


UNESCO Survey on MONDIACULT Declaration Follow-Up Actions Findings - Artists



unesco

EXECUTIVE SUMMARY





The UNESCO Survey on MONDIACULT Declaration Follow-up Actions permits an analysis of artists' perspectives on cultural priorities and challenges in alignment with the MONDIACULT 2022 Declaration. This initiative, conducted in preparation for the MONDIACULT 2025 Conference, underscores culture's essential role as a stand-alone goal in the post-2030 agenda. The Survey received responses from 127 artists, categorized into three distinct groups to ensure a representative and unbiased regional analysis: UNESCO's electoral groups II, III, IV, V(a) and V(b); Group I without Spain; and Spain.

Key findings indicate strong advocacy for culture as an independent developmental pillar, with between 92% and 94% of respondents for each analytical group supporting its inclusion in the post-2030 agenda. Artists highlighted culture's intrinsic and economic value, its role in education and identity, and the need for equitable policies to address cultural rights, digital transition, and climate resilience. However, challenges such as inadequate governmental support, limited data collection, and uneven artistic freedom persist.

Of particular significance is the growing concern over digital technologies, notably artificial intelligence (AI). To varied extents, respondents consider AI art models as a positive development in the field of art: 55% (Groups II, III, IV, V(a) and V(b)); 18% (Group I without Spain) and 10% (Spain). An overwhelming majority cite ethical and economic threats, including unauthorized use of intellectual property, job displacement, and the devaluation of human creativity. Artists emphasized the urgent need for transparent regulatory frameworks to safeguard rights and promote ethical AI integration.

Across all regions, artists called for sustainable cultural funding, equitable social protections, and stronger advocacy for cultural diversity. The findings serve as a resource for shaping actionable cultural policies that reflect artists' realities and aspirations while promoting inclusive, sustainable development.



Contents

Executive summary.....	2
I. Introduction.....	10
A. Background.....	11
B. Aims of the Survey on Cultural Policies	12
C. Methodology and responses	12
D. Respondents	13
E. Reporting structure.....	14
II. Global results by artists. Groups II, III, IV, V(a) and V(b).....	15
A. Characterization of respondents	16
B. Promotion of culture as a stand-alone goal in the post-2030 agenda	19
C. Statistical data related to culture	21
D. Cultural rights.....	22
E. Digital technologies in the culture sector.....	25
F. Culture and education.....	31
G. Economy of culture.....	32
H. Culture and climate action	33
I. Culture, heritage and crisis.....	34
III. Global results by artists. Group I.....	36
A. Characterization of respondents	37
B. Promotion of culture as a stand-alone goal in the post-2030 agenda	40
C. Statistical data related to culture	41
D. Cultural rights	42
E. Digital technologies in the culture sector.....	45
F. Culture and education.....	51
G. Economy of culture.....	52
H. Culture and climate action	53
I. Culture, heritage and crisis.....	54
IV. Global results by artists. Spain	55
A. Characterization of respondents	56

B. Promotion of culture as a stand-alone goal in the post-2030 agenda	59
C. Statistical data related to culture	60
D. Cultural rights	61
E. Digital technologies in the culture sector.....	64
F. Culture and education.....	71
G. Economy of culture	72
H. Culture and climate action	73
I. Culture, heritage and crisis.....	74
V. Conclusions.....	75

Figures

Figure 1. Geographical distribution of respondents by electoral group per nationality	13
Figure 2. Distribution of respondents by cultural occupation, Groups II, III, IV, V(a) and V(b)	17
Figure 3. Distribution of respondents by cultural industry, Groups II, III, IV, V(a) and V(b).....	17
Figure 4. Distribution of respondents by cultural subdomain of work, Groups II, III, IV, V(a) and V(b)	18
Figure 5. Distribution of respondents by employment status, Groups II, III, IV, V(a) and V(b)	19
Figure 6. Distribution of respondents by gross annual salary on the main job, Groups II, III, IV, V(a) and V(b)	19
Figure 7. Type of information provided (if yes in previous question), Groups II, III, IV, V(a) and V(b)	22
Figure 8. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b).....	23
Figure 9. Extent to which the economic and social rights of artists and cultural professionals are protected and supported in one's own country, Groups II, III, IV, V(a) and V(b)	24
Figure 10. Current level of artistic freedom in one's own country, Groups II, III, IV, V(a) and V(b)	24
Figure 11. Areas that respondents would like to see addressed: Percentage of respondents that selected a policy area as highest in priority, Groups II, III, IV, V(a) and V(b)	25
Figure 12. Considerations of AI models in the field of art, Groups II, III, IV, V(a) and V(b)	26

