cultural heritage.

_Priority areas for qualitative reporting

Mapping of resources, infrastructures, groups and practices relevant to cultural diversity and intangible cultural heritage, including mapping of minority cultural expressions integrated into cultural policies, notably at the local level.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

≫_TARGET 5

_PROMOTE THE ECONOMIC AND SOCIAL RIGHTS OF ARTISTS AND CULTURAL PROFESSIONALS, ARTISTIC FREEDOM AND SAFETY, AS WELL AS LOCAL ART, CULTURE AND PRODUCTS, NOTABLY IN THE CONTEXT OF ARTIFICIAL INTELLIGENCE.

_Indicator	_Data source
Existence of national "status of the artist" legislation.	ILO/UNESCO.
Existence of policies promoting freedom of artistic expression.	UNESCO Culture|2030 Indicator 4.2.
Existence of policies protecting the economic and social rights of artists and cultural professionals.	ILO/UNESCO.

_Additional indicators

Share of employment in cultural and creative industries (UNESCO Culture\|2030 Indicator 2.1.).

Economic value of cultural and creative industries (UNESCO Culture\|2030 Indicator 2.2.).

Reference in international agreements to 2005 Convention.

Existence of national guidance for the responsible use of AI in cultural and heritage content management.

_Priority areas for future indicator development

Safety of artists and cultural professionals.

Percentage of population with opportunity to engage professionally in creative activities.

Percentage of local sustainable tourism development strategies that integrate a cultural aspect.

Qualitative assessment of social security and insurance provision for creative artists and artisans.

Rights of artists and intangible heritage bearers in digital environments.

_Priority areas for qualitative reporting

Impact of cultural activities on local populations and their well-being.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

≫_TARGET 6

_ENHANCE LEGAL CONDITIONS AND PRACTICAL OPPORTUNITIES FOR MOBILITY OF CULTURAL PROFESSIONALS AND CROSS-BORDER CREATIVITY IN THE CREATION OF CULTURAL GOODS, SERVICES AND PRACTICES.

_Indicator

Agreements to encourage exchange of cultural goods and services respecting appropriate normative standards.

Policies, measures and operational programmes to support the mobility of artists and cultural professionals, especially from the global South.

_Data source

State inventories of international agreements / periodic reports to UNESCO thereon.

Monitoring framework of 2005 Convention. ECOSOC monitoring of Article 15(1) of the Covenant on Economic, Social and Cultural Rights.
Monitoring and Periodic Reporting to the 2003 Convention (Indicator 25 and particularly 25.2).

_Additional indicators

Proportion of artists and cultural professionals benefitting from programmes to promote mobility of cultural professionals and cross-border creativity.

Cultural collaboration, mobility, creative economy in bilateral or multilateral trade agreements.

_Priority areas for future indicator development

Experience of facilitation of / barriers to international mobility among cultural professionals.

_Priority areas for qualitative reporting

Analysis of effects of enhanced mobility on international cultural cooperation.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

>>_TARGET 7

_ENHANCE THE CONDITIONS FOR INDIGENOUS PEOPLES TO STRENGTHEN THEIR OWN INSTITUTIONS, CULTURES, AND LANGUAGES, AND TO PURSUE THEIR DEVELOPMENT IN KEEPING WITH THEIR SELF-DETERMINED NEEDS AND ASPIRATIONS.

_Indicator

Number of cultural heritage sites under Indigenous management and inscribed intangible cultural heritage elements identified as indigenous.

Budget allocated for Indigenous Peoples-led initiatives towards conservation of their cultural practices and heritage sites, as a percentage of total culture and heritage budgets.

Proportion of cultural policy documentation translated into Indigenous languages.

_Data source

UNESCO/ICOMOS.

UNESCO/ICOMOS.

National legal databases.

_Additional indicators

Number of cultural activities linked to Indigenous traditions.

Number of Indigenous communities with community radio stations.

Number of Indigenous-established cultural and educational institutions.

_Priority areas for future indicator development

Recognition of indigenous cultures and languages in national legislation.

Teaching of culturally appropriate content in Indigenous languages to Indigenous children.

_Priority areas for qualitative reporting

Participation of indigenous communities in heritage decision-making processes.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

>>_TARGET 8

_IMPLEMENT A REGENERATIVE CULTURAL APPROACH TO ECOSYSTEMIC GOVERNANCE, INCLUDING ENVIRONMENTAL PROTECTION, SUSTAINABLE URBANIZATION, LAND PLANNING, LANDSCAPE MANAGEMENT, BIODIVERSITY STEWARDSHIP, AGRICULTURE AND NATURAL AREAS MANAGEMENT.

_Indicator

Number of environmental plans integrating heritage impact assessments.

Percentage of urban and regional planning strategies that integrate cultural and heritage considerations.

_Data source

WHC Sustainable Development Policy.
2003 Convention periodic reporting (Indicators 13 and A.7)

UNESCO Culture|2030 Indicators, Leading and Pilot Cities.
2003 Convention periodic reporting (Indicator 13).

_Additional indicators

Existence of policy framework for environmental sustainability of cultural events.

Legal recognition of customary regulation of land title and natural resources (e.g. fisheries and forests).

Percentage of Environmental Impact Assessments and Socio-Economic Assessments that include a Cultural Heritage Impact Assessment.

Percentage of cities over 100,000 population adopting a Historic Urban Landscape approach.

Percentage of heritage sites applying cultural carrying-capacity metrics and visitor-management measures to foster sustainable tourism.

_Priority areas for future indicator development

Cultural dimension of agricultural and fisheries policies and practices.

Recognition of Indigenous Peoples natural resource management and traditional occupation.

_Priority areas for qualitative reporting

Application of local cultures and knowledge to ecosystems and environmental protection, in both urban and rural settings.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

>>_TARGET A

_STRENGTHEN CULTURAL INSTITUTIONS, INCLUDING THROUGH INTERNATIONAL COOPERATION, TO BUILD CAPACITY AT ALL LEVELS AND IN ALL POLICY AREAS TO REALIZE CULTURAL RIGHTS AND SUSTAIN CULTURAL PLURALISM.

_Indicator

Per capita budget to support cultural institutions.

_Data source

National financial data.

_Additional indicators

Existence of comprehensive plan to strengthen cultural institutions.

Number of national heritage agencies established or reformed and designated bodies for intangible cultural heritage safeguarding (2003 Convention periodic reporting, at Indicator 1).

Existence of comprehensive legislation and/or policies covering libraries, archives and museums.

_Priority areas for future indicator development

Engagement of cultural institutions in delivering on different policy goals (education, social cohesion, skills etc.).

Improved access to collections and documentation held in cultural institutions, respecting customary protocols that limit access and also aspects of access issues in digital environments.

_Priority areas for qualitative reporting

Quality and inclusivity of cultural governance.

THE CULTURE GOAL
ENSURE CULTURAL SUSTAINABILITY FOR THE WELLBEING OF ALL

»_TARGET B

_ENSURE THAT CULTURAL CONSIDERATIONS ARE TAKEN INTO ACCOUNT IN ALL INTERNATIONAL DEVELOPMENT GOALS, AT THE OUTSET OF AND THROUGHOUT ALL POLICY-MAKING PROCESSES, WHETHER OR NOT ASSOCIATED WITH PRE-EXISTING CULTURAL TARGET.

_Indicator	_Data source
Existence of policy framework for transversal design and delivery of SDG implementation policies.	Official national documentation.
References to culture in national development plans/strategies.	VNRs. Periodic reporting to the UNESCO 2003 and 2005 Conventions.

_Additional indicators

National sustainable development plans and policies include action lines to support diverse cultural expressions (Monitoring framework of 2005 Convention and periodic reporting to the 2003 Convention).

Presence of a mandatory cultural heritage screening step in national SDG policy toolkits.

Percentage of flagship policies that include a cultural or heritage section.

_Priority areas for future indicator development

SDG-specific analysis of inclusion of cultural considerations.

_Priority areas for qualitative reporting

Participation of cultural entities / institutions in urban, mobility, health, security and other areas of national and urban development.

7 CONCLUSIONS AND PROSPECTS

7.
CONCLUSIONS AND PROSPECTS

As noted in Section 1, the work conducted by the Campaign since September 2024, as formalised in the 2025 Roadmap, has three strategic objectives:

| Strengthening the technical relevance and credibility of the draft Culture Goal,

| Demonstrating its practical relevance by showing support for it both in principle and in terms of real-world take-up, and

| Building an action coalition in support of intergovernmental adoption of a Culture Goal and of voluntary adoption at other levels.

The present report shows significant progress on all three points, as well as helping to identify the challenges in both the short and medium term that the Campaign will need to address in order to achieve its ultimate objectives.

The nature of the medium-term challenges and options is inherently speculative, since they depend not just on uncertain 2025 outcomes, but also on a shifting international and intergovernmental context, including important dynamics within the UN system itself, which will play out inter alia in changes in senior leadership – at UNESCO in 2025, at the UN in 2026, and in a number of other bodies in the same general timeframe – as well as in political choices about the response to severe funding pressures and fundamental questioning of the very purpose of the UN.

The Campaign thus needs an agile and robust approach, which doesn't depend on any specific set of parameters but rather enables the achievement of key objectives regardless of the general international situation. No approach, however agile, is robust against every possible scenario, obviously, but robustness is still an important strategic metric. And given the uncertainties currently faced by the UN system, and more generally by multilateralism, developing the Culture Goal, and putting strong short-term emphasis on voluntary adoption, constitute a robust positive strategy, which opens the space of positive outcomes even when circumstances are unfavourable. The politicisation of culture and the "culturalisation" of politics, which characterise the 21st century in many parts of the world, reflect, among other things, the absence of a shared, positive vision for culture firmly rooted in human rights and international cooperation. In other words, precisely, the absence of the Culture Goal.

With these caveats, a medium-term outlook can be sketched in terms of the objectives reiterated above.

a.   The technical relevance and credibility of the draft Culture Goal will remain a work in progress beyond 2025. First, because relevance and credibility need to be interrogated against performance on an ongoing basis, which requires concerted monitoring of voluntary adoption – and thus agreement on how to monitor and how information should be consolidated, analysed, and fed back into the monitoring process. And secondly, because the conditions of relevance and credibility are likely themselves to evolve as the context changes.

On the other hand, the argument that, because culture is "everywhere", its importance cannot be expressed in a specific Culture Goal – while very questionable – is likely to become more prominent. The articulation in the draft Culture Goal between what is specific and what is transversal is thus likely to become an important conceptual battleground. In addition, the process of indicator development

is very incomplete. Important areas of further work have been identified (see Section 4) and these will require sustained attention, anchored in a collaborative monitoring process but also including methodological development that will typically require prior investment in research, including pilot implementations of survey approaches.

b. Support and take-up are also – even more obviously – work in progress. In terms of intergovernmental ambition, it will be necessary to show that putting the draft Culture Goal on the table in 2025 has, by 2027, led to an increase in support and take-up, in particular in the form of shadow reporting. This requires the kind of monitoring process sketched in paragraph "a" above, but also the ability to project the information coming from it to a broad audience.

In addition, it is unrealistic to assume that the mere availability of an action framework will ensure take-up. The survey results (Section 3) suggest that the Campaign may be better known in some regions than in others, which calls for new outreach and networking efforts if a reasonable approximation to universal recognition is to be achieved.

Universal recognition may seem like a very ambitious objective. But it is important to realize that unfamiliarity is a key barrier to intergovernmental agenda-setting. To put it simply, it only takes a few state representatives to say in session "What's this? Never heard of it!" for a proposed issue to be put aside for later consideration. And in the case of the post-2030 agenda, refusal to consider an issue in 2027 would mean, in all likelihood, exclusion from subsequent discussions.

This is why putting a credible Culture Goal proposal on the table in 2025 is strategic and can accelerate support and take-up.

c. Maintaining and expanding the action coalition beyond 2025 therefore appears mission-critical with respect to the prospects for intergovernmental adoption, and of great importance even if the objective were limited to a strong and geographically well-distributed dynamic of voluntary adoption and further methodological development and information sharing.

An important point in this regard is the need to constitute a formal, explicitly defined "coalition of state champions" that can ensure core diplomatic support and outreach in future settings, both within and beyond the UN. Positive steps have been taken by the Campaign in this regard: supportive states have been identified and form a "Group of Friends". They have also provided support through various channels. The next step is shared acknowledgement of a "coalition" that recognizes itself as such and is willing to take formal joint positions. One requirement to go public with the composition of a "coalition of states champions" is its reasonable geographical balance, which has been achieved.

On the other hand, obtaining support for the principle of a Culture Goal is one thing. Obtaining support for the draft Culture Goal as tabled by the Campaign is more challenging. The recommendations below take account of these difficulties in making some specific, practical, time-bound suggestions for action by the Campaign as currently demarcated, while also offering some suggestions that can be taken up beyond the Campaign and even independently from it. At the same time, expanding the action coalition should be seen as a matter of depth, not just scope. In this respect, voluntary adoption has an important purpose beyond the substance of what is adopted, monitored and reported.

Everyone convinced by the rationale for the Culture Goal will see this medium-term outlook as a call to action. Others might be more sceptical. Even those who agree on the desirability of a shared, positive vision for culture firmly rooted in human rights and international cooperation might feel that it is unlikely to be achieved and that there are other, higher priorities. But this invites the question: which of those priorities can be achieved without taking account of their cultural dimensions? The track record of ignoring or

downplaying culture has not been one of striking success. The time has come to take culture seriously as an essential aspect of international development in all its forms.

