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SDGs and Culture: Now What?

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Introduction

Sustainable development is most often recognized by its three pillars: environmental, economic, and equity (social). Over the last several years, advocates in a global campaign have pushed for the recognition of a fourth pillar: culture. The United Cities and Local Governments group published a report in 2010 entitled "Culture is the fourth pillar of sustainable development," arguing that the original three dimensions of sustainable development do not correspond to contemporary society (UCLG 2010). To some extent, culture was integrated into the previous Millennium Development Goals (MDGs), however culture was not explicitly included (Hayashi, Boccardi, & Al Hassan n.d.). As such, UNESCO positioned culture as a 'facilitator' in a 2012 report about the development of the post-2015 agenda. UNESCO argues that the relationship between culture and development must continue to be examined and strengthened. According to its advocates, culture contributes not only to the economic and productive sector but also provides a range of non-monetary benefits, such as social inclusion; thus, in some instances promoting socially inclusive economic growth.

The global campaign "The Future We Want Includes Culture" started in 2013 during post-2015 agenda debates and was led by several global and regional civil society organizations. In May 2014 the "Declaration on the Inclusion of Culture in the Sustainable Development Goals (SDGs)" was launched and then signed by 900 organizations and more than 2,500 individuals in 120 countries. Advocates for the inclusion of culture in the SDGs proposed that a goal explicitly about culture be included suggesting the wording: "Ensure cultural sustainability for the wellbeing of all". In the end, a goal about culture was not included in the SDGs adopted in September 2015.

As culture did not get its *own* goal, the role of culture in the sustainable development continues to be questioned and data collection about culture and sustainable development is challenged. So, moving forward—precisely the conference theme—how might we understand and measure culture within the SDGs? This paper contributes to efforts which seek to articulate culture's role

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and its challenges in the sustainable development paradigm. Part 1 of the paper addresses the global campaign about culture in sustainable development, including its actors and strategies used during the advocacy efforts. Part 2 addresses the next steps related to culture and the several proposed indicators related to culture within SDG targets. The third part of the paper identifies emerging innovations at local levels related to culture and sustainable development under the SDG framework through the case of Medellin, Colombia. We contend that culture can be better supported within the sustainable development paradigm through more robust discussions and academic study, as well as the creation of better indicators and monitoring of its inclusion in development.

Part 1. A Global Campaign

The global campaign "The Future We Want Includes Culture" started in 2013 and advocated for the recognition of culture within the sustainable development framework. For some time well before 2013 UNESCO and other players have advocated for and supported culture within development, arguing it as an essential aspect in modern society (Pascual 2012). UNESCO outlined such ideas in the 2001 Universal Declaration on Cultural Diversity and the Convention on the Diversity of Cultural Expressions (2005). In the Universal Declaration on Cultural Diversity, culture is "regarded as the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group" (UNESCO 2002). Through these documents and its programming, UNESCO has taken important steps towards creating awareness about the importance of culture in the context of development, and more specifically within sustainable development. These steps set the stage for the discussions and advocacy put forth by the global campaign in 2013.

Many voices beyond UNESCO were involved from around the world in calling for the inclusion of culture in the sustainable development model such as the World Summit for Sustainable Development, governmental and nongovernmental organizations, and researchers. Indeed, advocates argue, culture forms and shapes what we know as development and determines how people act in the world. United Cities and Local Governments' (UCLG) Committee on Culture in particular has focused particularly on the intersection of culture, local policies, and sustainable development. This work has been informed by Amartya Sen's work on capabilities and is further explained as the "cultural component of sustainability" (Pascual 2012). Since 2002, through the Agenda 21[1], the UCLG has pushed forth better understanding of culture in development. This process laid the foundations for the 2012 UN Conference on Sustainable Development (Rio+20)[2].

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[1] Agenda 21 is a plan of action that has to be implemented locally, nationally and globally by organizations that belong to the United Nations System, Principal Groups, and Governments, which are located in places where the human being can have an impact in the environment. This plan of action, which aims to prepare the world for the challenges of the next century, was adopted by more than 178 Governments in 1992 in the United Nations Conference on Environment and Development held in Rio de Janeiro, Brazil (UNCED 1992).