Figure 13. Expectations if one’s own artwork was used to train AI models or to generate AI art, Groups II, III, IV, V(a) and V(b).....	27
Figure 14. Use of one’s own work as input for AI models or to generate AI art, and consent provided, Groups II, III, IV, V(a) and V(b)	28
Figure 15. Impact of generative AI technology on one’s own income, Groups II, III, IV, V(a) and V(b)	28
Figure 16. Use of AI to generate art, Groups II, III, IV, V(a) and V(b).....	29
Figure 17. Use of specific tools/software/processes in creative work, Groups II, III, IV, V(a) and V(b)	29
Figure 18. One’s own level of experience in AI or Machine Learning technologies, Groups II, III, IV, V(a) and V(b).....	30
Figure 19. Responsibility to ensure protection of works, Groups II, III, IV, V(a) and V(b) ..	30
Figure 20. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b).....	31
Figure 21. Main challenges to support participation in culture and education, Groups II, III, IV, V(a) and V(b)	32
Figure 22. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b).....	33
Figure 23. Cultural employment: Work situations that pose the greatest challenges to artists and cultural professionals, Groups II, III, IV, V(a) and V(b)	33
Figure 24. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b).....	34
Figure 25. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b).....	35
Figure 26. Distribution of respondents by cultural occupation, Group I	38
Figure 27. Distribution of respondents by cultural industry, Group I	38
Figure 28. Distribution of respondents by cultural subdomain of work, Group I.....	39
Figure 29. Distribution of respondents by employment status, Group I	39
Figure 30. Distribution of respondents by gross annual salary on the main job, Group I...	40
Figure 31. Type of information provided (if yes in previous question), Group I.....	42
Figure 32. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I.....	43
Figure 33. Extent to which the economic and social rights of artists and cultural professionals are protected and supported in one’s own country, Group I	44

Figure 34. Current level of artistic freedom in one’s own country, Group I	44
Figure 35. Areas that respondents would like to see addressed: Percentage of respondents that selected a policy area as highest in priority, Group I	45
Figure 36. Considerations of AI models in the field of art, Group I	46
Figure 37. Expectations if one’s own artwork was used to train AI models or to generate AI art, Group I	47
Figure 38. One’s own work used as input for AI models or to generate AI art, Group I	48
Figure 39. Impact of generative AI technology on one’s own income, Group I	48
Figure 40. Use of AI to generate art, Group I	49
Figure 41. Use of specific tools/software/processes in creative work, Group I	49
Figure 42. One’s own level of experience in AI or Machine Learning technologies, Group I	50
Figure 43. Responsibility to ensure protection of works, Group I	50
Figure 44. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I	51
Figure 45. Main challenges to support participation in culture and education, Group I	52
Figure 46. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I	52
Figure 47. Cultural employment: Work situations that pose the greatest challenges to artists and cultural professionals, Group I	53
Figure 48. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I	53
Figure 49. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I	54
Figure 50. Distribution of respondents by cultural occupation, Spain	57
Figure 51. Distribution of respondents by cultural industry, Spain	57
Figure 52. Distribution of respondents by cultural subdomain of work, Spain	58
Figure 53. Distribution of respondents by employment status, Spain	58
Figure 54. Distribution of respondents by gross annual salary on the main job, Spain	59
Figure 55. Type of information provided (if yes in previous question), Spain	61
Figure 56. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b), Spain	62
Figure 57. Extent to which the economic and social rights of artists and cultural professionals are protected and supported in one’s own country, Spain	63
Figure 58. Current level of artistic freedom in one’s own country, Spain	63
Figure 59. Areas that respondents would like to see addressed: Percentage of respondents that selected a policy area as highest in priority, Spain	65
Figure 60. Considerations of AI models in the field of art, Spain	65

Figure 61. Expectations if one’s own artwork was used to train AI models or to generate AI art, Spain.....	67
Figure 62. One’s own work used as input for AI models or to generate AI art, Spain	67
Figure 63. Impact of generative AI technology on one’s own income, Spain.....	68
Figure 64. Use of AI to generate art, Spain	69
Figure 65. Use of specific tools/software/processes in creative work, Spain	69
Figure 66. One’s own level of experience in AI or Machine Learning technologies, Spain .	70
Figure 67. Responsibility to ensure protection of works, Spain	70
Figure 68. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Spain	71
Figure 69. Main challenges to support participation in culture and education, Spain	72
Figure 70. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Spain	72
Figure 71. Cultural employment: Work situations that pose the greatest challenges to artists and cultural professionals, Spain.....	73
Figure 72. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Spain	74
Figure 73. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Spain	74

Tables

Table 1. Characterization of respondents	16
Table 2. Support to the integration of a specific stand-alone goal on culture, Groups II, III, IV, V(a) and V(b)	20
Table 3. Perception of the potential direct impact of a culture stand-alone goal on one’s own cultural activity and/or socio-economic status, Groups II, III, IV, V(a) and V(b)	20
Table 4. Awareness of country's collection of information on the culture sector, Groups II, III, IV, V(a) and V(b).....	21
Table 5. Participation in data collection initiative by providing information, Groups II, III, IV, V(a) and V(b)	22
Table 6. Characterization of respondents	37
Table 7. Support to the integration of a specific stand-alone goal on culture, Group I	40
Table 8. Perception of the potential direct impact of a culture stand-alone goal on one’s own cultural activity and/or socio-economic status, Group I	41
Table 9. Awareness of country's collection of information on the culture sector, Group I .	42
Table 10. Participation in data collection initiative by providing information, Group I	42
Table 11. Characterization of respondents	56




Table 12. Support to the integration of a specific stand-alone goal on culture, Spain.....	59
Table 13. Perception of the potential direct impact of a culture stand-alone goal on one’s own cultural activity and/or socio-economic status, Spain.....	59
Table 14. Awareness of country's collection of information on the culture sector, Spain ..	61
Table 15. Participation in data collection initiative by providing information, Spain	61



I.