With this in mind, anyone supportive of the principle of a Culture Goal can subscribe to the following:

| Continue to advance discussion around the shape of a Culture Goal, using the draft presented here as a starting point for open-ended, ongoing public review. The option of publicly setting a date for prospective publication of a revised and updated Culture Goal (say in autumn 2026) could be considered.

| Contribute to broad and ambitious communication about the Culture Goal, its rationale and the issues of future monitoring and reporting frameworks it raises, with a particular focus on regional balance, on stakeholders outside the culture sector as generally understood, and on public authorities at various levels.

| Join work towards the establishment of a formal Culture Goal Coalition of committed states that is willing in due course to declare collectively and publicly its support for the principle of a Culture Goal and for the draft (this document) as relevant preliminary input.

| Consider supporting the Campaign, which will need new economic (philanthropic sources, research funding, corporate sponsorship and possibly crowdfunding) and in-kind resources to continue its technical and political work towards the planned 2027 SDG Summit.

| Recognise the Culture Goal as a solid basis for voluntary adoption, collective learning, and gradual improvement over time, from which intergovernmental adoption will follow – in some form that, given the medium-term uncertainties, is hard to anticipate from the vantage point of 2025.

With these ambitions in mind, it is helpful to draw some conclusions from the important work already accomplished by the Campaign between September 2024 and June 2025, building on its earlier track record.

a. The technical relevance and credibility of the draft Culture Goal has been enhanced through the Campaign dynamic by critical analysis of the 10 targets of the Zero Draft, leading to the amendments and additions proposed in Section 4.

The iterative process of revision since the original drafting work in 2022 has been of great value firstly in taking account of a broad range of opinions about the practical circumstances of implementation – which frame the relevance of the Goal in terms of the necessary connections between culture and sustainable development – and the emerging issues that may have been neglected or underplayed, and secondly in expanding buy-in on the part of relevant stakeholders.

Furthermore, the work on indicators (Section 4 and Appendices 1 and 3) is essential in establishing the technical credibility of the Culture Goal in the context of the SDGs. While many important areas of policy and action addressed by the draft Culture Goal currently lack the technical basis for universal quantitative indicators, the outreach efforts of the Campaign have created the conditions in which this technical basis can be developed.

b. Support in principle for the Culture Goal, which had been demonstrated by the survey conducted in 2022, has been reaffirmed, both formally through the 2025 survey (Section 3) and more informally through the range of consultation and outreach events held by the Campaign in the context of the 2025 Roadmap. Even the objections to the idea of a Culture Goal or to the specific approach adopted

by the Campaign are anchored in the importance of culture for sustainable development, while expressing concerns about the politicization of culture and its subjection to managerial frameworks.

The possibility that a Culture Goal could be misused deserves to be taken seriously. In particular, it has been argued that culture risks being "instrumentalised" in the service of specific ideological projects. However, analysis of other SDGs suggests that their firm embedding in human rights and prior intergovernmental commitments gives them a degree of robustness in the face of possible instrumentalisation. Indeed, opponents of, say, gender equality or climate action do not use the language of SDG 5 or 13, respectively, to undermine their purpose (which is a simple practical definition of what some critics of the Culture Goal term the risk of "instrumentalisation" of culture), but rather reject them or ignore them.

Furthermore, the potential for adoption of the Culture Goal, including at the level of cities, provinces and other territorial entities, has been strongly demonstrated and constitutes a particularly valuable outcome of the Campaign. On the one hand, there are clear examples of ongoing action on these lines, which would likely benefit from a shared global reference point in the form of the Culture Goal. On the other hand, there are strong indications of interest in such a reference point among actors committed to the importance of culture in sustainable development, but currently lacking an adequate policy framework for it.

c. With respect to the action coalition to support adoption of the Culture Goal, the short-term picture is mixed. On the one hand, as discussed in Section 1, the intergovernmental climate seems less favourable than in 2022, and raises the question whether UN-level consensus on a post-2030 development agenda is a likely outcome. And perhaps more importantly, reluctance to raise these issues at intergovernmental level in 2025 puts considerable pressure on the timeline for a Culture Goal, which requires not just a post-2030 agenda, but also agreement in 2027 to open up its parameters for discussion of possible substantive revisions, including inclusion of new issue areas. It is possible that the Mondiacult 2025 (Barcelona) outcomes might clarify this situation, minimally by reaffirming unambiguously Mondiacult 2022 (Mexico City), G7 and G20 commitments, but this certainly cannot be taken for granted.

On the other hand, the consultation process conducted in the context of the Roadmap 2025, including the work on indicators, strengthens the case for voluntary adoption of the Culture Goal as a policy framework, independently of the uncertain intergovernmental process. And this is important not just as an alternative or second-best outcome, but also because voluntary adoption – so long as it is well reported – contributes to the conditions of intergovernmental adoption.

To sum up, documented evidence of voluntary adoption is important in creating the conditions for intergovernmental adoption and will, furthermore, produce benefits both for culture and for inclusive and sustainable development even apart from intergovernmental adoption. This is the essential conclusion from the extensive work reported on here, and at the same time the key to taking it further.
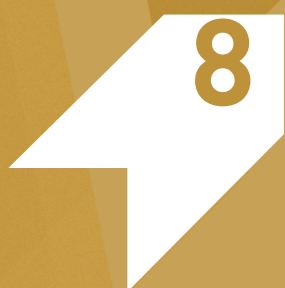
8 APPENDICES

APPENDICES

Indicator and Target Proposals and Information on City-Level Indicators

Appendix 1 compiles the suggestions received for indicator development from Campaign members and other stakeholders with reference to the targets proposed in the Zero Draft.[1] In addition to the formal submissions received, a number of other contributions were received in the form of comments on a first draft of the present report. These are included below on the same basis as the earlier submissions. Consistently with the methodology outlined in Section 4, the compilation includes both existing indicators, with a measurement basis that has been formally validated at the intergovernmental or other international level and is in use in a range of different jurisidictions and institutional settings, and suggestions for desirable development of new indicators, along with the process required to make them available for widespread adoption. In addition, an indication is provided of the degree of support expressed for each proposed indicator. To this end, very similar proposals have in some cases been combined with an explicit note to that effect. To facilitate consolidation, proposals are not associated with a particular respondent.

In addition to the proposals themselves, comments are included in the table on the possible methodological issues involved in adopting the proposed indicators.

It should be noted that respondents often provided detailed information about their own policies and practices, particularly at city level. While this is extremely valuable, it doesn't bear directly on the question how indicators can be developed for a Culture Goal with global application. The city-level input is taken into account in the comments in the tables below, but not directly referenced for the purposes of this report. Detailed information on city-level indicators, as communicated by the respondents, is compiled in Appendix 3.

Alongside input to reflection on possible indicators – whether available for immediate implementation or to be considered for future development – respondents were invited to make proposals for additional targets that they believe it would be "totally fundamental" for the Campaign to add at the present stage. The emphasis on "totally fundamental" was designed first to streamline the input and secondly to avoid overlap between textual revision of Zero Draft targets and proposals for entirely new content.

Appendix 2 compiles all proposals received in this regard, along with the explanatory comments, if any. As in the case of indicator proposals, proposals are not associated with a particular respondent. Comments are also included in the table with respect to possible overlap between each proposal and an existing target, subject to revision thereof.

APPENDIX 1 – INDICATOR PROPOSALS

Note: for methodological clarity, the tables in this Appendix refer to the Targets as worded in the Zero Draft, since this is the wording with respect to which specific indicator proposals were put forward.

APPENDIX 2 – TARGET PROPOSALS

APPENDIX 3 – INFORMATION ON CITY-LEVEL INDICATORS

Note: for methodological clarity, the tables in this Appendix refer to the Targets as worded in the Zero Draft, since this is the wording with respect to which specific indicator proposals were put forward. Information is typically provided at programme level. Information provided by UCLG refers to DRAFT 6 - Culture 21 Plus (Extended).

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1   See Section 4 for analysis of the implications of proposed changes in the 2025 Draft compared to the Zero Draft.

_ZERO DRAFT TARGET 1

_REALIZE CULTURAL RIGHTS FOR ALL, BY FOSTERING INCLUSIVE ACCESS TO AND PARTICIPATION IN CULTURAL LIFE, CREATIVITY AND DIVERSITY OF CULTURAL EXPRESSIONS, IN PARTICULAR FOR WOMEN, CHILDREN, OLDER PERSONS, PERSONS WITH DISABILITIES AND VULNERABLE POPULATIONS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Share of culture in national budget (note that this lends itself naturally to extension at other e.g. city levels). (Widely supported proposal.)	National financial data – but defining culture in much narrower terms than the draft Culture Goal.	Need for methodological development of a matrix approach to state budgeting, possibly inspired by experiences at city/metropolitan level, in order to capture the culture budgets (in the sense of the Goal) labelled under other rubrics. Supplement input-level statistics with experience-oriented surveys, recognizing the cost of recurrent surveys on large samples and the methodological difficulties inherent in standardization of survey approaches.
Share of cultural funding targeting inclusive access to and participation in cultural life.	Verification required.	This would logically need to be supplemented by reference to non-cultural funding to support inclusion and participation in more general terms (e.g. access to public buildings, accessibility of public websites and other information tools…) that can contribute to specifically cultural inclusivity and participation. Developing such indicators would require sustained engagement with e.g. specialist disability expertise. Input received from cities shows that some elements exist in certain places, but nowhere is there a comprehensive policy/reporting framework covering all aspects of inclusivity.
% of national policies referencing cultural rights.	UNESCO reports.	
Policies and measures to promote and protect freedom of creation and expression and participation in cultural life.	Monitoring framework of 2005 Convention.	
Number of public libraries per 1,000 inhabitants.	Available in national statistics in many states. Considerable information, also covering access and use, available in IFLA Library Map of the World.	Similar indicators can be defined for other kinds of cultural infrastructure.

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_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Existence of policies promoting freedom of artistic expression.	UNESCO Culture|2030 Indicator 4.2.	
Existence of a cultural rights planning framework (note that this lends itself naturally to extension at other e.g. city levels).		There are city-level experiences to build on.
% distribution of audiovisual frequencies between public, private and community operators.		Data available to national regulatory authorities.
Number of heritage sites accessible to marginalized groups.	ICOMOS/WHC reports.	
% of men and women with access, [within 30 minute walking distance], to basic cultural services and resources (libraries, community centers, arts centers, museums, local heritage preservation centers, etc.) as means of empowerment and of human development.	Data available on access for women and women's participation from 2005 convention reports.	Data available at city level in some cases. Note that access and 30 minute access are measuring different things, both relevant to broader understanding of access.
% of residents participating in cultural activities (can be distinguished by category of activity and disaggregated according to relevant social categories). (Multiple proposals along broadly similar lines.)	UNESCO Culture|2030 Indicator 4.1.	Data exist at various levels, including in cities and through the Takso platform (CDN). Development of harmonized definitions could be pursued.

_ZERO DRAFT
TARGET 1

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_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Level of satisfaction among residents with respect to inclusive access to and participation in cultural life, creativity and diversity of cultural expressions, disaggregated by relevant categories. (Multiple proposals on broadly similar lines.)		Survey-based data exists at national and subnational level, and through the Takso platform (CDN), but not universally and not uniformly. Developing a good practice approach is feasible, but remains subject to the general resource and capacity constraints on survey-based indicators.
Number of languages represented in public media and cultural platforms. (Note presence of similar proposals with respect to target 4.)		Indicator used in some settings. May be difficult to harmonize, including in terms of definitions.
Access to cultural institutions for the disabled.		Indicators may exist at various levels, including as a component of binding national policies, and may thus be used as a basis for extension and harmonization). Important here to distinguish between accessibility, as defined by architectural and other criteria, which can be assessed in terms of formal policies and of compliance with them on the ground, and access in terms of take-up and effective participation, which may be affected by a range of barriers not captured by architectural considerations.
Participation in selected cultural activities by young people.		As above, a distinction can be made between policy-level indicators that capture the extent to which the desirability of youth participation is recognized and acted upon, and engagement-level indicators, which capture take-up issues that are not reducible to explicit policy environments. The policy-level indicators are in many cases already present in formal policy frameworks, albeit not necessarily in a harmonized way.

_ZERO DRAFT TARGET 2

_PROMOTE A CULTURE OF PEACE AND NON-VIOLENCE, GLOBAL CITIZENSHIP AND APPRECIATION OF CULTURAL DIVERSITY.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Number of heritage restoration projects in post-conflict zones.	UNESCO/ICOMOS.	The usual qualitative limitations of "counting" indicators apply.
% of cultural programmes implemented in socially deprived / high-crime areas.		Obvious difficulties of harmonising definitions. Probably best seen as a potential optional indicator.
Recognition of value of culture of peace and non-violence, global citizenship and appreciation of cultural diversity, disaggregated by category.		Subject to general concerns about survey-based indicators. Information available from Takso platform (CDN).
Integration of media and information literacy into curricula, as well as adult learning programmes.		Note overlap with UNESCO programmes on media and information literacy.
% of hours dedicated to arts and culture in school programmes, in relation to the total number of training hours in primary and secondary school.	Data available in national education statistics and equivalently at various decentralised levels.	Not obvious how a general indicator about culture/education relates to the specific content of this target.
Number of graduates of specialized art schools per capita.	Data available in national education statistics and equivalently at various decentralised levels.	Not obvious how a general indicator about culture/education relates to the specific content of this target.
Satisfaction with policies to promote a culture of peace and non-violence, global citizenship and appreciation of cultural diversity, disaggregated by category.		Subject to general concerns about survey-based indicators. Possibly more suitable to local than to state-level reporting. Information available from Takso platform (CDN).
Existence and scope of educational programmes involving artists for peace.		Enumeration of activities can be conducted from existing activity reports, e.g. to funding agencies and through other administrative mechanisms, though this information is

_ZERO DRAFT TARGET 2

_PROMOTE A CULTURE OF PEACE AND NON-VIOLENCE, GLOBAL CITIZENSHIP AND APPRECIATION OF CULTURAL DIVERSITY.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
		scattered and methodological standardization may be challenging. On the other hand, weighting such enumeration by ambition and impact is much more difficult and often poorly reflected in in planning and reporting documentation, not least within the UN system. Certainly, financial indicators cannot simply be used as proxy for scope and scale.
		It was further proposed that media analysis methods could be developed to measure coverage of diversity-friendly outputs. This would require significant methodological work and would probably need to start as a research project.
Safety of artists.		Open question whether this fits here or invites inclusion in another target or in a new one. No doubt that it's an important issue. Methodological development could include legal/administrative tracking of cases, on similar lines to chat is done for safety of journalists. Relevant NGO sources exist.
Festivals organized bringing together artists and performers from different backgrounds.		No harmonized statistical basis available, but could be mentioned as an optional indicator. The obvious difficulty is that merely counting events means giving the same weight to very different activities and disregarding outcome/impact indicators.
Number of community-level intercultural events or platforms.		
Qualitative reporting on how cultural programming promotes dialogue and cohesion.		