[2] Rio+20 was a conference held in Rio de Janeiro, Brazil in 2012 in which world leaders, private sector representatives, NGOs and other interest groups got together to think about solutions to protect the environment, enhance social equity, and reduce poverty. The two principal themes of the conference were about how to construct an ecological economy (a sustainable economy that protects the environment's health and simultaneously

With this foundation in 2008, the UCLG's Committee on Culture began specifically preparing for the Rio+20 conference (Pascual 2012). Actors involved understood that it was going to be challenging to get culture taken seriously, as Pascual (2012) explains: "Our advocacy was aware that there were scarce possibilities that Rio+20 would pay much importance to culture, but we were also convinced that the fight to reinforce this relation would greatly benefit the cultural spheres as well as the key stakeholders of sustainability. It was a necessary fight" (3). This was based on previous experiences, that is, often in international forums culture was pushed to the sidelines or reserved as an "indigenous" issue, which is important but not complete according to advocates. Preparation for the Rio+20 conference led to the November 2010 policy statement by the UCLG's Committee for Culture, titled: "Culture: Pillar of Sustainable Development" at its World Congress in Mexico City. This written statement positioned the 3-prong understanding of sustainable development as inaccurate. It posited that creativity, knowledge, and diversity are essential for human development and that the three pillar understanding was an incomplete and Western understanding (Pascual 2012; UCLG 2010). These ideas were brought to the starting negotiations of Rio+20 in 2011 (Pascual 2012). In March 2011, the following was proposed by UCLG as the focus of the emerging campaign's advocacy for Rio+20: "(1) Making culture a fourth pillar of sustainable development; (2) Tackling climate change; (3) Contributing to international governance in sustainable development field; (4) Making cities resilient" (Pascual 2012, 7).

In July 2011 the document "Lobbying for Culture as the Fourth Pillar of Sustainable Development in the Process of the Rio+20 Summit" was drafted and sent to inform what would be the "zero-draft" of the Rio+20 in November of the same year (Pascual 2012). In January 2012 advocates for culture were disappointed with the final version of the "zero draft". They responded by urging for culture to be further considered and officially be "acknowledged as an important dimension of sustainable development" (Pascual 2012, 9).

Soon after in May 2012, UNESCO put forth the document "Culture: A Driver and An Enabler of Sustainable Development". In the document, UNESCO positioned 'culture' as a facilitator in the post-2015 agenda development. UNESCO argued that the relationship between culture and development must continue to be examined and supported that the role of culture in sustainable development needed to be included in the pending UN Sustainable Development Goals. UNESCO observed that: "The integration of culture into sustainable development strategies and policies advances a human-centred (sic) and inclusive approach to development, in addition to serving as a powerful socio-economic resource" (UNESCO 2012).

On June 22, 2012, the UN Conference on Sustainable Development (Rio+20) took place in Rio de Janeiro, Brazil with no official discussion about or inclusion of culture in sustainable development. Pascual (2012) explains, "We do not have any evidence that any official delegation to the Conference advocated for the role of culture in the Final Declaration. This is a

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accomplishes development by increasing incomes, the ending of poverty, and creating decent jobs) to accomplish sustainable development, reduce poverty, and finding ways to ameliorate international cooperation (United Nations 2016).

(very sad) reality" (6).

On September 11, 2012, the Rio+20's final document was released titled "The Future We Want"[3] which had been adopted in July of 2012 (Pascual 2012). Culture is mentioned in the final document, most often in its early sections. For example, recognition of people-centered development and human development is included. However, it does not establish culture as a fourth pillar of sustainability nor does culture have its own chapter within the thematic areas. Finally, culture was not included in the sections specific to what would be the SDGs and their implementation (Pascual 2012).