INTRODUCTION



A. Background

The [MONDIACULT 2022 Declaration](#), adopted by the Ministers of Culture and Member States of UNESCO, underscores the significance of culture as a public good and sets forth a comprehensive agenda that highlights its role in sustainable development. The Declaration advocates for the inclusion of culture as a specific objective in its own right in the next set of global goals established by the United Nations (UN). It identifies critical areas requiring urgent attention and action, including cultural rights, the role of digital technologies in the culture sector (notably artificial intelligence), culture and education, the establishment of inclusive and sustainable cultural ecosystems for economic development, the impact of climate change on culture, and the safeguarding of culture and heritage during crises and emergencies.

To further these objectives, the MONDIACULT 2022 Declaration called upon the Director-General of UNESCO to convene a World Forum on Cultural Policies every four years, commencing in 2025. This quadrennial event aims to foster constructive and inclusive dialogues among all stakeholders, enhancing multilateral action, collaboration, and solidarity among Member States. It also strives to contribute to the strategic lines of work for UNESCO within the framework of its Governing Bodies and build on the findings of the Global Reports on Cultural Policies, of which the first edition will be published in 2025.

In alignment with this initiative and, following a decision by the UNESCO Executive Board in 2024 (219 EX/Decision 11), UNESCO will host the **UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2025** in Barcelona, Spain, in September 2025. This intergovernmental conference (category II) will prioritize inclusive and participatory dialogue throughout its preparatory processes.

A key preparatory action for MONDIACULT 2025 is a comprehensive consultation involving Member States, civil society, academia and the private sector, focusing on the multidimensional impact of culture as a global public good. Central to this consultation is the **UNESCO Survey on MONDIACULT Declaration Follow-up Actions** (hereafter referred to as the **Survey on Cultural Policies** or **the Survey**), which collects insights from Member States, civil society organizations (CSOs) and artists. This document synthesizes the findings from responses provided by artists and complements a previous report on the views of Member States and CSOs.



B. Aims of the Survey on Cultural Policies

The Survey on Cultural Policies aims to assess the current status of the priorities and provisions outlined in the MONDIACULT 2022 Declaration, identifying existing gaps and challenges in implementation.

Specifically, the Survey applied to artists seeks to:

1. Contribute to the Global Report on Cultural Policies, which UNESCO will publish every four years starting in 2025.
2. Analyse the status of the six priorities identified in the MONDIACULT 2022 Declaration:
 - Cultural rights
 - Digital technologies in the culture sector
 - Culture and education
 - Economy of culture
 - Culture and climate action
 - Culture, heritage and crisis
3. Explore the perceptions and experiences of artists with regards to Artificial Intelligence (AI) and culture sector.

C. Methodology and responses

The Survey was designed and structured based on the priorities established in the MONDIACULT 2022 Declaration, mentioned above. The instrument included questions on the ‘stand-alone goal for culture in the post-2030 Agenda’ followed by questions on statistical data related to culture, then, thematic questions on the six priority areas of the MONDIACULT 2022 Declaration. The section on digital technologies in the culture sector comprised additional questions on AI. These included multiple choice and open questions, allowing for the development of some quantitative indicators and to gain qualitative insights on the challenges, potentials, impact and overall views of AI in the work of artists.