**_ZERO DRAFT
TARGET 3**

_PROTECT AND
SAFEGUARD
ALL FORMS
OF HERITAGE,
HARNESS THEM
AS A RESOURCE
FOR SUSTAINABLE
DEVELOPMENT,
THROUGH EXISTING
CONVENTIONS
AND OTHER POLICY
FRAMEWORKS,
AS WELL AS SUCH
NEW MECHANISMS
AS MAY BE
APPROPRIATE.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
% of World Heritage Sites with Management Plans.	UNESCO WHC data.	
% of heritage at risk assessments completed.	Heritage@Risk Reports – ICOMOS.	
% of heritage sites with protection and risk preparedness plans.	UNESCO Culture|2030 Indicator 1.1.	
% of heritage sites with updated inventories.	UNESCO Cultural Indicators Project, WHC periodic reporting.	
Number of heritage sites (cultural, natural, mixed) with management or safeguarding plans.	UNESCO WHC reports.	
Sustainable heritage management.	UNESCO Culture|2030 Indicators: checklists 2(A) and 2(B)) and 3.	The current framework can be maintained, with some clarifications and the addition of new indicators covering such topics as safeguarding actions for elements inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding, prevention of illicit trafficking of cultural goods, institutional coordination and training on this topic, tourism revenue tracking, public access to heritage-related information, and the existence of chance find procedures at the national level.
Climate adaptation and resilience.	UNESCO Culture|2030 Indicators checklists 3(A) and 3(B	The current framework can be maintained, with some clarifications and the addition of new indicators addressing risk mapping for vulnerable heritage sites, climate risk training for site managers and communities, and publicly accessible platforms for sharing climate adaptation and resilience practices at the national level.

_ZERO DRAFT TARGET 3

_PROTECT AND SAFEGUARD ALL FORMS OF HERITAGE, HARNESS THEM AS A RESOURCE FOR SUSTAINABLE DEVELOPMENT, THROUGH EXISTING CONVENTIONS AND OTHER POLICY FRAMEWORKS, AS WELL AS SUCH NEW MECHANISMS AS MAY BE APPROPRIATE.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Existence of comprehensive heritage planning and monitoring framework, incorporating all aspects of heritage.		Typically doesn't exist, even at city level. Limitations of existence as a basis for analysis, without additional qualitative information that is difficult to standardize.
Budgetary allocation for heritage protection.	(Culture|2030 Indicator 1.2).	
Heritage listings. (Widely supported proposal.)	Indicators monitored and reported on within the respective UNESCO conventions.	Among comments received that deserve to be noted, the need to consider heritage transversally, without necessarily dividing it by intergovernmental mechanism; the comparative neglect of underwater heritage.
Ratification of 1954 Convention on protection of cultural property in time of war, including protocols, and reflection in national legislation.	Convention secretariat.	
% of national heritage inventories updated in last 5 years		
Budget for museums, archives and architectural heritage.

(Widely supported proposal, also sometimes formulated more generally as budget for heritage. Specific focus also proposed on libraries.) | | Can rely on existing national and local finance sources, but there may be difficulties in harmonizing definitions and methods, in particular between levels of definition, classification and management of heritage.

Related to a separate proposal for future development of an indicator on number of heritage-related Public-Private Partnership projects, which should presumably be associated with financial information. |
| Share of properly managed and documented collections. | IFLA data. | Connects with proposal also made to measure presence of meaningful plans and policies – though agreeing on metrics for "meaningful" is likely to be very challenging. |

_ZERO DRAFT TARGET 3

_PROTECT AND SAFEGUARD ALL FORMS OF HERITAGE, HARNESS THEM AS A RESOURCE FOR SUSTAINABLE DEVELOPMENT, THROUGH EXISTING CONVENTIONS AND OTHER POLICY FRAMEWORKS, AS WELL AS SUCH NEW MECHANISMS AS MAY BE APPROPRIATE.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Policies to protect and promote specific areas of heritage, including recognized cultural practices.		Extensive information available on specific contexts.
Index measuring intergenerational transmission of traditional knowledge. (Multiple proposals along similar lines.)		Requires elaboration of broadly applicable survey methodology, with the significant resource implications that would entail.
Assessment tool for community involvement in heritage management planning and protection.		Significant methodological work required.

_ZERO DRAFT TARGET 4

_PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS TO STRENGTHEN THE CREATIVITY AND DEVELOPMENT CAPACITY OF INDIVIDUALS AND COMMUNITIES, THROUGH EXISTING CONVENTIONS AND SUCH NEW MECHANISMS AS MAY BE APPROPRIATE.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Policies and measures to support the development of dynamic cultural and creative sectors.	Monitoring framework of 2005 Convention.	
Policies and measures to facilitate access to diverse cultural expressions in digital environments.	Monitoring framework of 2005 Convention.	Possible overlap with proposals on AI submitted as a potential new target.
Compliance with reporting requirements of the 2005 Convention.	Convention mechanisms.	A qualitative approach to reporting is both desirable in principle and extremely difficult to operationalize at the intergovernmental level.
Share of local languages in audiovisual production.	Existing Convention indicators?	
Budget for cultural diversity. (Several proposals on similar lines, some emphasising importance of marginalised populations and indigenous groups.)		May be difficult to standardize, although the resources of the Convention can be helpful.
Number of cultural activities related to ethnic and linguistic minorities.		Likely to be very difficult to standardise, and inevitably politically controversial in some countries. Related to separate proposal to conduct mapping of minority cultural expressions integrated into local cultural policies, which is perhaps more flexible in terms of accommodating political sensitivities and competing definitions.
% of population with opportunity to engage professionally in creative activities. (Widely supported proposal.)		Labour market statistics – but they measure outcomes rather than opportunities. Information also available from Takso platform (CDN).

_ZERO DRAFT TARGET 4

_PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS TO STRENGTHEN THE CREATIVITY AND DEVELOPMENT CAPACITY OF INDIVIDUALS AND COMMUNITIES, THROUGH EXISTING CONVENTIONS AND SUCH NEW MECHANISMS AS MAY BE APPROPRIATE.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Number of cultural and creative infrastructures.		Difficult to harmonize – probably more suitable as an optional indicator at city level. Value of periodic mapping exercises, which can provide a richer picture of resources, infrastructures, groups and practices. Developing a harmonized methodology for this would be a major research project.
The presence of libraries serving minority language / cultural communities.	UNESCO Diversity of Cultural Expressions Policy Monitoring Platform.	
Number of cultural expressions safeguarded under 2003 UNESCO Convention.	UNESCO periodic reports.	
Number of schools and educational initiatives including creativity as part of the curriculum.		Difficult to harmonize, and the issue is ultimately qualitative rather than quantitative, but an agreed quantitative baseline could still be valuable.
Share of students benefiting from cultural education programs.	UNESCO Culture|2030 Indicator 3.1.	
Organisation of events in celebration of cultural diversity.		No harmonized statistical basis available, but could be mentioned as an optional indicator. The obvious difficulty is that merely counting events means giving the same weight to very different activities and disregarding outcome/impact indicators.

_ZERO DRAFT TARGET 5

_IN DEVISING AND IMPLEMENTING POLICIES ON CULTURAL AND CREATIVE INDUSTRIES, SUSTAINABLE TOURISM AND DIGITAL TECHNOLOGIES, PROMOTE LOCAL CULTURE AND PRODUCTS, THE ECONOMIC AND SOCIAL RIGHTS OF ARTISTS AND CULTURAL PROFESSIONALS AND ARTISTIC FREEDOM, AND DEVELOP AND IMPLEMENT APPROPRIATE MONITORING TOOLS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Number of cultural projects funded through national cultural funds.	UNESCO statistics.	Possibly too general for the specific purpose of this target.
Economic value of cultural and creative industries. (Widely supported proposal, sometimes in the form of proposal to measure annual change rather than absolute level.)	UNESCO Culture|2030 Indicator 2.2.	Connection with beyond GDP initiatives to assess social value of non-market goods and services.
Employment in cultural sector. (Widely supported proposal, sometimes framed in terms of %.)	UNESCO and ILO statistics. UNESCO Culture|2030 Indicator 2.1 (covers %).	Possible development of indicators for employment quality, including but not limited to remuneration, compared to professionals in other sectors/types of employment.
Policies and measures support freedom of creation and expression and participation in cultural life.	Monitoring framework of 2005 Convention.	Note indicator proposed also in same terms under target 1.
Existence of national "status of the artist" legislation.	ILO/UNESCO.	
Social security coverage of artists and cultural professional professionals. (Widely supported proposal. Also formulated in terms of existence of laws and regulations protecting the economic and social rights of artists and cultural professionals.)	ILO statistics (% coverage – not qualitative). Information on social and economic rights also available from 2005 Convention monitoring framework.	Possible development of survey-based indicators for quality of coverage, compared to professionals in other sectors/types of employment, possibly as part of a broader focus on resilience, beyond social security issues.

_ZERO DRAFT TARGET 5

_IN DEVISING AND IMPLEMENTING POLICIES ON CULTURAL AND CREATIVE INDUSTRIES, SUSTAINABLE TOURISM AND DIGITAL TECHNOLOGIES, PROMOTE LOCAL CULTURE AND PRODUCTS, THE ECONOMIC AND SOCIAL RIGHTS OF ARTISTS AND CULTURAL PROFESSIONALS AND ARTISTIC FREEDOM, AND DEVELOP AND IMPLEMENT APPROPRIATE MONITORING TOOLS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Number of local/national cultural products distributed through international channels. (Also proposed, in the same spirit but with different methodological implications, as budgetary support for local production, or number/% of local cultural producers supported. Also proposed in the form of existence of trade agreements referring to 2005 Convention, with existing indicators.)	Information on trade agreements available from 2005 Convention monitoring framework.	Information available from trade statistics, but counting "products" is obviously very crude. Might be more relevant to measure % of cultural producers with effective access to export markets. Note that such an indicator would necessarily treat services and goods differently, though export opportunities for some services exist. Also, or alternatively, develop register of exemption clauses for culture in trade agreements.
Existence of non-trade agreements referring to 2005 Convention.	Monitoring framework of 2005 Convention.	
Register of laws and regulations imposing financial contributions to local content by businesses.		
Economic impact of cultural festivals on local communities.		Significant methodological work required. Probably best seen as an optional feature available where applicable.
Existence, scale, ambition of training programmes for cultural professionals.		Significant methodological work required. Probably best seen as an optional feature available where applicable.
% of local sustainable tourism development strategies that integrate a cultural aspect.		
% of tourists participating in local cultural activities.		Information available from survey-based sources in some locations.
% of cultural content regulated or influenced by AI platforms		New indicator area.

_ZERO DRAFT TARGET 6

_ENHANCE LEGAL CONDITIONS AND PRACTICAL OPPORTUNITIES FOR MOBILITY OF CULTURAL PROFESSIONALS AND CROSS-BORDER CREATIVITY IN THE CREATION OF CULTURAL GOODS, SERVICES AND PRACTICES THROUGH INTERNATIONAL MULTI-STAKEHOLDER COLLABORATION.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Access to visas for professional cultural mobility. (Widely supported. Also proposed in terms of existence of policies and measures supporting mobility, i.e. including but not limited to visas.)	Monitoring framework of 2005 Convention.	Two levels of development can be envisaged: - indicator on state policies (visa-free travel, ease and cost of visa, % of refusals…) – specifically proposed as "visa facilitation index for cultural professionals" - indicator on professional experience (necessarily survey-based, exists in Africa through Arterial)
Programmes to promote mobility of cultural professionals and cross-border creativity. (Multiple proposals on similar lines.)	Number of international heritage conservation exchanges / partnerships is covered in ICOMOS ISCs annual reports. Information also available from monitoring framework of 2005 Convention.	Easier to measure at city level, where many examples of good practices already exist. Difficulty to standardize definitions. Counting programmes says nothing about their scope or impact.
Agreements to encourage exchange of cultural goods and services respecting appropriate normative standards.	State inventories of international agreements / periodic reports to UNESCO thereon.	Some proposals suggest working towards measurement of number of beneficiaries.
Knowledge, ideas and insights gained; Professional practice capability enhanced; Agency and voice enabled; Access to beneficial networks and other resources increased.		Possible scoring of international agreements according to scope and compliance with internationally accepted normative standards. Data available from Takso platform (CDN).

_ZERO DRAFT TARGET 7

_EMPOWER INDIGENOUS PEOPLES TO STRENGTHEN THEIR OWN INSTITUTIONS, CULTURES AND LANGUAGES, AND TO PURSUE THEIR DEVELOPMENT IN KEEPING WITH THEIR OWN NEEDS AND ASPIRATIONS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Recognition of indigenous cultures and languages in national legislation.		Existing information base formed by very diverse national definitions, but harmonization likely to be highly controversial, especially given need for a qualitative approach if the indicator is to be really meaningful.
Number of cultural heritage sites under indigenous management.	UNESCO/ICOMOS.	Participation rate of indigenous communities in heritage decision-making processes.
Number of indigenous communities with community radio stations.	UNESCO statistics.	Possible expansion to data about coverage, listeners, broadcast hours per year…
Proportion of cultural policy documentation translated into indigenous languages.		Could be challenging to develop harmonized definitions.
Number of cultural activities linked to local traditions.		Potential tension between "local" and "indigenous". Probably best to stick to internationally accepted definitions of what counts as "indigenous".
Integration of the participation of indigenous communities into collections management and wider heritage strategies		
Knowledge, ideas and insights gained; Professional practice capability enhanced; Agency and voice enabled; Access to beneficial networks and other resources increased.		Information available through Takso platform (CDN).