Despite the disappointment of the final document, advocates cite that successful outcomes included that there was now a clear momentum of "interconnected" (Pascual 2012, 10) global cultural actors who were committed to seeing culture inserted into the sustainable development framework. Despite the setback, culture was still being validated within international development through other means. For example, on September 21, 2012, shortly after the release of the "The Future We Want" document, at the keynote address at the opening of the Seventh Annual Blouin Creative Leadership Summit the UNESCO Director-General stated: "Culture is what makes us who we are, it gives us strength, it is a wellspring of innovation and creativity, and it provides answers to many of the challenges we face today. We must do far more to place culture at the heart of the global sustainability agenda, and UNESCO is working hard to do so, at the global level and on the ground across the world." (UNESCO 2012)

Soon after the Rio+20 conference, as explained in the introduction, the global campaign "The Future We Want Includes Culture" emerged under the leadership of the International Federation of Arts Council and Culture Agencies, Agenda 21 for Culture (United Cities and Local Governments), International Federation of Coalitions for Cultural Diversity, and Culture Action Europe. It was formed to specifically target the post-2015 agenda discussions. The campaign's name was a play on the post-2015 agenda discussions' overarching slogan "The Future We Want."

The campaign began to frame its argument and situate culture as related the eradication of poverty and the promotion of sustainable communities. It pushed forth culture as both "a driver and an enabler of sustainable development" informed by UNESCO's work (Agenda 21 2013). As an enabler, culture is a means as it contributes to all three of the pillars of sustainability. As a driver, culture becomes an end as it provides opportunities and solutions (Agenda 21 2013). The campaign proposed the adoption of a SDG explicitly on culture, suggesting as mentioned: "Ensure cultural sustainability for the wellbeing of all." The campaign argued that poverty and development are not just about material needs but also about capacities. The campaign established again that the key tenets of development include creativity, knowledge, diversity and, at the time it also added heritage.

On May 1, 2014 the campaign put forth the "Declaration on the Inclusion of Culture in the Sustainable Development Goals" document. It was translated into eight languages and again

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[3] See: http://www.un.org/disabilities/documents/rio20_outcome_document_complete.pdf

emphasized culture as a driver and enabler of development (Declaration 2014). It proposed culture as " an ensemble of values, traditions, tangible and intangible heritage, religious beliefs, worldviews and the expressions of culture in ways of living" (1). It suggests consequences for not including culture, as it states: "Global expenditure on development over the next 15 years will be defined by the final goal document to be agreed by UN Member States in coming months. If culture is not mentioned, it will be extremely difficult for countries to elaborate policies and provide funds for projects that rely on culture's role as a driver and an enabler of sustainable development" (3). The document showed a growing coalition as it is signed by the four initial global networks named above and additional actors which included Arterial Network, International Music Council and International Council on Monuments and Sites.

As the discussions about the SDGs ensued into 2015, on February 12, 2015 the campaign "The Future We Want Includes Culture" released the "Recognizing the Role of Culture to Strengthen the UN Post-2015 Development Agenda" document. The document emphasizes that "most often, development policies and projects which do not take into account the cultural dimension have failed" (IFLA, 2015a, 1).

In September 2015, during the United Nations Sustainable Development (UNSD) Summit which was held as a high-level plenary meeting of the General Assembly for the formal adoption of the post-2015 development agenda through the SDGs, it was clear that culture would not receive its own goal. The global campaign published a document titled: "Communiqué: Culture in the SDG Outcome Document: Progress Made, but Important Steps Remain Ahead." It cited the campaign's efforts to advocate for a goal that explicitly addressed culture and drew attention to "a significant step forward with regard to the acknowledgement of the role of culture in development processes" (IFLA, 2015b, 1). It cites the inclusion of culture diversity in the preamble of the final document, "Transforming Our World". In addition several targets are observed to include ideas related to culture which will be discussed further in part 2 of this paper.

Despite the recognized accomplishments of some inclusion of culture in the post-2015 discussions, the global campaign observed also the disappointment that there is not a clear recognition of culture within the sustainable development framework. Therefore the campaign "The Future We Want Includes Culture" sought to continue advocating for the inclusion of culture in development more broadly.