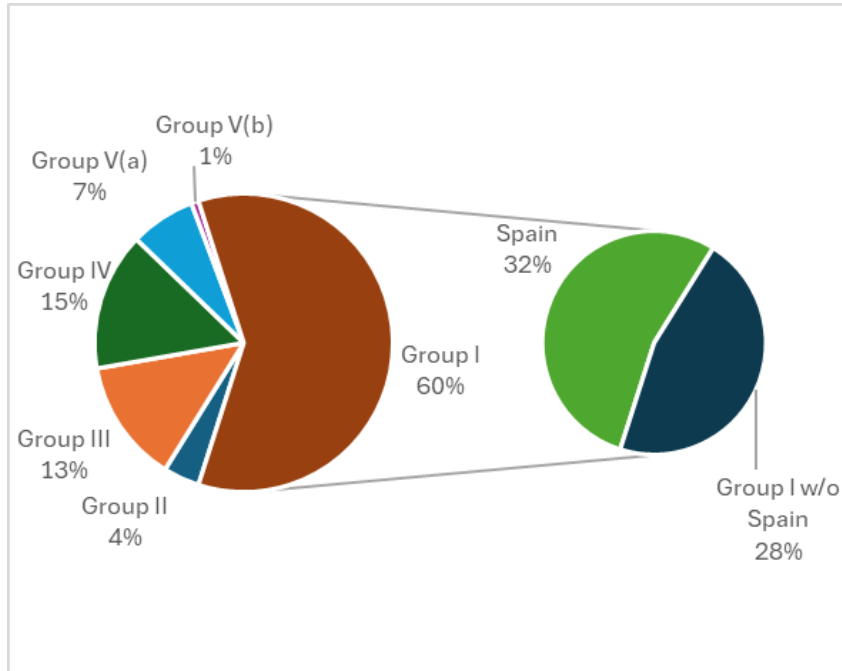
The Survey on Cultural Policies was applied to three types of stakeholders: policy-makers, civil society organizations (CSOs) and artists. The questions varied slightly between the three types of respondents, considering their role on cultural policies. The instruments applied to artists, reported hereby, centred on multiple choice questions and questions with binary (yes/no) possible answers. It also included open questions, mainly for the subject of AI in the culture sector.

The Survey was distributed in English and French, accepting responses in both languages.

The analytical approach included descriptive statistics for the multiple choice and binary questions, and thematic analyses for the open questions. Some multiple choice questions included the option of commenting on ‘other’ alternatives. In that case, the data was thematically analysed only if there were more than five comments per regional category.

D. Respondents

Responses from 127 artists worldwide were received. The distribution of responses when considering the nationality of respondents is highly concentrated in UNESCO’s electoral group I (76 responses, 60% of the total). Within the responses from Group I, 41 responses, that is, 32% of the total world responses came from Spanish nationals. Given this concentration of responses, further detailed in the following figure and table, the analysis was conducted in three groups: Groups II, III, IV, V(a) and V(b); Group I without Spain; and Spain. This allows for a proper acknowledgement of the diversity of responses; a global analysis disregarding this concentration would have been biased towards the responses from the high-participation country and region. Thus, three separate analyses were conducted with this regional organization.



Category for analysis	N of responses	% of total
Groups II-V	51	40%
Group I without Spain	35	28%
Spain	41	32%
Total	127	100%

Figure 1. Geographical distribution of respondents by electoral group per nationality

E. Reporting structure

The report is structured as follows. This introduction offers background on the Survey on Cultural Policies, outlines its objectives and summarizes the methodology, which consists of both quantitative and qualitative methods. Then, the findings of the Survey applied to artists are presented in three sections, organized regionally in line with the concentration of responses received: first, for UNESCO’s electoral groups II, III, IV, V(a) and V(b); second, for UNESCO’s electoral group I, except for Spain; and third, for Spain. Each section is organized in the following topics, aiming to provide an overview of the follow-up actions related to the MONDIACULT 2022 Declaration:

- Characterization of respondents
- Promotion of culture as a stand-alone goal in the post-2030 agenda
- Statistical data related to culture
- Cultural rights
- Digital technologies in the culture sector
- Culture and education
- Economy of culture
- Culture and climate action
- Culture, heritage and crisis

Finally, concluding notes are presented.



II.

**GLOBAL RESULTS
BY ARTISTS.
GROUPS II, III, IV,
V(A) AND V(B)**

A. Characterization of respondents

The 51 respondents from UNESCO's electoral groups II, III, IV, Va and Vb are characterized as follows:

Attribute	Categories	% of respondents
Age range (years old)	18-29	16%
	30-49	49%
	50-64	35%
Gender category	Female	51%
	Male	41%
	Prefer not to say	6%
	Non-binary	2%
Number of jobs	1 job	32%
	2 jobs	34%
	3 jobs or more	34%
Culture-related main job	Yes	89%
	No	7%
	Not applicable	5%
Average weekly hours worked on main job	Under 35 hours	27%
	40 - 45 hours	50%
	Over 45 hours	18%
	Not applicable	5%
Being an artist	Yes	67%
	No	33%
Being a culture professional	Yes	82%
	No	18%

Table 1. Characterization of respondents

In terms of the participants' cultural occupation, the most represented occupations are artistic, cultural and culinary associate professionals (16%), and authors and related writers (16%). Most participants (53%) declare working in the cultural industry of creative, arts and entertainment activities. Then, specifying the cultural subdomain of work, about a third work in performing arts, followed by books, film and Video, fine arts and crafts, with between 20% and 27% of participants in each category. Please note that participants may work in more than one industry and domain.