_ZERO DRAFT TARGET 7

_EMPOWER INDIGENOUS PEOPLES TO STRENGTHEN THEIR OWN INSTITUTIONS, CULTURES AND LANGUAGES, AND TO PURSUE THEIR DEVELOPMENT IN KEEPING WITH THEIR OWN NEEDS AND ASPIRATIONS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Number of Indigenous-run cultural centres / number of meaningful partnerships and collaborations between museums and Indigenous communities / number of Indigenous languages that remain viable / number of repatriations successfully completed each year / number of countries that have conducted task forces or inquiries and developed reconciliation policies in collaboration with Indigenous people		These proposals typically require development of a new information base with reasonably harmonized definitions, which may be politically controversial.
Recognition of Indigenous Peoples as distinct peoples with collective rights and diverse cultural practices in national laws.		
Budget allocated for Indigenous Peoples-led initiatives towards conservation of their cultural practices and heritage sites.		

_ZERO DRAFT TARGET 8

_DEVELOP A CULTURAL APPROACH IN ENVIRONMENTAL PROTECTION AND SUSTAINABLE URBANIZATION, INCLUDING LAND PLANNING, LANDSCAPE MANAGEMENT, PROTECTION OF BIODIVERSITY, AGRICULTURE AND NATURAL AREAS MANAGEMENT, THROUGH HERITAGE, LOCAL CULTURES AND KNOWLEDGE, CREATIVITY AND ARTS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Existence of programmes to integrate art in environmental policy implementation. (Landscape management mentioned as a specific category in this respect.)		Lends itself better to a qualitative reporting framework to support exchange of good practices than to a quantitative indicator. Proposal to develop broader national indicators on cultural landscapes under climate adaptation strategies.
Number of environmental plans integrating heritage impact assessments.	WHC Sustainable Development Policy.	
Existence of policy framework for environmental sustainability of cultural events.		Lends itself better to a qualitative reporting framework to support exchange of good practices than to a quantitative indicator.
% of artistic projects using recycled materials.		Survey data available from Arterial. Could be expanded beyond Africa. [Note that environmental impact of cultural activities doesn't really fit under target 8 as drafted, and is perhaps an omission in the whole Zero Draft.]
% of local urban development plans which have integrated a specific 'cultural impact assessment'.		Methodologically straightforward as a possible proposal for state-level reporting. Also suitable for voluntary reporting at other levels. Same qualitative limitations as all other "counting" indicators.
Share of urban policies integrating culture and heritage.	UNESCO Culture|2030 Indicator 1.2.	
% of urban and regional planning strategies that integrate cultural and heritage considerations.	UNESCO Culture|2030 Indicators, Pilot Cities.	

_ZERO DRAFT TARGET 8

_DEVELOP A CULTURAL APPROACH IN ENVIRONMENTAL PROTECTION AND SUSTAINABLE URBANIZATION, INCLUDING LAND PLANNING, LANDSCAPE MANAGEMENT, PROTECTION OF BIODIVERSITY, AGRICULTURE AND NATURAL AREAS MANAGEMENT, THROUGH HERITAGE, LOCAL CULTURES AND KNOWLEDGE, CREATIVITY AND ARTS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Proportion of urban land allocated to public cultural facilities (libraries, museums, etc.) over the total urban land.		More suited to local than to national reporting. Raises the question whether physical footprint of infrastructures if a good proxy for importance of culture in physical planning
Number of programmes / declarations to safeguard natural and biocultural heritage.		
Recognition of Indigenous Peoples natural resource management and traditional occupation.		Comparative work required to reach agreement on definition of what counts as "recognition".
Knowledge, ideas and insights gained; Motivation for environmental stewardship increased; Understanding of ecological issues increased; Access to beneficial networks and other resources increased.		Information available through Takso platform (CDN).

_ZERO DRAFT TARGET A

_STRENGTHEN CULTURAL INSTITUTIONS, INCLUDING THROUGH INTERNATIONAL COOPERATION, TO BUILD CAPACITY AT ALL LEVELS TO REALIZE CULTURAL RIGHTS AND SUSTAIN CULTURAL PLURALISM.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Existence of comprehensive plan to strengthen cultural institutions.		Yes/no answer is only really meaningful with additional qualitative analysis – but that's consistent with the SDG reporting logic, and also applies naturally at other governance levels. In the medium-term, development of an institutional resilience index for cultural institutions (risk management).
Number of national heritage agencies established or reformed.	ICOMOS members' reports.	
Budget to support cultural institutions (%?, per capita?).		Can rely on existing public accounting data.
Existence of comprehensive library laws.		
Cases of attacks on or damage to libraries or other cultural heritage institutions.		
Presence of national library association.		
Quality of cultural governance.	IFLA data.	Possible research programme to develop a framework for definition and measurement of quality of cultural governance (including participatory dimensions) in ostensibly non-cultural policy sectors.
Per capita number of libraries/ museums/archives	UNESCO, IFLA data.	
Number of trainings offered to cultural managers.		Data available for Africa from Arterial reports. Needs to be rethought in terms of a possible state-level indicator, while also keeping the idea of an optional indicator that can be adopted by institutions for which it makes sense.

_ZERO DRAFT TARGET B

_ENSURE, THROUGH TRANSVERSAL, MULTI-STAKEHOLDER COLLABORATION, THAT CULTURAL CONSIDERATIONS ARE TAKEN INTO ACCOUNT IN ALL INTERNATIONAL DEVELOPMENT GOALS, AT THE OUTSET OF AND THROUGHOUT ALL POLICY-MAKING PROCESSES, THROUGH ENGAGING CULTURAL SECTOR ACTORS, WHETHER OR NOT ASSOCIATED WITH PRE-EXISTING CULTURAL TARGETS.

_ Proposed indicator	_ Existing international measurement basis	_ Options for future development of measurement basis
Existence of policy framework for transversal design and delivery of SDG implementation policies. Presence of cultural indicators in SDG reporting.		Existence is inherently a weak indicator, and one that gives little basis for assessing change. Future work could focus in particular on more qualitative approaches, recognizing the need for harmonization. The indicator could, at the minimum, take the form of measuring the number of national SDG strategies including cultural objectives across multiple SDGs.
References to culture in national development plans/strategies.	UN HLPF reports provide evidence from VNRs.	Textual analysis – which requires development of methodologies to distinguish between significant and irrelevant references.
Participation of cultural entities / institutions in urban, mobility, health, security and other areas of national and urban development.		Lends itself to a descriptive / narrative approach.
National sustainable development plans and policies include action lines to support diverse cultural expressions.	Monitoring framework of 2005 Convention.	
Presence of library climate education and communication programmes.	MECCE Global Indicators platform.	
Policies and measures to support fair distribution of and access to cultural resources.	Monitoring framework of 2005 Convention.	Similar proposal also made target 1.
Existence of inter-ministerial or interagency frameworks to coordinate cultural integration.		

_PROPOSALS FOR NEW TARGETS THAT IT IS CONSIDERED "TOTALLY FUNDAMENTAL" TO INCLUDE IN THE DRAFT CULTURE GOAL.

_ Proposed target	_ Explanatory comments from respondent	Analytical comments
Support artistic freedom and protection of artists at risk.		The same substantive point was addressed by other respondents in the form of an indicator to be added to an existing target.
To elevate the status of the Culture Goal to have as much relevance as rights to life, existence and true human dignity.		By its nature, this is a matter not for the Culture Goal itself but for the post-2030 equivalent of the 2030 Agenda. Furthermore, it breaks with the logic of equal status and absence of hierarch or priority among Goals that is foundational to the 2030 Agenda.
New forms of expression, language, creation that do not fit in traditional understandings of the culture sector.	Proposed as new issue, to be referred to more explicitly, not necessarily as a new target.	
Artificial intelligence as it affects culture, from public administration to the rights of creators.	Proposed as new issue, to be referred to more explicitly, not necessarily as a new target.	This issue has been raised in a number of consultation meetings in addition to the formal submission process. It has received particular prominence in the discussions relating to the 2005 Convention.
Strengthening the link between education and culture. (Proposed in similar terms by multiple respondents.)	Proposed as new issue, to be referred to more explicitly in each target as relevant, not necessarily as a new target.	
Targets relating to financing of culture by local governments and international organisations such as UNESCO to support regional and global cultural initiatives.		Unless there is to be a target specifically on adequate financing for culture (which would break the Zero Draft logic of targets on substantive issues), this would seem better handled at the indicator level.
Development of culture and artistic expressions in non-conventional spaces.		Probably more appropriately handled as an indicator proposal.

_PROPOSALS FOR NEW TARGETS THAT IT IS CONSIDERED "TOTALLY FUNDAMENTAL" TO INCLUDE IN THE DRAFT CULTURE GOAL.

_ Proposed target	_ Explanatory comments from respondent	Analytical comments
Culture on digital platforms and use of IA.		The proposal to add a target specifically relating to this transversal issue is, as noted, broadly supported.
Targets and indicators to assess gender equality in the cultural and creative sectors.		Probably better handled at the indicator level.
Budgetary provision for the cultural and creative sector at city level.		Probably not a good idea to develop differentiation of targets by geographical or administrative level. Budgetary issues are extensively covered in indicator proposals.
Guarantee social protection for artists and other workers in the cultural and creative sectors.		Covered by indicator proposals under existing targets.
Reformulate target 7 as follows: Recognise and guarantee governance of indigenous peoples to strengthen their own institutions, cultures, and languages, and the search for the their own development in conformity with their own needs and aspirations.	It isn't for institutions e.g. at state level to "empower" indigenous communities.	The reference to "governance of indigenous peoples" is likely to prove politically controversial. Empowerment is generally understood not as something granted but rather as the set of conditions that make it possible to achieve autonomy. Empowerment is always and inherently self-empowerment.
Sense of belonging to shared cultural heritage deepened.	By 'sense of belonging to a shared cultural heritage' we mean, how one's identity and values are rooted within a history and heritage that is shared with others.	
Reformulate target 3 as follows: Protect and safeguard cultural and natural heritage, and leverage them as a resource and enabler for sustainable development.		

_PROPOSALS FOR NEW TARGETS THAT IT IS CONSIDERED "TOTALLY FUNDAMENTAL" TO INCLUDE IN THE DRAFT CULTURE GOAL.

_ Proposed target	_ Explanatory comments from respondent	_ Analytical comments
Safeguard and promote traditional knowledge systems as vital drivers of sustainable development, climate resilience, biodiversity conservation, and disaster risk reduction.	Traditional and Indigenous knowledge systems are increasingly recognized in major international frameworks — such as the Paris Agreement, the Post-2020 Global Biodiversity Framework, and the Sendai Framework for Disaster Risk Reduction — as essential for achieving sustainability and resilience goals. Adding a target explicitly supporting the safeguarding, transmission, and active of integration traditional knowledge would not only reinforce the Culture Goal's coherence with broader UN agendas, but also highlight cultural diversity as a powerful resource for innovation, adaptation, and community empowerment. It would ensure that the Culture Goal addresses one of the most critical and timely intersections between culture, nature, and sustainable futures. Proposed indicators could include: - Number or percentage of national, regional, or local policies that formally recognize and incorporate traditional knowledge systems - Number of community-based initiatives, programs, or projects that actively apply traditional knowledge for sustainable development, biodiversity conservation, or climate adaptation - Number of educational or cultural programs that support the transmission of traditional knowledge between generations (e.g., workshops, apprenticeships, school curricula) - Existence of legal frameworks or mechanisms that protect traditional knowledge rights (e.g., intellectual property rights, customary laws, benefit-sharing agreements).	Note the possible tension here between the emphasis on indigenous autonomy (which some respondents believe should be strengthened) and the focus on the universal value of indigenous and traditional knowledge.
Protection of artists, creators and cultural professionals in the face of IA development.	Indicators could include registries of laws and regulations addressing the multiple relevant areas of concern.	