Part 2. Cultural Targets and Indicators and the SDGs

Indeed, the measurement of culture in development (within SDGs and beyond) is a challenge. The search for indicators to measure the impact of culture has been extremely complicated but efforts have been undertaken. This section outlines some of the indicators that have been used to measure culture within communities. One of the difficulties is that the definition of culture varies significantly. Culture can be categorized in different ways. We conduct one sample categorizing exercise with some of the definitions that have been used or advanced by advocates and find that it can be understood in three different (but, sometimes, overlapping

ways): Culture as a set of characteristics that define people or society, culture as societal development and culture as human development (see Tables 1 to 3 for an outline of different ways of theorizing culture).

The "Contribution to GDP" is an indicator that shows how cultural activities in a particular context have contributed to total GDP (UNESCO 2014). Similarly, the indicator of "job creation" is intended to measure the rate of job creation brought about by the cultural sector compared to total employment creation (UNESCO 2014). In addition, "Cultural Mapping" has become a systematic tool which involves communities in the identification and registration of local cultural assets. Likewise, the "Culture for Development Indicators (CDIS)" is a multidimensional tool that assesses the role of culture in development processes (UNESCO 2014).

Furthermore, "cultural access, participation and consumption" refers to the level of access, participation and consumption that people in a given context have to cultural activities (museums, talks, libraries, etc.) (Gobierno de Chile - Consejo Nacional de la Cultura y las Artes 2009). "Indigenous communities" is an indicator refers to the level of "conservation" and importance given to indigenous communities throughout the world. "Growth or expansion of the cultural sector" measures the level of growth that has taken place in the cultural sector during a given period of time and particular geographic location. Finally, a set of indicators called "The Culture for Development Indicator Suite" contains 7 indicators that show the relationship of culture to the development of a society, these are: cultural economy, added value from cultural activities; participation and social cohesion, participation in cultural activities; governance and cultural rights, cultural rights and promotion of culture at a policy level; education, investment in human capital (e.g., secondary education), is also a key factor in determining whether a country is developed, developing or underdeveloped factor; heritage, protection of cultural heritage (e.g., cultural heritage registered and accessibility to it); communication, freedom of expression, also as a communication enabled (e.g., 3G access to digital content) environment; gender equality, equal capacities of participation in culture (e.g., female literacy rate).

From the onset of the global campaign "The Future We Want Includes Culture", the advocates outlined possible targets and indicators for "practical outcomes" (Culture as a goal, 8). The proposed targets and indicators were introduced acknowledging that each country and context would have autonomy to determine how and timing of goals related to culture. In 2014, they proposed 10 targets as a starting point to the integration of culture in the SDGs. These include:
1. "Integrate culture within all development policies and programs.
2. Ensure equal access to, and participation in, culture, to all by elaborating specific policies
3. Multiply by x% the number of culture, arts and creativity programs in education
4. Multiply by x% the number of citizens who are actively involved in cultural practices.
5. Devote a minimum 1% of the overall public finances to cultural sector.
6. Leverage culture for poverty reduction and inclusive economic development.
7. Elaborate frameworks and action plans to identify, protect and sustainably use tangible
8. Build on culture to promote environmental sustainability.
9. Elaborate and implement a national strategy on cultural diversity.

10. Mobilize culture and mutual understanding to foster peace" (8-9).

Following the proposed targets outlined above, as the drafting of SDGs began to take shape before adoption, in February 2015 the campaign provided further specifics on "indicators which could be associated to the SDG framework" (IFLA 2015a, 2). In this draft of proposed indicators, the global campaign frames them around what were at the time the emerging goals of the post-2015 agenda (see Appendix A for an outline of indicators proposed by the campaign). For example, the first goal was emerging as to end poverty. This specifies that by 2030 all people will have basic rights to the economy and access to basic needs. Suggested indicators related to culture within this goal are (1) "Proportion 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; and (2) "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 level" (IFLA 2015a, 3).