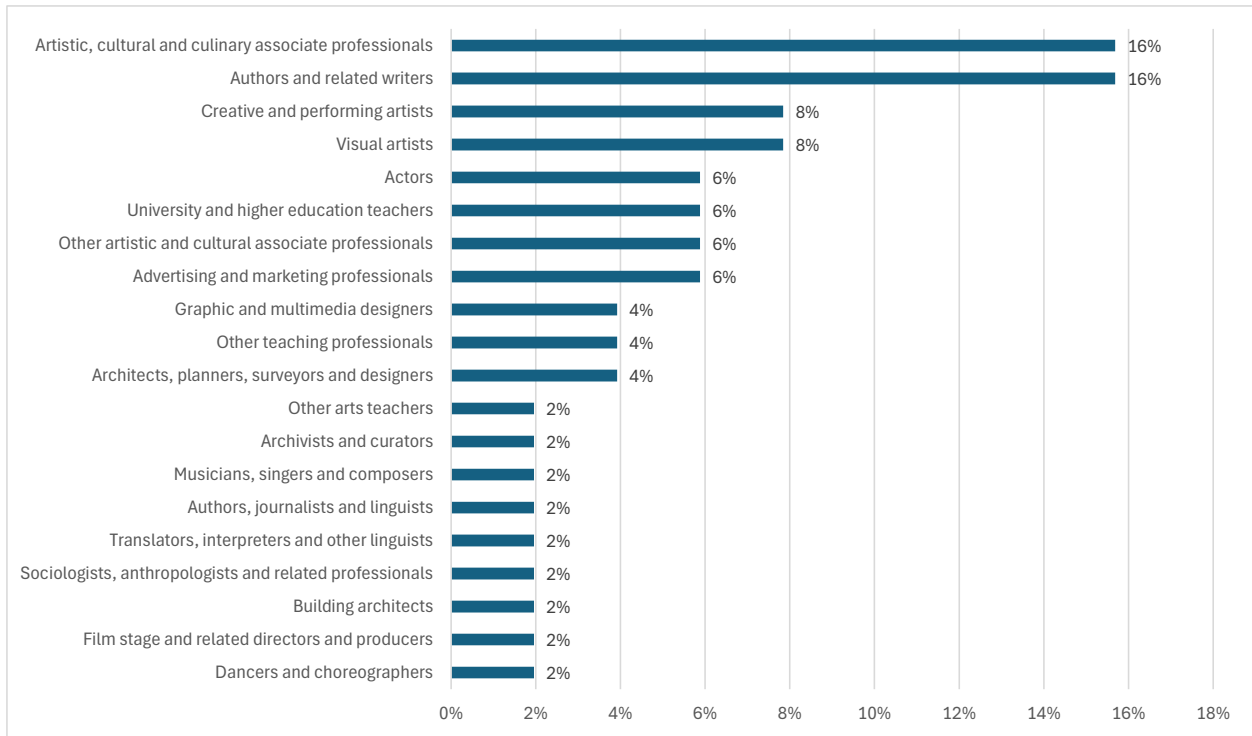


Figure 2. Distribution of respondents by cultural occupation, Groups II, III, IV, V(a) and V(b)

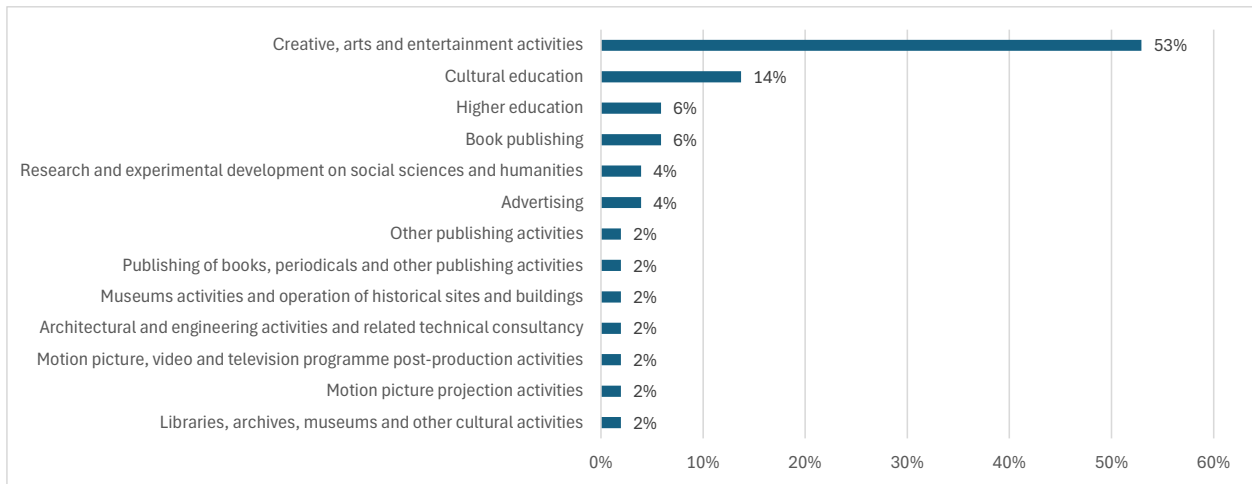


Figure 3. Distribution of respondents by cultural industry, Groups II, III, IV, V(a) and V(b)