_ZERO DRAFT TARGET 1

_REALIZE CULTURAL RIGHTS FOR ALL, BY FOSTERING INCLUSIVE ACCESS TO AND PARTICIPATION IN CULTURAL LIFE, CREATIVITY AND DIVERSITY OF CULTURAL EXPRESSIONS, IN PARTICULAR FOR WOMEN, CHILDREN, OLDER PERSONS, PERSONS WITH DISABILITIES AND VULNERABLE POPULATIONS.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	1. Tener o no tener un plan de derechos culturales. Barcelona, abril 2021 https://www.barcelona.cat/culturaviva/sites/default/files/2021-05/Pla%20Drets%20Culturals.pdf
	2. Acceso, asistencia, participación y necesidades segin diferentes variables (sexo, edades, procedencia y por nivel de renta). Encuesta Derechos culturales https://barcelonadadescultura.bcn.cat/survey-on-cultural-rights-in-barcelona/?lang=en
	3. Datos de asistencia (museos, teatros, centros cívicos, bibliotecas, etc.) https://barcelonadadescultura.bcn.cat/?lang=en
	4. Encuestas perfil de público https://barcelonadadescultura.bcn.cat/novetats/?lang=en
	5. Preguntas sobre el uso y valoración de bibliotecas, centros cívicos, fiestas, y actividades culturales con datos que se pueden cruzar con datos de perfil) Encuesta de servicios municipales https://dades.ajuntament.barcelona.cat/enquesta-serveis-municipals/
Basque Country	• Presentación de una programación cultural estable, plural y de calidad.
	• Presentación de una oferta cultural ampliamente gratuita.
	• Disposición de un presupuesto para la programación cultural.
	• Disposición de recursos adecuados para hacer efectiva la programación cultural.
	• Habilitación y adecuación de espacios municipales para su uso cultural.
	• Facilitación del uso cultural de centros escolares fuera del horario lectivo.
	• Red de Bibliotecas Municipales: cercana y con horarios de apertura amplios.
	• Realización de dinámicas participativas: encuestas de satisfacción, presupuestos participativos, comisiones socioculturales de los Consejos de Distrito.
	• Acceso y participación de minorías de diversidad cultural, incluyendo su actividad cultural en la programación cultural.
	https://bilbaokultura.eus/es/ https://bilbaokultura.eus/wp-content/uploads/2023/02/Plan-Estrategico-Cultura-Bilbao-2023_2033.pdf https://bilbaokultura.eus/es/actividades-culturales-municipales/bibliotecas-municipales/

**_ZERO DRAFT
TARGET 1**

_REALIZE
CULTURAL
RIGHTS FOR ALL,
BY FOSTERING
INCLUSIVE
ACCESS TO AND
PARTICIPATION
IN CULTURAL
LIFE, CREATIVITY
AND DIVERSITY
OF CULTURAL
EXPRESSIONS, IN
PARTICULAR FOR
WOMEN, CHILDREN,
OLDER PERSONS,
PERSONS WITH
DISABILITIES AND
VULNERABLE
POPULATIONS.

_ Proposed indicator	_ Existing indicators and data sources
Bogota	• Porcentaje de personas que participan en actividades culturales (teatro, cine, lectura, etc.).
	• Porcentaje de población que se siente representada culturalmente.
	• Participación cultural diferenciada por grupos poblacionales.
	Observatorio de Culturas - SCRD.
Buenos Aires	Programa Pase Cultural. Indicador: Q de beneficiarios en el programa Pase Cultural de adultos mayores y estudiantes de escuelas públicas y de la Universidad de Buenos Aires.
	Programa Cultural en Barrios y Centros culturales barriales. Indicador: Q de asistentes al Programa Cultural en Barrios y de alumnos del Polo Bandoneón / Orquesta Juvenil del Sur. Indicador: Q alumnos Instituto Vocacional de Arte sedes Curapaligue, Garay y Collivadino.
	Programma de Mecenazgo. Indicador: Q de proyectos culturales apoyados tanto en regímenes de fomento como en Mecenazgo desde que se creó el programa.
	Catalogo de los espacios culturales independientes. Indicador: Cantidad de espacios culturales independientes relevados y habilitados.
	Programa de Accesibilidad: Funciones distendidas (EATC, CTBA). Ley 2% gratuidad. Indicador: Q de entradas separadas para personas con discapacidad por ley en esta gestión.
Catalonia	1. % de la población con acceso regular a actividades culturales (por ejemplo, conciertos, exposiciones, representaciones teatrales). Encuesta de participación cultural 2024: Departamento de Cultura.
	2. Número de lenguas, religiones y culturas representadas en los medios públicos y en las plataformas culturales. Estadística del audiovisual. Idescat.
Lisbon	1. Public Libraries Network – 18 libraries (17 + 1 itinerant library).
	2. "A Theatre in each neighborhood" network – 6 venues.
	3. EGEAC Lisboa Cultura - 20 venues and public space programming.

_ZERO DRAFT TARGET 1

_REALIZE CULTURAL RIGHTS FOR ALL, BY FOSTERING INCLUSIVE ACCESS TO AND PARTICIPATION IN CULTURAL LIFE, CREATIVITY AND DIVERSITY OF CULTURAL EXPRESSIONS, IN PARTICULAR FOR WOMEN, CHILDREN, OLDER PERSONS, PERSONS WITH DISABILITIES AND VULNERABLE POPULATIONS.

_ Proposed indicator	_ Existing indicators and data sources
Matera	Percentage of men and women with access, within 30 minute walking distance, to basic cultural services and resources (libraries, community centers, arts centers, museums, local heritage preservation centers, etc.) as means of empowerment and of human development (Source: Municipality).
	Access to selected cultural community infrastructures (museums, libraries, media resource centers, exhibition venues dedicated to the performing arts) relative to the distribution of the country's population in administrative divisions immediately below State leve (Source: Regional Autorithy).
	Number of public libraries per 1,000 inhabitants (Source: Municipality).
	Percentage of the population having participated at least once in a going-out cultural activity in the last 12 months (Source : local CCI network).
Strasbourg	Élèves engagés dans le dispositif DEMOS (Éducation musicale).
	Bénéficiaires de la carte Atout Voir.
UCLG	1.4. Identification and consideration, in the field of cultural policy, of individuals or groups who are disadvantaged, vulnerable or at risk of exclusion (Field 1: RIGHTS – Area 1: Cultural Rights).
	1.5. Development of programmes and mechanisms that effectively ensure access and active participation in culture for all (Field 1: RIGHTS – Area 1: Cultural Rights).
	6.4. Promotion of access and active participation in cultural life for people with disabilities. (Field 2: COMMUNITIES – Field 2: COMMUNITIES –Area 6: Culture, Inclusion, Social Cohesion, and the Fight against Poverty and Inequalities).
	6.7. Encouragement of access and active participation in cultural life for all age groups, including children, young people and older people, and implementing cultural programmes or actions to stimulate intergenerational dialogue. (Field 2: COMMUNITIES – Area 6: Culture, Inclusion, Social Cohesion, and the Fight against Poverty and Inequalities).
	9.1. Promotion of access and active participation of women in cultural life. (Field 2: COMMUNITIES – Area 9: Culture and Gender Equality).

_ZERO DRAFT TARGET 2

_PROMOTE A CULTURE OF PEACE AND NON-VIOLENCE, GLOBAL CITIZENSHIP AND APPRECIATION OF CULTURAL AND DIVERSITY.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	1. Valoración de la "convivencia" y percepción de la diversidad: Encuesta de interculturalidad con preguntas sobre percepción de la diversidad (cultural, religioso y étnico) y la convivencia. https://ajuntament.barcelona.cat/ca/informacio-administrativa/altra-informacio-administrativa/registre-denquestes-i-estudis-dopinio (a la espera del informe de resultados). 2. Participación y valoración de la cultura desde las diversidades: https://barcelonadadescultura.bcn.cat/presentacion-de-la-encuesta-de-derechos-culturales-de-barcelona/?lang=es
Basque Country	Bilbao, Ciudad de Valores; proyecto para el fomento de un marco de valores compartidos en Bilbao: respeto a los derechos humanos, justicia social, igualdad entre hombres y mujeres, solidaridad, diversidad/ inclusión, compromiso, sostenibilidad medioambiental, participación, confianza, creatividad, convivencia, identidad, corresponsabilidad, honestidad, salud. https://balioenhiria.bilbao.eus/es/
Bogota	Percepción de convivencia y respeto por la diversidad. • Participación en actividades de formación ciudadana y expresiones culturales comunitarias. Observatorio de Culturas; Instituto Distrital de la Participación y Acción Comunal (IDPAC)
Buenos Aires	Programa de Giras EATC y CTBA. Indicador: Q de giras nacionales e internacionales realizadas por cada Teatro. Programa Estudio Urbano. Suena el Barrio. Indicadores: Q de beneficiarios de Estudio Urbano desde la creación del programa (diferenciando barrios populares y población vulnerable en sentido amplio).
Lisbon	1. Descola - Lisbon municipality's strategic intervention project to promote cultural and environmental education in schools. 2. Urban Art Gallery - promoting graffiti and street art in Lisbon.
Matera	Percentage of hours dedicated to arts and culture in school programmes, in relation to the total number of training hours in primary and secondary school (source: National authority).

_ZERO DRAFT TARGET 2

_PROMOTE A CULTURE OF PEACE AND NON-VIOLENCE, GLOBAL CITIZENSHIP AND APPRECIATION OF CULTURAL AND DIVERSITY.

_ Proposed indicator	_ Existing indicators and data sources
UCLG	10.3. Implementation of cultural programmes and actions that promote peace and respect, a culture of peace, emotional management and non-violent communication. (Field 2: COMMUNITIES – Area 10: Culture, Peace, Security and Coexistence)
	10.4. Promotion of partnerships between cultural actors and other actors working locally to promote peace, security and coexistence. (Field 2: COMMUNITIES – Area 10: Culture, Peace, Security and Coexistence)
	6.5. Implementation of cultural programmes or actions that facilitate collective enjoyment and interaction, intercultural dialogue, mutual understanding and coexistence among the population. (Field 2: COMMUNITIES – Area 6: Culture, Inclusion, Social Cohesion, and the Fight against Poverty and Inequalities)

**_ZERO DRAFT
TARGET 3**

_PROTECT AND
SAFEGUARD
ALL FORMS
OF HERITAGE,
HARNESS THEM
AS A RESOURCE
FOR SUSTAINABLE
DEVELOPMENT,
THROUGH EXISTING
CONVENTIONS
AND OTHER POLICY
FRAMEWORKS,
AS WELL AS SUCH
NEW MECHANISMS
AS MAY BE
APPROPRIATE.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	1. Programas de protección, difusión (digitalización) y acceso al patrimonio. Estadísticas de colecciones https://barcelonadadescultura.bcn.cat/museus-i-espais-dexposicions/dades?lang=es
	2. Proyectos educativos y museos. Programas de participación escolar y museos: cuántos y cuántos alumn@s acceden https://www.barcelona.cat/museuhistoria/es/projectes-educatius/patrimoniam
	3. ¿Qué escuelas van a los museos y cuáles no? https://barcelonadadescultura.bcn.cat/interaccions-cultura-i-educacio-2023/
	4. Encuestas perfil museos: ¿quién va a los museos? https://barcelonadadescultura.bcn.cat/encuesta-de-publico-museos-y-centros-de-exposiciones-2024/?lang=es
	5. Difusión del patrimonio cultural popular: contenidos y accesos web https://www.barcelona.cat/culturapopular/ca
	6. Presupuestos destinados a los museos, archivos, patrimonio arquitectónico (suma programas: 3331 + 3361) https://ajuntament.barcelona.cat/estrategiaifinances/ca/despeses-corrents-pol%C3%ADtiques-classificaci%C3%B3-programes
Basque Country	• Archivo Municipal: consulta, digitalización de fondos, difusión en redes sociales.
	• Recuperación del legado cultural y patrimonial de la ciudad: Bilbao Izan.
	• Oferta museística y de centros de exhibición artística.
	• Apoyo a creaciones locales y en euskera.
	https://bilbaokultura.eus/es/bilbao-izan/ https://www.bilbao.eus/cs/Satellite/archivosMunicipales/ Hasiera/es/100016712/Home
Bogota	• Número de bienes de interés cultural (BIC) registrados.
	• Intervenciones de restauración y conservación patrimonial.
	• Presupuesto destinado a patrimonio.
	Instituto Distrital de Patrimonio Cultural (IDPC)

**_ZERO DRAFT
TARGET 3**

_PROTECT AND
SAFEGUARD
ALL FORMS
OF HERITAGE,
HARNESS THEM
AS A RESOURCE
FOR SUSTAINABLE
DEVELOPMENT,
THROUGH EXISTING
CONVENTIONS
AND OTHER POLICY
FRAMEWORKS,
AS WELL AS SUCH
NEW MECHANISMS
AS MAY BE
APPROPRIATE.

_ Proposed indicator	_ Existing indicators and data sources
Buenos Aires	Puesta en valor de edificios patrimoniales. Indicadores: Q de edificios patrimoniales restaurados o en obra/ Q edificios patrimoniales que requieren. Programa de Sitios arqueológicos (cisterna, la noria, barraca peña, casa del Virrey Liniers). Indicadores: Q personas que asisten a las visitas guiadas para conocer sitios arqueológicos y patrimoniales. Feria de Mataderos. Indicador: Q de artistas folclóricos y artesanos que trabajan en la feria y bares notables por año (desde 2024). Progama Bares Notables. Indicador: Q bares notables protegidos patrimonialmente, apoyados y programados por el ministerio. Programa Tango. Indicadores: Q asistentes campeonato y mundial de Tango. Q de inscriptos y países participantes del Campeonato Mundial. Carnaval: Q de agrupaciones barriales participantes I murgas y corsos. P apoyo económico anual (desde 2024). Q de publico asistente a carnaval.
Catalonia	1. % de elementos del patrimonio cultural material y inmaterial reconocidos y protegidos por convenios internacionales como la UNESCO (por ejemplo, patrimonio de la humanidad). Patrimonio material y inmaterial UNESCO. 2. % de presupuestos nacionales y locales destinados a la conservación y protección del patrimonio cultural. Estadísticas culturales de Cataluña. Financiación pública. Departamento de Cultura. Gasto en cultura de la administración local. Departamento de Cultura.
Lisbon	1. City Archives - It provides in-house specialized technical services in the areas of documentation and information management. 2. "Stores with History" Programme – programme that works with the city's traditional and historic stores in order to preserve and safeguard the establishments and their material, historical and cultural heritage.

**_ZERO DRAFT
TARGET 3**

_PROTECT AND
SAFEGUARD
ALL FORMS
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HARNESS THEM
AS A RESOURCE
FOR SUSTAINABLE
DEVELOPMENT,
THROUGH EXISTING
CONVENTIONS
AND OTHER POLICY
FRAMEWORKS,
AS WELL AS SUCH
NEW MECHANISMS
AS MAY BE
APPROPRIATE.