Despite these proposals for targets, culture did not get its own explicit goal in the final draft of the SDGs. In fact, the campaign observed that "culture is referenced explicitly in only four of the 169 targets which will make up the SDGs" (2). However advocates from the global campaign continue to identify specific targets and indicators were we should focus on measuring culture within the post-2015 agenda. Once the SDGs were adopted, the campaign immediately recognized where culture is embedded, noting the inclusion of traditional knowledge as a resource (target 2.5), the intersection of education to promote a culture of peace (target 4.7), values of creativity and innovation (target 8.3); tourism which includes local culture and products (targets 8.9 and 12.8); protection of cultural heritage (target 11.4), and the importance of libraries (target 16.10).

Part 3. Innovations with Culture in Development

The adoption of the SDGs without explicitly including a goal related to culture suggests that its implementation within a sustainable development framework will need to be at the discretion and initiative of national and local governments and nongovernmental organizations. How—in the past, present, and future—are national governments, local municipalities, and other stakeholders integrating culture within sustainable development and how it is measured? We seek to share illustrative examples of innovations at the local level related to culture and sustainable development. This is an exploratory exercise, which seeks first, to identify examples, and then continue with further empirical research as next steps.

To illustrate the role of culture in development we selected the city of Medellin, Colombia. Indeed, the importance of culture in development has been emphasized at the municipal levels and Medellin provides a fitting illustrative case. This city was at one time the most violent city in Colombia but through policy innovations has managed to change its social environment in order to prevent violence in poor and marginalized city neighborhoods. These policy innovations include strategies that have incorporated the arts and culture (Coalition for Cultural Diversity

2014; Alcaldía de Medellin 2004). Therefore, we examine the following preliminarily questions: How has Medellin used cultural programming and planning within its development plans? Is Medellin using SDG language within its development plans and how? Does it publish or discuss any of the cultural indicators suggested by the "The Future We Want Includes Culture" campaign (the 10 listed above and those in Appendix A)? This section provides some context related to Medellin, outlines specific programs including culture and explore their relation to the post-2015 agenda.

In the last decade, Medellin has explicitly connected development with culture. For example, Medellin's Development Plan purposively includes culture as a right, being a factor of equity and inclusion and contributing to healthy living. Sergio Fajardo, mayor of the city between 2004 and 2007 implemented a variety of programs, some of which will be mentioned below, that foster citizens' commitment with the development of the city. These initiatives aimed to meet the goals of inclusion and government presence in the marginalized neighborhoods and have resulted in an improvement in the social fabric of the city (And this is pre-SDG). Equally, Jorge Melguizo, Secretary of Culture of Medellin from October 2005 until August 2007 and from January 2008 until March 2009, has expressed a strong position about culture in relation to reversing violence (Coalition for Cultural Diversity 2014).

Mayor Fajardo led what is now known as 'social urbanism'. Social urbanism can be defined as "programs directed towards the inclusion and attention of the slums of the city, [which is important] due to the weakness of the State … [with] the attention [to] the needs of the people that live in these neighborhoods" (Alcaldía de Medellin n.d, translated from its original version).

The programs of social urbanism allowed Medellin to regain public space and rebuild the city by combatting social fragmentation while creating a new sense of solidarity and citizenship. Main initiatives have included the creation of public spaces, e.g., parks and libraries. It aims to change the fact that people only move around a limited space of the city and just talk to those that are similar to them (Rey 2010). Medellin's public policy is directed towards the creation of conditions for development and emphasizes the promotion of a civic culture that respects and recognizes cultural differences (Escobar 2015).

The creation of public spaces became important to the cultural development of Medellin. For example, park infrastructure, roads, pedestrian bridges and public spaces developed around the Metrocable, a means of transport that is aimed to connect some marginal areas of the city with the metro system of Medellin. This was the first cable car created worldwide to work as a means of public transport. The pedestrian bridges helped to made transportation from one marginal neighborhood to another in a much more organized way, fostering communication.