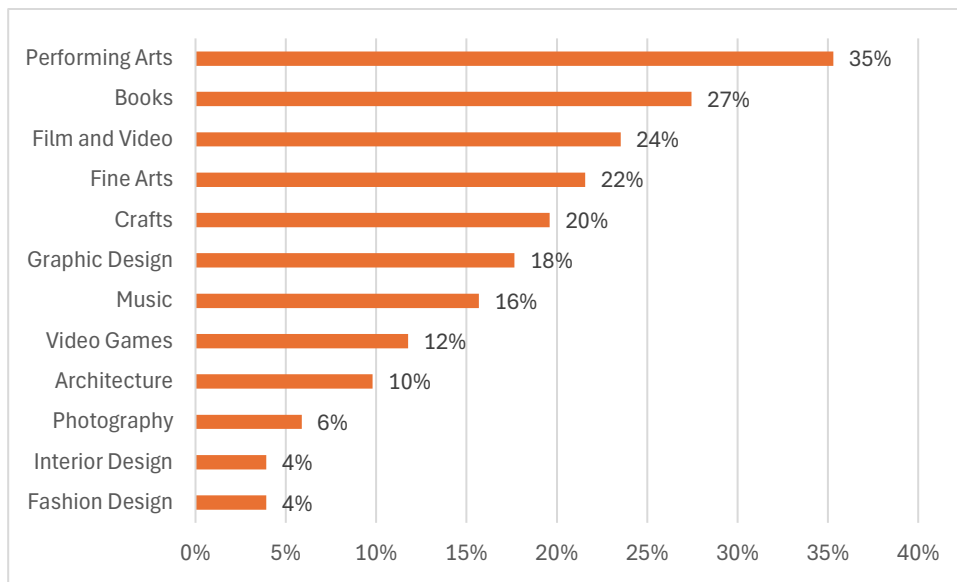


Figure 4. Distribution of respondents by cultural subdomain of work, Groups II, III, IV, V(a) and V(b)

The Survey reveals that the employment status of participants is concentrated in self-employment (35%) followed by being employed by someone and being self-employed (27%). This is related to the fact mentioned above that about a third of participants have one job, a third have two jobs and a third have 3 jobs or more. The salary of respondents is heterogeneous, as shown below.

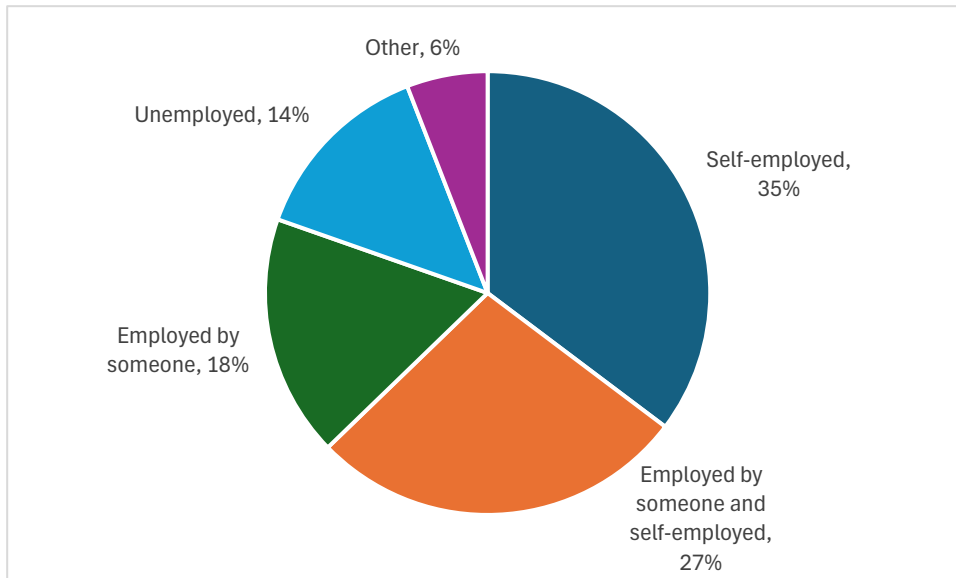


Figure 5. Distribution of respondents by employment status, Groups II, III, IV, V(a) and V(b)