_ Proposed indicator	_ Existing indicators and data sources
	3. "Memories of Lisbon" Programme – Programme that aims to collect, preserve, map and disseminate the memories of the territories, using oral history methodology.
	4. Lisbon Archaeology Center - the preferred repository for the immense collection exhumed in the city, ensuring that the city's memory is passed down from generation to generation.
Matera	Number and distribution of identified cultural and natural heritage items (sites and artifacts) (Source : Municipality, managers of cultural venues).
	Percentage of budget devoted to the preservation of cultural and natural resources (Source : Municipality, managers of cultural venues).
	Number of cities having integrated urban policies that protect and safeguard cultural and natural heritage (Source: Municipality).
	Index of intangible heritage (Source : regional authority).
UCLG	18.1. Adoption of comprehensive heritage management plans to promote its protection, accessibility, vitality and transmission. (Field 4: TERRITORIES – Area 18: Cultural Heritage).
	18.2. Identification of tangible and intangible heritage elements through inventories, and adoption of measures to protect them, along with measures to restore damaged heritage. (Field 4: TERRITORIES – Area 18: Cultural Heritage).
	18.4. Participatory mapping of tangible and intangible heritage relevant to communities, with specific consideration to minority groups and heritage assets that are valuable but at risk. (Field 4: TERRITORIES – Area 18: Cultural Heritage).
	18.10. Promotion of sustainable and integrated heritage management and use, by ensuring respect for the core meaning and values of cultural heritage, and preventing over-exploitation, in the context of local development strategies. (Field 4: TERRITORIES – Area 18: Cultural Heritage).
	23.6. Recognition and promotion of the vitality of traditional knowledge, practices and cultural and traditional systems that contribute to the sustainable use of the environment, and to a fair ecological and social transition, such as traditional agricultural and environmental management systems, and traditional and local wisdom and knowledge systems. (Field 5: NATURE – Area 23: Culture and the Just Ecological and Social Transition).

**_ZERO DRAFT
TARGET 4**

_PROTECT AND
PROMOTE THE
DIVERSITY OF
CULTURAL
EXPRESSIONS TO
STRENGTHEN THE
CREATIVITY AND
DEVELOPMENT
CAPACITY OF
INDIVIDUALS AND
COMMUNITIES,
THROUGH EXISTING
CONVENTIONS
AND SUCH NEW
MECHANISMS
AS MAY BE
APPROPRIATE.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	1. Programas de ayuda a la creación. Líneas de subvenciones y becas. https://www.barcelona.cat/barcelonacultura/ca/icub/suportalacultura 2. Número e importe de las ayudas por líneas de subvención. https://barcelonadadescultura.bcn.cat/entitats/context/?lang=es https://ajuntament.barcelona.cat/transparencia/ca/subvencions 3. Número y asistencia a los talleres y programas de participación en centros cívicos. Y cesión de espacios para entidades y proyectos culturales. https://barcelonadadescultura.bcn.cat/centres-civics/context/ 4. Fábricas de creación: proyectos de creación. https://barcelonadadescultura.bcn.cat/espais-de-creacio/context/
Basque Country	• Facilitación de espacios de creación y cocreación para la participación de la ciudadanía: Bilbao Arte, Bilbao Eszena, Lantegia AZ, Bilbao Musika. • Colaboración entre la práctica cultural comunitaria y los equipamientos de proximidad, fomentando el desarrollo social de los barrios: Txotena Gunea, Harrobia, equipamiento juvenil Ramoni. https://www.harrobia.org/ https://bilbaoarte.eus/ https://www.bilbaomusika.eus/
Bogota	• Número de eventos culturales diferenciados por tipo y enfoque poblacional. • Proyectos apoyados por convocatorias con enfoque diferencial. • Número de infraestructuras culturales y creativas existentes en la ciudad. SCRD; Programa Distrital de Estímulos (PDE), Dirección de Arte Cultura y Patrimonio, Sistema de Información y Registro Cinematográfico SIREC, y Secretaría Distrital de Planeación.
Buenos Aires	Programa BA Milonga. Indicador: Q de beneficiarios/ Q de milongas beneficiadas. Q de agrupaciones de carnaval apoyadas.

**_ZERO DRAFT
TARGET 4**

_PROTECT AND
PROMOTE THE
DIVERSITY OF
CULTURAL
EXPRESSIONS TO
STRENGTHEN THE
CREATIVITY AND
DEVELOPMENT
CAPACITY OF
INDIVIDUALS AND
COMMUNITIES,
THROUGH EXISTING
CONVENTIONS
AND SUCH NEW
MECHANISMS
AS MAY BE
APPROPRIATE.

_ Proposed indicator	_ Existing indicators and data sources
Catalonia	1. % de población con acceso a oportunidades en industrias culturales (cine, música, teatro, etc.), según datos laborales o de industrias creativas. Población ocupada en el sector cultural. Idescat. 2. Nombre d'escoles i programes educatius que inclouen la creativitat com a part del currículum (dibuix, música, dansa, arts escèniques, etc.).
Lisbon	1. Public Libraries Network – 18 libraries (17 + 1 itinerant library). 2. Participatory Budgeting - public policy tool to involve and increase the participation of the population in local government decision-making, through the financing of citizens' ideas generated and debated by the population. 3. Financial and non-financial support for local agents. Lisbon City Council, through cultural, social, recreational, sporting and other development policies, can support entities that are geared towards promoting the well-being and quality of life of the population, through the implementation of programmes, projects or activities that pursue the municipal interest. 4. Municipal Gender Equality and LGBTI+ Plans.
Matera	Number of cultural activities related to ethnic and linguistic minorities (Source: Regional Authority and Municipality).
Strasbourg	Nombre d'associations de pratiques artistiques amateurs soutenues financièrement. Soutenir les nouvelles formes de création artistique et favoriser l'émergence : nombre de bourses accordées.
UCLG	1.3. Inclusion of the protection and promotion of cultural diversity as a principle or a goal in cultural policy. (Field 1: RIGHTS – Area 1: Cultural Rights). 2.9. Promotion and support of the diversity of local cultural expressions, including emerging and/or marginalised artistic genres and expressions. (Field 1: RIGHTS – Area 2: Cultural and Creative Ecosystems). 2.10. Promotion of a dialogue between tradition and modernity, balancing the protection of traditional cultural practices and expressions with their innovation and transformation. (Field 1: RIGHTS – Area 2: Cultural and Creative Ecosystems). 3.6. Promotion of local cultural expressions, together with their meaningful and well-balanced presence in all cultural activities of the territory. (Field 1: RIGHTS – Area 3: Citizens' Cultural Expressions, Community Culture and the Commons).

**_ZERO DRAFT
TARGET 5**

_IN DEVISING AND
IMPLEMENTING
POLICIES ON
CULTURAL
AND CREATIVE
INDUSTRIES,
SUSTAINABLE
TOURISM
AND DIGITAL
TECHNOLOGIES,
PROMOTE LOCAL
CULTURE AND
PRODUCTS, THE
ECONOMIC AND
SOCIAL RIGHTS
OF ARTISTS
AND CULTURAL
PROFESSIONALS
AND ARTISTIC
FREEDOM, AND
DEVELOP AND
IMPLEMENT
APPROPRIATE
MONITORING
TOOLS.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	1. ¿Se dispone de medidas de contratación sostenible en contratos o subvenciones? SÍ/NO. https://ajuntament.barcelona.cat/contractaciopublica/es/contractacion-sostenible/introduccion-y-beneficios https://www.barcelona.cat/barcelonacultura/ca/suportcultura/convocatoria-general-de-subvencions-2024
	2. ¿Se valora la producción cultural en las subvenciones? SÍ/NO. https://www.barcelona.cat/barcelonacultura/ca/suportcultura/convocatoria-general-de-subvencions-2024
	3. Ocupación en cultura (evolución por tipo de régimen: asalariados/autónomos): https://barcelonadadescultura.bcn.cat/ocupacio/
	4. ¿Se ha abordado el impacto del turismo en la ciudadanía? https://www.agenda21culture.net/es/nuestras-ciudades/barcelona
	5. ¿Se están haciendo acciones para la sostenibilidad del turismo en la ciudad? https://observatoriturisme.barcelona/sostenibilitat-sits-otb-sistema-dindicadors-de-sostenibilitat-turistica/ https://ajuntament.barcelona.cat/economiatreball/es/barcelona-impulsa/politicas-transversales-retos-clave/gestion-del-turismo https://www.barcelona.cat/infobarcelona/ca/tema/turisme/nou-model-de-gestio-de-les-zones-de-mes-afluencia-turistica-de-la-ciutat_1406655.html
Basque Country	• Implementación de subvenciones al sector cultural y creativo: subvenciones concurrenciales, subvenciones nominativas/ convenios.
	• Licitaciones a empresas y compañías locales para la programación cultural.
	• Participación en el programa RIS3 Euskadi Creativa y en iniciativas de internacionalización y apoyo transversal a las ICC.
	• Oferta de residencias y programas de acompañamiento que atienda las necesidades de creadores emergentes y consolidados: programas Artistas en Residencias, residencias de Azkuna Zentroa, residencias de Bilbao Arte, Zinebi Networking, apoyo a personas y colectivos jóvenes en Bilborock y La Perrera.
	• Apoyo económico al sector del libro: compra fondos bibliográficos para la Red de Bibliotecas Municipales y Mediateka Azkuna Zentroa, convocatoria ayudas a editoriales Bilbao Edita.
	• Apoyo y facilitación de rodajes y producción audiovisual en Bilbao, a través de Bilbao Bizkaia Film Commission.
	• Ayuda y colaboración con entidades locales en proyectos que impulsen el uso del euskera: con Loraldia, Bira, Kafe Antzokia.

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TARGET 5**

_IN DEVISING AND
IMPLEMENTING
POLICIES ON
CULTURAL
AND CREATIVE
INDUSTRIES,
SUSTAINABLE
TOURISM
AND DIGITAL
TECHNOLOGIES,
PROMOTE LOCAL
CULTURE AND
PRODUCTS, THE
ECONOMIC AND
SOCIAL RIGHTS
OF ARTISTS
AND CULTURAL
PROFESSIONALS
AND ARTISTIC
FREEDOM, AND
DEVELOP AND
IMPLEMENT
APPROPRIATE
MONITORING
TOOLS.

_ Proposed indicator	_ Existing indicators and data sources
	https://bilbaokultura.eus/es/bilbao-edita-2024/ https://www.euskadi.eus/informacion/ris3/web01-a2kulind/es/ https://www.azkunazentroa.eus/es/apoyo-a-la-creacion/ https://bilbaoarte.eus/ https://zinebi.eus/zinebi-networking/ https://bilbaogazte.bilbao.eus/ https://www.bifilmcommission.com/es/ https://loraldia.eus/ https://www.kafeantzokia.eus/es/
Bogota	• Número de empresas creativas activas en Bogotá. • Acceso a seguridad social de artistas. • Valor agregado de la Economía cultural y creativa. • Número de ocupados del sector cultural y creativo de Bogotá (Total y desagregado por género). DEEP - DANE; Cámara de Comercio de Bogotá; SCRD- Cuenta Satélite de Economía Cultural y Creativa de Bogotá.
Buenos Aires	Registro Único de Bienes Culturales (RUBC). Indicador: Q de bienes registrados. Mapa cultural contemporáneo. Indicador: Q de información registrada.
Catalonia	1. % de crecimiento anual en las industrias creativas locales (por ejemplo, música, arte digital, cine). Estadística y cuentas de las empresas culturales. Idescat. 2. Número de productos culturales locales distribuidos a través de canales internacionales (plataformas digitales, exportaciones, festivales y eventos internacionales). Estadísticas culturales de Catalunya. Comercio exterior. Departamento de Cultura. 3. Número de programas públicos y privados que apoyan la creación de nuevos artistas, incluyendo ayudas, formación y espacios de creación. Registro de subvenciones y ayudas de Cataluña (RAISC). Departamento de Economía y Finanzas. 4. % de turistas que participan en actividades culturales locales o visitan lugares patrimoniales protegidos como parte del turismo sostenible. Encuesta perfil y hábitos del turista 2024: Observatorio del Turismo de Barcelona.

_ZERO DRAFT
TARGET 5

_IN DEVISING AND IMPLEMENTING POLICIES ON CULTURAL AND CREATIVE INDUSTRIES, SUSTAINABLE TOURISM AND DIGITAL TECHNOLOGIES, PROMOTE LOCAL CULTURE AND PRODUCTS, THE ECONOMIC AND SOCIAL RIGHTS OF ARTISTS AND CULTURAL PROFESSIONALS AND ARTISTIC FREEDOM, AND DEVELOP AND IMPLEMENT APPROPRIATE MONITORING TOOLS.

_ Proposed indicator	_ Existing indicators and data sources
Lisbon	• Lisbon Film Commission. • Urban Art Gallery - promoting graffiti and street art in Lisbon. • Strategic information systems plan. • Certified sustainable purchasing system.
Matera	% of local sustainable tourism development strategies that integrate a cultural aspect (Source : Territorial Promotion Agency). % of persons engaged in cultural employment within the total employed population (Source : Chamber of commerce). % / share of the contribution of creative and cultural activities to the Gross Domestic Product (Source : Chamber of commerce).
Mexico City	% de valor agregado bruto de cultura de una entidad estatal respecto del total del valor agregado de cultura nacional. Fuente: INEGI. Cuenta satélite de cultura de México: https://www.inegi.org.mx/temas/cultura/ % de población ocupada en actividades culturales respecto del total ocupado en una entidad estatal (ej. CDMX) INEGI. Encuesta Nacional de Ocupación y Empleo (ENOE): https://www.inegi.org.mx/programas/enoe/15ymas/
Strasbourg	Accompagner les auteurs audio-visuels et de cinéma : Nombre d'auteurs accompagnés.
UCLG	12.7. Establishment of specific schemes to broaden the employment opportunities of minority, vulnerable and disadvantaged groups in cultural and creative sectors. (Field 3: PROSPERITY – Area 12: Cultural Industries, Employment and Livelihoods). 13.2. Regular analysis of the working conditions existing in the cultural sector, particularly among individual workers and micro or small initiatives, and adoption of measures to ensure adequate working conditions (e.g. measures concerning the status of the artist and social and economic rights of artists and culture professionals). (Field 3: PROSPERITY – Area 13: Decent Work and Socio-economic Conditions for Artists and Cultural Workers). 13.6. Recognition and protection of intellectual property rights and other rights of artists and workers in the cultural sector. (Field 3: PROSPERITY – Area 13: Decent Work and Socio-economic Conditions for Artists and Cultural Workers). 14.1. Promotion of sustainable tourism models that recognise the value of cultural resources, heritage and local creativity and that ensure local communities have a central role in decision-making and directly benefit from tourism activities. (Field 3: PROSPERITY – Area 14: Culture and Sustainable Tourism). 15.3. Support for the digital transition of cultural institutions and cultural civil society organisations, as well as artists and cultural professionals, to facilitate digital forms of creation, production and distribution, as well as cultural connections and collaborations. (Field 3: PROSPERITY – Area 15: Culture, Digitisation and Technology).