Likewise, the Library Parks network, created in the government plan, had the objective of taking knowledge out of the classrooms and closed spaces (Fajardo 2007). In this way, the plan considered the generation of public spaces of high quality in communities where there is a complete absence of these kind of establishments. As a result, the Library Parks aim to satisfy some of the basic necessities of the community, like its well-being, access to knowledge and security (Plan de Desarrollo de 2004-2007). According to the municipal administration of Medellin, "the library parks are cultural centers for the social development that encourage citizen

gathering, education and ludic activities … and an approach to the new challenges in digital culture. They are also spaces for the provision of cultural services that enable the cultural creation and the strengthening of the existing neighborhood organizations" (Ortiz n.d, translated from its original version).

Using these spaces in marginal communities, among other strategies, promoted a "civic culture". The term is understood as "the formation of the citizen and the generation of a peaceful coexistence [among the community] and development of the population in general" (Alcaldía de Medellin 2004, translated from its original version). The strategy which aims to change "…[civic] culture through symbols that transmit the spirit of solidarity and coexistence in the everyday behavior of citizens" was used as a cornerstone of the development programs (Alcaldía de Medellin 2004, translated from its original version)

For example, "Medellin is painted with coexistence" is a program that provides "activities of integration and cultural promotion to generate among the residents of a particular neighborhood a greater capacity of belonging…" The program also aims to generate an "impact on social factors such as security and coexistence, through actions in the public spaces of the neighborhoods where it is necessary to legitimize the presence of the state and the appropriation by citizens" (Manual de convivencia 2006, translated from its original version). Likewise the program "The Culture of Self regulation" is a program "… aimed to enhance coherence between ethics, law and culture in order to consolidate in the citizens, the desire to abide by the standards (norms) and regulate themselves" (Alcaldía de Medellin 2004, translated from its original version).

Another cultural program has been the "Medellin multicultural city" which included to "ensure the plurality of cultural expressions, spreading the offer and broadening the cultural universe of the city, and influencing on the stereotypes of culture that promote aggressive and discriminatory behavior towards other cultures, emphasizing the recognition of ethnic and sexual diversity" (Alcaldía de Medellin 2004, translated from its original version). Medellin multicultural city sought to provide young people with different spaces of participation (singing, painting and other artistic expressions) so that they can be away from violence spaces.

Moreover, one of these initiatives took place in one of the most marginal neighborhoods, where the Moravia Center of Cultural Development was established. This center was able to provide cultural and educational initiatives, which helped the youth in marginal areas spend their free time in activities like theater, music, dance, and visual arts. This project helped to develop, "the appreciation for and recognition of minority groups like hip-hoppers, young people, and indigenous families that live in a slum or the cultural groups that can be identified with an ethnicity, were visible through platforms created by the different artistic projects that were held in the public spaces of Moravia" (Escobar 2012, translated from its original version). As a result, this project contributes to a culture that revolves around the community and organized participation to focus the wellbeing of the community.

Furthermore, the objectives that were presented in the 2004-2007 development plan, are directly related with SDGs. Above all, the objectives of the plan included: "first, the human

development indicators and life quality, as counselors for public investment; second, the public space and public buildings in the context of education and culture, as the new places of gathering; third, urban projects that integrate at the same time, physical components, cultural, and social ones; fourth, by political decision, Medellin has to become the most educated city. Education and culture have to be understood in a wide way as a guiding idea, which orient the different projects and programs" (Bustamante & Castaño 2009, translated from its original version).

Similarly, in the previous decade, every single development plan intended to create a sustainable city in cultural, economic, and environmental aspects, even when sustainable development was not mentioned explicitly in public policy. Medellin's cultural development policies have contributed to reduce poverty and inequality, foster economic growth, and create more businesses and employment, infrastructure and innovation. These are four of the seventeen Sustainable Development Goals (Sustainable Development Goals 2015).