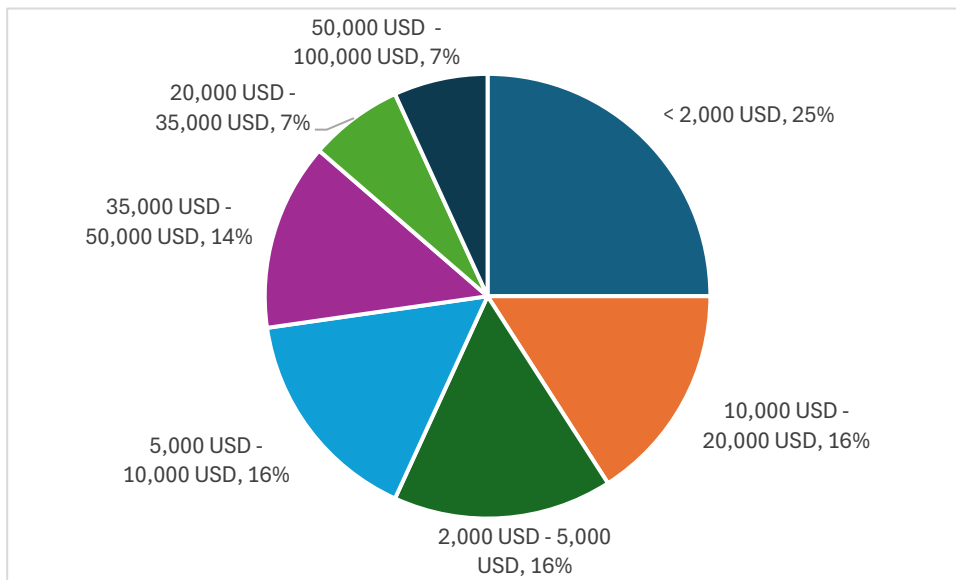


Figure 6. Distribution of respondents by gross annual salary on the main job, Groups II, III, IV, V(a) and V(b)

B. Promotion of culture as a stand-alone goal in the post-2030 agenda

The Survey explored participants' perception regarding the integration of a specific stand-alone goal on culture in the post-2030 agenda. Findings reveal that a great majority (92%)

of respondents support the integration of such goal, while 78% believe that its integration will have a direct impact on their own cultural activity and/or socio-economic status.

Support to the integration of a specific stand-alone goal on culture	% of respondents
Yes	92%
No	8%

Table 2. Support to the integration of a specific stand-alone goal on culture, Groups II, III, IV, V(a) and V(b)

Perception of potential direct impact of a culture stand-alone goal on own cultural activity and/or socio-economic status	% of respondents
Yes	78%
No	14%
N/A	8%

Table 3. Perception of the potential direct impact of a culture stand-alone goal on one's own cultural activity and/or socio-economic status, Groups II, III, IV, V(a) and V(b)

The means for advocacy for culture as a stand-alone goal in the post-2030 agenda was explored through an open question. Participants highlight four main themes:

- Policy advocacy: Calls for engaging policy-makers, raising public awareness, and lobbying for the inclusion of culture in development agendas.
- Economic role of culture: Highlighting culture as an economic driver through job creation, tourism, and creative industries.
- Intrinsic value of culture: Stressing culture's role in societal identity, heritage, and collective meaning-making.
- Grassroots actions: Using campaigns, education, and collaborations to integrate cultural awareness in communities.

Respondents unanimously agreed on the importance of including culture as a stand-alone goal in the post-2030 agenda. Many emphasized its multifaceted role in fostering economic growth, creating employment, and enhancing social cohesion. Advocacy strategies include direct engagement with policy-makers, public campaigns, and grassroots activities. Respondents stressed the need for dedicated funding mechanisms, data collection on cultural impacts, and integrating cultural education into formal and informal settings.

Culture is seen as not only a driver of sustainable development but also a fundamental human need that deserves global recognition and protection.

The actions taken by Member States and reported by artists to advocate/promote the inclusion of culture as a stand-alone goal in the post-2030 agenda were also explored. Mixed degrees of progress are reported; some countries were noted for taking steps to integrate culture into national agendas, while others lagged or exhibited declining cultural investments. Limited government support was reported, noting insufficient funding, underdeveloped policies, or outright neglect of cultural sectors. Challenges were reported declaring that governments often failed to address grassroots needs or support artists adequately. Moreover, structural challenges were identified, including bureaucratic inefficiencies, unequal access to resources for grassroots or marginalized communities and the politicization of cultural activities. Yet examples of successful policies and programmes were mentioned, including initiatives on cultural heritage laws, artistic grants, and inclusion in development plans. Overall, the majority of respondents noted significant gaps. Many called for stronger international mandates to hold governments accountable and ensure equitable support for culture at all levels. Greater attention to grassroots needs and comprehensive cultural policies were seen as vital for ensuring equitable development.

C. Statistical data related to culture

The awareness of one’s country’s collection of information on the culture sector was divided, with half of respondents aware and half unaware. About a third have participated in data collection initiatives by providing information and two thirds have not. The type of information provided in data collection initiatives was largely indicated as ‘non-applicable’, which may reflect a lack of information and engagement in data collection processes. A relatively low proportion of respondents provided information on cultural occupations (22%), information on cultural industries (18%) and artists’ economic and social rights (16%).