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TARGET 6**

_ENHANCE LEGAL
CONDITIONS
AND PRACTICAL
OPPORTUNITIES
FOR MOBILITY
OF CULTURAL
PROFESSIONALS
AND CROSS-
BORDER
CREATIVITY IN
THE CREATION
OF CULTURAL
GOODS, SERVICES
AND PRACTICES
THROUGH
INTERNATIONAL
MULTI-
STAKEHOLDER
COLLABORATION.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	1. Programas de intercambios, becas y residencias para la proyección o movilidad internacional. https://ajuntament.barcelona.cat/fabriquescreacio/es/ recursos-creacio/internacionalitzacio 2. Programas de creación y acogida de proyectos: residencias creativas, alojamientos para creador@s. https://ajuntament.barcelona.cat/fabriquescreacio/es/ recursos-creacio/residencies https://ajuntament.barcelona.cat/ciutatdelaliteratura/es/internacional/residencia-literaria-internacional 3. Participación en ferias o eventos internacionales. https://www.barcelona.cat/barcelonacultura/ sites/default/files/memoria_icub_2023.pdf 4. Redes en las que participa el Ayuntamiento. https://www.barcelona.cat/barcelonacultura/ sites/default/files/memoria_icub_2023.pdf
Basque Country	• Oferta de oportunidades de movilidad: programa europeo de cooperación transfronteriza Interreg Poctefa Eko-Pirineos de Circo, programa de impulso a la creación escénica de calle Karrikan, programas de movilidad para artistas de Bilbao Arte, residencias de Azkuna Zentroa, intercambios con el festival de Aveiro. • Formación complementaria a artistas y profesionales culturales relacionada con la profesionalización (gestión, contratación, derechos de autoría, producción, distribución, ventas). https://bilbaokultura.eus/es/eko-pirineos-de-circo/ https://karrikan.eu/
Bogota	• Participación de artistas locales en espacios de circulación internacional como ferias, festivales, mercados, circuitos internacionales entre otros. • Programas de residencias y movilidad. • Proyectos, iniciativas y/o acciones de movilidad y circulación de bienes y servicios culturales promovidos con diferentes actores de la cooperación internacional. FUGA; SCRD; IDARTES; OFB; Secretaría de Desarrollo Económico.

**_ZERO DRAFT
TARGET 6**

_ENHANCE LEGAL
CONDITIONS
AND PRACTICAL
OPPORTUNITIES
FOR MOBILITY
OF CULTURAL
PROFESSIONALS
AND CROSS-
BORDER
CREATIVITY IN
THE CREATION
OF CULTURAL
GOODS, SERVICES
AND PRACTICES
THROUGH
INTERNATIONAL
MULTI-
STAKEHOLDER
COLLABORATION.

_ Proposed indicator	_ Existing indicators and data sources
Buenos Aires	Festivales: FIBA, BAFICI, Mundial de Tango. Indicador: Q de beneficiarios. Q de artistas extranjeros participantes.
	Film Commission. Indicador: Q de producciones internacionales en BA.
	Programa artístico cultural Conexión. Indicadores: Q de espectadores, Q de artistas beneficiados.
Lisbon	1. Lisbon Culture Store - free specialised service that provides training and information on issues related to the activities of professionals and organisations in the cultural sector.
	2. Polo das Gaivotas - centre for artistic creation for professional and emerging artists, providing rehearsal rooms, training rooms and office space, as well as accommodation and workspaces for artistic residencies.
	3. "Lisboa Acolhe Artistas em Residência – LAAR" - a digital platform for artist residencies in Lisbon with the main mission of supporting artistic creation in Lisbon by publicising, in a single medium, the artistic residencies taking place in the city.
Matera	Number of international cooperation projects (e.g., residencies, exchanges, co-productions) involving artists and cultural professionals from Matera/Basilicata with foreign partners (source: Regional authority and CCIs network).
	Number of mobility calls for the local cultural and creative sector (Source: Regional Authority).
UCLG	29.5. Implementation of support mechanisms for the international mobility of local artists and cultural professionals. (Field 6: GOVERNANCE – Area 29: National and International Cooperation).
	29.6. Support for co-production projects and international cooperation between local artists and cultural professionals with other cities, regions and countries. (Field 6: GOVERNANCE – Area 29: National and International Cooperation).
	29.7. Support for the presentation of work by artists and cultural organisations from foreign countries, particularly those that are less visible in the commercial sphere, reflecting the international diversity of cultural expressions in the local cultural scene. (Field 6: GOVERNANCE – Area 29: National and International Cooperation.

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TARGET 7**

_EMPOWER
INDIGENOUS
PEOPLES TO
STRENGTHEN
THEIR OWN
INSTITUTIONS,
CULTURES AND
LANGUAGES, AND
TO PURSUE THEIR
DEVELOPMENT
IN KEEPING WITH
THEIR OWN NEEDS
AND ASPIRATIONS.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	Se centraría, si se considera adecuado, en los programas de fortalecimiento de la lengua y la cultura catalana: 1. Aplicación de la presencia de la lengua catalana en las subvenciones: https://ajuntament.barcelona.cat/contractaciopublica/es/contractacion-sostenible/introduccion-y-beneficios 2. Presupuesto destinado a la protección y formación en la lengua catalana desde el Ayuntamiento: https://ajuntament.barcelona.cat/transparencia/ca/subvencions
Bogota	• Proyectos culturales con enfoque étnico. • Reconocimiento de lenguas y expresiones tradicionales. • Participación de pueblos indígenas en política cultural. Dirección de Asuntos Locales y Participación - SCRD; ONIC Bogotá.
Buenos Aires	Sitio La Noria. Indicadores: Q de actividades de promocion de Sitio./ Q de personas que lo visitan anualmente.
Lisbon	1. Financial and non-financial support for local agents.
Matera	Number of cultural activities linked to local traditions (Source: local CCIs network).
Strasbourg	Soutenir la culture transfrontalière et le bilinguisme : Revue "Land und Sproch" : abonnements souscrits.
UCLG	1.7. Development of programmes and actions for the protection and vitality of cultural expressions, languages, and heritage of Indigenous peoples and minority groups. (Field 1: RIGHTS – Area 1: Cultural Rights). 18.6. Consideration of local communities in heritage management, recognising the right of communities, including Indigenous peoples, to access and enjoy their heritage assets. (Field 4: TERRITORIES – Area 18: Cultural Heritage). 21.6. Incorporation of traditional knowledge and cultural and heritage practices, where they are relevant in terms of sustainability, in marine and terrestrial ecosystem and biodiversity management strategies, with the participation of local communities. (Field 5: NATURE – Area 21: Culture, Landscapes and Natural Heritage and Spaces). 23.7. Consideration and involvement of local communities and their cultural value systems, particularly Indigenous peoples, traditional communities and migrant groups, in environmental management and in ecological and social transition projects. (Field 5: NATURE – Area 23: Culture and the Just Ecological and Social Transition).

_ZERO DRAFT TARGET 8

_DEVELOP A CULTURAL APPROACH IN ENVIRONMENTAL PROTECTION AND SUSTAINABLE URBANIZATION, INCLUDING LAND PLANNING, LANDSCAPE MANAGEMENT, PROTECTION OF BIODIVERSITY, AGRICULTURE AND NATURAL AREAS MANAGEMENT, THROUGH HERITAGE, LOCAL CULTURES AND KNOWLEDGE, CREATIVITY AND ARTS.

_ Proposed indicator

_ Existing indicators and data sources

Barcelona

1. ¿Se tiene en consideración la sostenibilidad en los proyectos culturales? ¿Qué recursos ofrece el Ayuntamiento para mejorar los proyectos en este sentido?
https://www.bcn.cat/cultura/subvencions/CG2024_CriterisTransversals.pdf
https://www.ajsosteniblebcn.cat/ca
https://ajuntament.barcelona.cat/contractaciopublica/es/contractacion-sostenible/introduccion-y-beneficios
https://www.barcelona.cat/barcelonacultura/ca/suportcultura/convocatoria-general-de-subvencions-2024

2. ¿Tu ciudad tiene planes de sostenibilidad para la acción cultural municipal o con los recursos culturales?
Plan de ciudad: https://ajuntament.barcelona.cat/turisme/sites/default/files/2025-02/Gesti%C3%B3_tur%C3%ADstica_20250123_CAT_online_compressed.pdf
Indicadores sostenibilidad i cultura (apartado 7):
https://bcnroc.ajuntament.barcelona.cat/jspui/handle/11703/134622
Planes sectoriales (departamentos o áreas municipales, en este caso ICUB) :
https://www.ajsosteniblebcn.cat/pla-de-sostenibilitat-de-l-icub_71160.pdf (actualización no publicada todavía)
Mapa equipamientos sostenible:
https://www.bcnsostenible.cat/ca/web/explora
Equipamientos culturales, red de refugios climáticos
https://www.barcelona.cat/barcelona-pel-clima/ca/accions-concretes/xarxa-de-refugis-climatics

3. Gestión de recursos culturales o naturales por las comunidades de ciudadan@s
"Patrimonio ciudadano": número e indicadores de espacios municipales gestionados por comunidades:
https://ajuntament.barcelona.cat/participaciociutadana/es/guias-materiales-y-otros
(se está actualizando la información: https://ajuntament.barcelona.cat/participaciociutadana/ca/noticia/trobada-una-nova-etapa-per-enfortir-la-gestio-civica_1515975)

Bogota

• Proyectos culturales con enfoque ambiental.

• Intervenciones en espacio público que integran arte y naturaleza.

• Programas de arte urbano con enfoque territorial.

Medición de la huella de carbono de las actividades artísticas y culturales- Programa Respira El Arte-IDARTES.
IDARTES; Secretaría de Ambiente; Observatorio de Culturas.

_ZERO DRAFT TARGET A

_DEVELOP A CULTURAL APPROACH IN ENVIRONMENTAL PROTECTION AND SUSTAINABLE URBANIZATION, INCLUDING LAND PLANNING, LANDSCAPE MANAGEMENT, PROTECTION OF BIODIVERSITY, AGRICULTURE AND NATURAL AREAS MANAGEMENT, THROUGH HERITAGE, LOCAL CULTURES AND KNOWLEDGE, CREATIVITY AND ARTS.

_ Proposed indicator	_ Existing indicators and data sources
Buenos Aires	Colón Fábrica. Indicadores: Q de decorados guardados? alquilados? Q de inscriptos en carrera de oficios en el ISA? Film Commission. Indicador: Q de beneficiarios del Programa? CTBA- DGEART: % reutilización de escenografías y aplicación a uso educativo.
Lisbon	1. Public Libraries Network – 18 libraries (17 + 1 itinerant library). 2. ˝A Theatre in each neighborhood˝ network – 6 venues. 3. Lisbon Film Commission. 4. Financial and non-financial support for local agents. 5. Descola Programme - strategic intervention project to promote cultural education in schools, involving municipal cultural facilities, and facilities linked to nature such as farms, gardens and parks.
Matera	Percentage of local urban development plans which have integrated a specific ˝cultural impact assessment˝ (Source : Municipality). Proportion of urban land allocated to public cultural facilities (libraries, museums, etc.) over the total urban land (Source : Municipality).
Strasbourg	Accompagner et former aux mutations sociales et écologiques. Classes Climat : personnes formées.
UCLG	16.1. Approval of a local or regional planning strategy (regional development plan and/or urban plan) that maps and recognises tangible and intangible cultural assets, protects and manages them, and integrates culture as a factor for local or regional transformation and to improve the quality of the living environment. (Field 4: TERRITORIES – Area 16: Cultural Territorial Planning). 21.4. Promotion of an integrated management of natural and cultural ecosystem services and resources, including in their economic and social dimensions. (Field 5: NATURE – Area 21: Culture, Landscapes and Natural Heritage and Spaces). 21.6. Incorporation of traditional knowledge and cultural and heritage practices, where they are relevant in terms of sustainability, in marine and terrestrial ecosystem and biodiversity management strategies, with the participation of local communities. (Field 5: NATURE – Area 21: Culture, Landscapes and Natural Heritage and Spaces). 23.9. Incorporation of arts, local culture and heritage into environmental projects and their mobilisation to increase local community participation and ownership. (Field 5: NATURE – Area 23: Culture and the Just Ecological and Social Transition).

_ZERO DRAFT TARGET B

_STRENGTHEN CULTURAL INSTITUTIONS, INCLUDING THROUGH INTERNATIONAL COOPERATION, TO BUILD CAPACITY AT ALL LEVELS TO REALIZE CULTURAL RIGHTS AND SUSTAIN CULTURAL PLURALISM.