Conclusion

Recognizing culture within development and the desire to measure its inclusion and progress is not an effort in a vacuum. Rather, recognizing culture in development is consistent with other trends in looking for alternative approaches, indicators, and measurement for development. That is, we see several initiatives that challenge 'traditional' understandings of development. These include efforts from around the world including the Gross National Happiness (GNH) in Bhutan, Beyond GDP by the European Union, Italy's reporting on Equitable and Sustainable Well-being (BES), and Buen Vivir and Vivir Bien in Ecuador and Bolivia, respectively. In addition, the UK's New Economics Foundation (NEF) has proposed the National Accounts of Wellbeing[4] to measure life satisfaction and also has created the Happy Planet Index. Similarly, the OECD has created the Better Life Index.[5]

Next steps for the global campaign and its supporters include encouraging development plans at national and local levels to include cultural components. This paper has identified Medellin as a local context which has had a strong trajectory of using cultural within its development planning. Further research needs to systematically look at Medellin's policies and specific programs through the lens of the SDGs targets proposed by the campaign related to culture. Indeed, we can learn from local contexts like Medellin about culture and its role within development more generally. In addition, recommendations can be garnered for strategies about how contexts like Medellin can more explicitly include culture within its SDGs targeting.

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[4] See: http://www.nationalaccountsofwellbeing.org/
[5] See http://www.oecdbetterlifeindex.org/

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Appendix A

Table 1. Different ways of theorizing culture: Culture as a set of characteristics that define people or society

Universal Declaration on Cultural Diversity	UNESCO	"Declaration on the Inclusion of Culture In the Sustainable Development Goals" document
Culture is "regarded as the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group" (UNESCO 2002).	Culture forms and shapes what we know as development and determines how people act in the world. (UNESCO 2012).	Proposes culture as "understood as an ensemble of values, traditions, tangible and intangible heritage, religious beliefs, worldviews and the expressions of culture in ways of living" (Declaration on the Inclusion of Culture In the Sustainable Development Goals 2014 p.1).

Table 2. Different ways of theorizing culture: Culture as societal development

Medellin Development Plan	Campaign "The Future We Want Includes Culture"	Pascual, J.	UNESCO
Includes culture as a right, being a factor of equity and inclusion and contributing to healthy living.	Culture can be integrated into the eradication of poverty and the promotion of sustainable communities. Poverty and development is not just about material needs but also about capacities. (Culture as a goal 2013).	"Culture has an economic dimension (it generates income and employment), but it cannot be reduced to an instrument for economic growth. Also, culture has a social dimension (fight against poverty, participation, equality of rights) but it cannot be reduced to an instrument to create social inclusion or provide cohesion to a society, it is much more than that. Culture has an environmental dimension but it cannot be reduced to an instrument for raising awareness on environmental responsibility. The paradigm of sustainability needs an explicit cultural	Culture contributes not only to the economic and productive sector but also provides a range of non-monetary benefits, such as social inclusion and in some instances promotes

		component. Therefore, transforming the three pillar model into a square, in which culture becomes the fourth pillar (or the first!), needs serious consideration by the international community" (Pascual 2012).	socially inclusive economic growth. (UNESCO 2012).

Table. 3. Different ways of theorizing culture: Culture as human development

Campaign "The Future We Want Includes Culture"	UNESCO Director-General	2010, UCLG, based on the work of its Committee for Culture
Culture enhances creativity, knowledge and diversity (Culture as a goal 2013).	"Culture is what makes us who we are, it gives us strength, it is a wellspring of innovation and creativity, and it provides answers to many of the challenges we face today" (Bokova 2012).	Culture is essential for human development because it posits creativity, knowledge and diversity (Pascual 2012).

Appendix B. **Campaign's Proposal of Indicators, February 2015 (Source:** IFLA, 2015a)

Goal	Proposed Targets	Suggested indicators
Goal 1: End poverty in all its forms everywhere	Proposed Target 1.4 By 2030 ensure that all men and women, particularly the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership, and control over land and other forms of property, inheritance, natural resources, appropriate new technology, and financial services including microfinance.	Proportion 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. 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 level.
Goal 4: Ensure inclusive and equitable quality education and promote life-long learning opportunities for all	Proposed Target 4.7 By 2030 ensure all learners acquire knowledge and skills needed to promote sustainable development, including among others through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's	Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours in the first two years of secondary school (grades 7-8).3 Percentage of staff in primary and secondary education with specific training in artistic or cultural disciplines. Percentage of primary and secondary public schools

	contribution to sustainable development.	which have a library. Percentage of the population having participated at least once in a going-out cultural activity in the last 12 months. Global Cultural Participation Index (and related indicators).
Goal 8: Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all	Proposed Target 8.3 Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage formalization and growth of micro-, small- and medium-sized enterprises including through access to financial services.	Percentage of persons engaged in cultural employment within the total employed population. Percentage of UN Development Assistance Frameworks, National Development Plans and local development plans that integrate culture. Percentage / share of the contribution of creative and cultural activities to the Gross Domestic Product. Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education systems in the field of arts and culture. Percentage of countries that have implemented / or adopted specific social protection and tax laws and measures to support self-employed artists, in accordance with the1980 UNESCO Recommendation concerning the Status of the

		Artist.
	Proposed target 8.9 By 2030 devise and implement policies to promote sustainable tourism which creates jobs, promotes local culture and products.	Percentage of national and local governments which have integrated a specific 'cultural impact assessment' as a prerequisite of all tourism development plans.
Goal 9: Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation	Proposed target 9.b Support domestic technology development, research and innovation in developing countries including by ensuring a conducive policy environment for inter alia industrial diversification and value addition to commodities	Number of countries which have implemented a national strategy for the development of the creative industries.
Goal 11: Make cities and human settlements inclusive, safe, resilient and sustainable	Proposed target 11.3 By 2030 enhance inclusive and sustainable urbanization and capacities for participatory, integrated and sustainable human settlement planning and management in all countries.	Percentage of national and local urban development plans which have integrated a specific 'cultural impact assessment'.
	Proposed target 11.4 Strengthen efforts to protect and safeguard the world's cultural and natural heritage We suggest that a possible alternative wording be	Number and distribution of identified cultural and natural heritage items (sites and artifacts). Number of natural and cultural heritage assets under threat. Number of public libraries per

	considered, in order to better reflect the range of ways in which culture can contribute to making cities and human settlements inclusive, safe, resilient and sustainable. The following wording may be considered: By 2030, increase the number of cities that include the safeguarding of cultural and natural heritage and the promotion of creativity and cultural diversity in plans, programs and policies for sustainable development.	1,000 inhabitants. Percentage of budget devoted to the preservation of cultural and natural resources. Index of development of a multidimensional framework for heritage sustainability. Share of cities having integrated urban policies that protect and safeguard cultural and natural heritage.
	Proposed target 11.7 By 2030, provide universal access to safe, inclusive and accessible, green and public spaces, particularly for women and children, older persons and persons with disabilities.	Proportion of urban land allocated to public open spaces (streets, squares, gardens, parks, etc.) over the total urban land. Proportion of urban land allocated to public sheltered facilities (libraries, museums, etc.) over the total urban land.
Goal 12: Ensure sustainable consumption and production patterns	Proposed target 12.b Develop and implement tools to monitor sustainable development impacts for sustainable tourism which creates jobs, promotes local culture and products.	Percentage of national and local sustainable tourism development strategies that integrate a cultural chapter.24
Goal 13: Take urgent action to combat climate change and	Proposed target 13.1 Strengthen resilience and	Percentage of national and local climate change

its impacts	adaptive capacity to climate-related hazards and natural disasters in all countries.	strategies that consider the role of cultural aspects in the promotion of environmental sustainability.25
Goal 16: Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels	Proposed target 16.10 Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements.	Existence of a comprehensive law and legal regime that ensures the right of access to information from public bodies, based on international standards. Legal regimes which ensure compliance with international standards on freedom of expression, association and assembly. Percentage of libraries that regularly provide specific training sessions on media and information.