_ Proposed indicator	_ Existing indicators and data sources
Barcelona	1. Financiación de las principales instituciones culturales: https://www.barcelona.cat/barcelonacultura/es/icub/participacion-en-consorcios 2. Presupuestos en cultura del Ayuntamiento: % cultura respecto al total y distribución del presupuesto en cultura por políticas: https://ajuntament.barcelona.cat/estrategiaifinances/pressupostobert/ca/ gastos/funcional/ca/2020/1/0/nominales 3. Líneas de subvención de proyectos culturales (repetir punto 4). 4. Nombre de redes de cooperación/coordinación en cultura en las que participa el Ayuntamiento de Barcelona Ciudades: 4 más importantes (UCLG, Ciudades Creativas Unesco y Ciudad de la Literatura, y WCCF. 5. Convenios o proyectos de colaboración internacional (se está trabajando per no disponible públicamente).
Bogota	• Número de entidades culturales apoyadas. • Planes estratégicos institucionales culturales formulados. • Inversión pública en cultura por habitante. • Recursos técnicos y/o financieros de cooperación internacional gestionados para el fortalecimiento de programas, proyectos e iniciativas en materia cultural. SCRD; Secretaría de Hacienda; Planeación Distrital.
Buenos Aires	Programa Oportunidades. Indicador: Q de beneficios detectados. Indicador: Q de acuerdos con Instituciones y organismos internacionales.
Lisbon	1. Lisbon Culture Store.
UCLG	1.8. Establishment of capacity building initiatives in the field of cultural rights, for professionals and organisations in the public, private and civil society sectors. (Field 1: RIGHTS – Area 1: Cultural Rights). 29.1. Active participation of the local government in national and international networks in the field of culture, and in cooperation with other cities. (Field 6: GOVERNANCE – Area 29: National and International Cooperation). 29.3. Promotion of cultural institutions' active participation in national and international networks, and in cooperation projects and programmes. (Field 6: GOVERNANCE – Area 29: National and International Cooperation). 25.4. Adoption of a cultural rights approach in local policy, with cross-cutting goals across policy areas, enabling. collaboration. (Field 6: GOVERNANCE – Area 25: Cultural Strategies and Policies).

_ENSURE, THROUGH TRANSVERSAL, MULTI-STAKEHOLDER COLLABORATION, THAT CULTURAL CONSIDERATIONS ARE TAKEN INTO ACCOUNT IN ALL INTERNATIONAL DEVELOPMENT GOALS, AT THE OUTSET OF AND THROUGHOUT ALL POLICY-MAKING PROCESSES, THROUGH ENGAGING CULTURAL SECTOR ACTORS, WHETHER OR NOT ASSOCIATED WITH PRE-EXISTING CULTURAL TARGETS.

_ Proposed indicator

_ Existing indicators and data sources

Proposed indicator	Existing indicators and data sources
Barcelona	1. ¿ Existen órganos o instrumentos de participación en la política municipal? Consell de la Cultura : https://www.barcelona.cat/barcelonacultura/es/icub/consejo-de-cultura Presupuestos participativos: https://www.decidim.barcelona/processes?locale=es 2. Proyectos e Indicadores de seguimiento de los ODS: https://ajuntament.barcelona.cat/agenda2030/ca https://ajuntament.barcelona.cat/agenda2030/sites/default/files/2024-03/VLR_2023_de_lAgenda_2030_Barcelona-CA_1.pdf
Bogota	• Inclusión de metas culturales en el Plan de Desarrollo Distrital. • Indicadores culturales presentes en reportes de ODS a nivel local. • Número de sectores con articulación cultural. • Plan de Cultura de Bogotá 2038. • Reportes de ciudad en el marco de la adhesión a la Red de Ciudades Creativas de la Unesco. Planeación Distrital; Secretaría General; Comité de ODS Bogotá.
UCLG	25.4. Adoption of a cultural rights approach in local policy, with cross-cutting goals across policy areas, enabling collaboration. (Field 6: GOVERNANCE – Area 25: Cultural Strategies and Policies). 28.2. Adoption of multi-stakeholder governance mechanisms to bring together public and private actors which are relevant in cultural policy, and to define responsibilities, e.g. through working committees or multi-stakeholder plans. (Field 6: GOVERNANCE – Area 28: Collaborative and Multi-level Governance). 28.3. Adoption of cooperation frameworks and schemes connecting local public and civil society actors e.g. through a cultural cooperation charter. (Field 6: GOVERNANCE – Area 28: Collaborative and Multi-level Governance). 29.2. Engagement and advocacy in the global conversation on culture and development, including the defense of culture as a Sustainable Development Goal and the recognition of culture as a global public good. (Field 6: GOVERNANCE – Area 29: National and International Cooperation).

CREDITS

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The members of the campaign are grateful to the Centre de Cultura Contemporània de Barcelona (CCCB), the World Secretariat of United Cities and Local Governments (UCLG) and its partners for facilitating the celebration of the release event on 27 September 2025. The members of the campaign would like to express gratitude to UNESCO and the Government of Spain, as organisers of Mondiacult 2025, for the inclusion of a side-event on the "Culture Goal" in the official programme of the Conference, at the official venue of Mondiacult, on 29 September 2025, in which the document was also briefly presented.

The draft of this document was written by Mr John Crowley. The document received contributions from the members of the campaign and the partners listed below, under "Acknowledgements". The members of the campaign would like to thank all people that have participated in making this document possible, and pay special gratitude to Mr John Crowley, for the enormous work he has delivered.

The document expresses the consensus of the members of the Steering Group of the campaign and does not necessarily reflect the exact views of each one of its members; please refer to each one of the members of the campaign for these individual views. The same statement applies to the members of the Agora and the other persons and organisations listed below.

ACKNOWLEDGMENTS

The members of the Steering Group of the Campaign (in alphabetical order):

| **Arterial Network**: Mr **Alassane Insa Babylas**.
| **Culture Action Europe**: Mr **Lars Ebert**.
| **ICOM – International Council on Museums**: Mrs. **Medea Ekner**, Ms **Rachelle Kalee**, Dr. **Jamie Larkin**.
| **ICOMOS – International Council on Monuments and Sites**: Ms **Teresa Patricio**, Ms **Marie-Laure Lavenir**, Ms **Gaia Jungeblodt**, Mr **Gabriel Caballero**, Dr. **Ege Yildirim** and Dr. **Naima Benkari**.
| **IFCCD – International Federation of Coalitions for Cultural Diversity**: Mr **Guillaume Prieur**, Ms **Marie-Julie Desrochers**.
| **IFLA – International Federation of Libraries' Associations and Institutions**: Ms **Sharon Memis**, Mr **Stephen Wyber** and Ms **Claire McGuire**.
| **IMC – International Music Council**: Dr. **Sheila Woodward**, Ms **Silja Fischer**.
| **UCLG – United Cities and Local Governments**. The Presidential Team of the Culture Committee, with Ms **Ana Francis Mor**, Ms **Gabriela Ricardes**, Ms **María Victoria Alcaraz** and Ms **Claudia Matos**; the secretariat of the Culture Committee, with Dr. **Jordi Pascual**, Ms **Sarah Vieux**, Ms **Marta Llobet**, Ms **Agnès Ruiz** and Dr. **Jordi Baltà**, as well as all the teams of the World Secretariat.

All the people that devoted time to answer the survey, launched by the campaign between January and April 2025.

All the members of the Agora of the Campaign that took place in the preparatory meetings to discuss this document (on 24 March and 8 July 2025), and, especially, the involvement of these organisations (in alphabetical order):

| The Anna Lindh Foundation, including Mr Alessandro Lamonica

| Artemrede, including Ms Marta Martins

| The Brazzaville City Council, including Mr Hugues Gervais Ondaye

| The Ministry for Culture of the Government of Catalonia, including Mr Francesc Vilaró

| The Climate Heritage Network, including Mr Andrew Potts, Ms Jenny Hay, Mr. Isaac Eseet, Mr Simon Musasizi and Ms Shanon Miller

| The organisation Culture et Développement, including Ms Valeria Marcolin and Mr Francisco d'Almeida

| The Culture Next network, including Mr Ștefan Teișanu, Ms Rarita Zbranca and Mr Darius Mîndroc

| ENCATC, including Ms Giannalia Cogliandro and all the members of the Board of the network

| The Europa Nostra network, including Ms Sneška Quaedvlieg-Mihailovic, Ms Dimitra Kizlari and Ms Vanessa Fraga

| The Global Cultural Districts Network, including Mr Christos Carras

| The Global Parliament of Mayors, including Mr Rainer Kern

| The Ibercultura "Cultura Viva" Network, including Mr Diego Benhabib

| The Izmir Metropolitan Municipality, including Ms. Pınar OKYAY, Ms. Ayşegül Sabuktay and Ms. Zeynep Barkot

| The agency Namur 2030 and Namur City Council, including Ms Laura Latour, Ms Charlotte Bazelaire, and Ms Valentine Collin

| The Organización de Estados Iberoamericanos, including Mr Raphael Callou Neves Barros and Ms Mariana Soares

| The team of Reseau Culture 21 France, including Ms Christelle Blouët

| The Stockholm Resilience Centre, including Mr Diego Galafassi

| The Thyssen-Bornemisza Art Foundation -TBA 21, including Mr Nicolás Gharbi, Ms Rosa Ferré and Ms Fuensanta Arévalo

| The Union for the Mediterranean, including Ms Rim Filali Meknassi and Ms Latifa Knouchi

| The Government of the Fédération Wallonie-Bruxelles, including Mr Gilles Hubens

| The WCCF – World Cities Culture Forum, including Ms Laia Gasch and Ms Maryam Ja'far Shariff

This document has benefited from the ongoing exchanges with:

| The UN Special Rapporteur in the field of Cultural Rights, Dr. Alexandra Xanthaki, and the team including Ms Johanne Bouchard and Ms Mylene Bidault

| The UNESCO Assistant Director General for Culture, Mr Ernesto Otttone R. and the team including Ms Paz Portales, Ms Emmanuelle Robert, Mr Pablo Guayasamin and Ms Yiline Zhao

The proposal of Targets and Indicators has received inputs from the following organisations (in alphabetical order):

| The Arts for Global Development, with Mr Nil Navaie

| The Institute for Culture (ICUB) of Barcelona City Council, with Mr Oriol Martí, Mr Esteve Caramés, Mr Jaume Muñoz, Ms Eva Sòria, Ms Laura Franquet and Ms Montserrat Tort

| The Government of the Basque Country, with Ms Ibone Bengoetxea and Mr Asier Aranbarri

| The ICH NGO Forum convened its members on 16 April 2025 for a discussion on the Culture Goal from the perspective of intangible heritage, with the participation of Matti Hakamäki, Tamara Nikolić Đerić and John Crowley.

| AECID, Spanish Agency for International Cooperation and Development, organised 4 webinars in June 2025, with the leadership of Ms Eloisa Vaello Marco, Ms Ana Ramos Clemente and Ms Lorena Martínez García, and the involvement of the directors of the Global Network of Spanish Cultural Centres. In the organisation of these webinars, gratitude must also be expressed to Mr Jaume Puigpinós, Ms Alícia Sellés (IFLA) and Ms Rocío Nogales (Culture Action Europe).

| The Anna Lindh Foundation organised the session "Embedding Culture in the Post-2030 Agenda: Localising perspectives" on 19 June 2025, at this Annual Forum, held in the frame of the Mediterranean Capital of Culture & Dialogue, in Tirana, with the participation of Mr John Crowley, Dr. Ege Yildirim, Mr Sam Khebizi, Mr Jordi Pascual and Mr Paul Dujardin.

| Culture Next convened a workshop on the Culture Goal on 25 June 2025, with the participation inter alia of Mr Ștefan Teișanu, Mr András Farkas, Mr Jak Spencer, Ms Rarița Zbranca, Mr Darius Mîndroc and Mr John Crowley.

| The Culture Committee of United Cities and Local Governments - UCLG organised a workshop in July 2025 to discuss the connection between the Culture Goal and the several Capitals of Culture, with an emphasis in the African Capital of Culture, with the leadership of Culture et Développement (Ms Valeria Marcolin and Mr Francisco d'Almeida), the European Commission (Mr Giorgio Ficcarelli) and UCLG-Africa (Mr Jean-Pierre Elong Mbassi and Ms Rahmatouca Sow), in the frame of the programme "Capitals of Culture, Working Together".

We also would like to acknowledge the contribution of Dr Serhan Ada, Ms Irene Aláez Vasconcellos, Ms Sylvia Amann, Ms Ivana Baukart, Ms Iseult Byrne Ms Catherine Cullen, Dr Cornelia Dümcke, Ms Cecilia Folgado, Ms Anais Fontanel, Ms Preeti Gaonkar, Ms Tracy Geraghty, Mr Antoine Guibert, Ms Edite Guimaraes, , Mr Vinicius Gurtler da Rosa, Dr Lucina Jiménez, Mr Tommi Laitio, Ms Sina Lebert, Ms Rosanna Lewis, Mr Andrew Manning, Dr Alfons Martinell, Ms Christine M. Merkel, Mr Olabode Moses Leye, Dr Justin O'Connor, Ms Sana Ouchtati, Mr Stephane Pambou, Ms Lily Pandeya, Mr Navin Piplani, Ms Julianne Polanco, Mr Yudhishthir Raj Isar, Ms Clarisa Ruiz-Correal, Ms Erminia Sciacchitano, Ms Alison Tickell, Dr Doreen E. van Norren, Ms Catarina Vaz-Pinto, and Mr Gijs de Vries.

If any of these lists are incomplete, please accept our apologies and let us know of any absence as soon as possible.

THE STEERING COMMITTEE BEHIND THE CAMPAIGN IS COMPOSED OF:

ARTERIAL NETWORK

culture action europe

ICOM international council of museums

ICOMOS international council on monuments and sites

INTERNATIONAL FEDERATION OF COALITIONS FOR CULTURAL DIVERSITY

IFLA

International Music Council

UCLG CGLU United Cities and Local Governments

PUBLICATION IN THE CONTEXT OF:

unesco

MONDIACULT 25 ESPAÑA