Awareness of country’s collection of information on the culture sector	% of respondents
Yes	51%
No	49%

Table 4. Awareness of country’s collection of information on the culture sector, Groups II, III, IV, V(a) and V(b)

Participation in data collection initiative by providing information	% of respondents
Yes	33%
No	67%

Table 5. Participation in data collection initiative by providing information, Groups II, III, IV, V(a) and V(b)

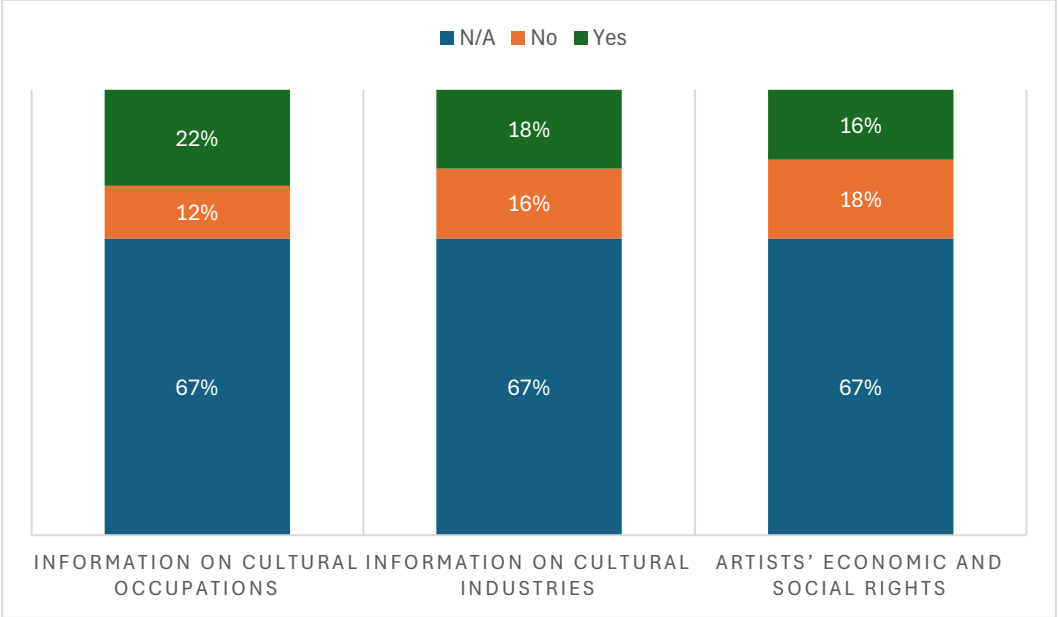


Figure 7. Type of information provided (if yes in previous question), Groups II, III, IV, V(a) and V(b)

D. Cultural rights

The Survey explored the areas that respondents would like to see addressed in cultural policies. The areas with highest priority were gender gaps in the cultural ecosystem(55%), equitable enjoyment of the benefits of culture (45%) and return and restitution of cultural property (43%). Please note that respondents were able to declare more than one area as high priority.

Other priority areas reinforced by respondents include:

- Equitable access: Calls for equal opportunities for artists to access resources, including funding, training, and mobility programmes.
- Cultural and intellectual property rights: Concerns about the protection of intellectual property, especially in the context of AI and digital technologies.
- Support for marginalized groups: Advocacy for the rights of Indigenous and underrepresented communities in cultural production and education.

- Sustainability in cultural funding: Emphasis on long-term funding mechanisms, grants, and residencies to provide stability for artists.

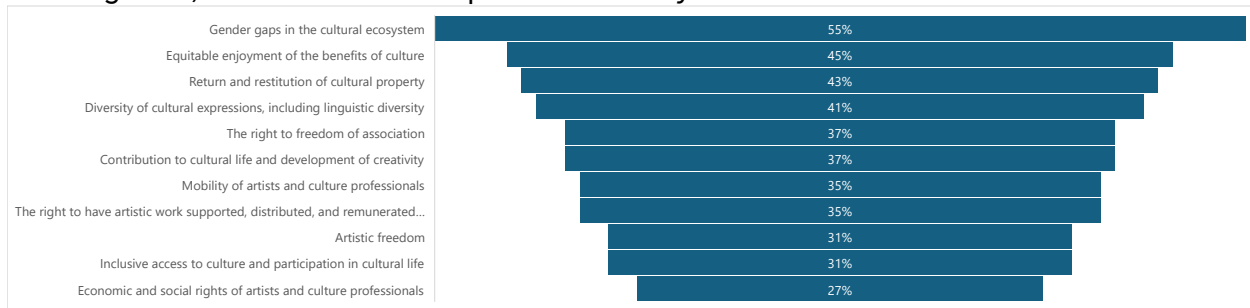


Figure 8. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority¹, Groups II, III, IV, V(a) and V(b)²

When asked about the extent to which the economic and social rights of artists and cultural professionals are protected and supported in one’s own country, 47% of respondents answered ‘poorly protected and supported’ and 22% ‘somewhat protected and supported’. Participants further commented that economic and social protections for cultural workers are inadequate in most contexts. Many described precarious working conditions, insufficient wages, and an absence of healthcare or social security benefits. Artists are often undervalued, with cultural work dismissed as a hobby rather than a profession. Respondents advocated for stronger legal frameworks, robust unions, and public awareness campaigns to address these systemic issues.

¹ More than one area could be selected as highest in priority.

² Complete text: The right to have artistic work supported, distributed, and remunerated, notably through the protection of intellectual property (individual and collective).

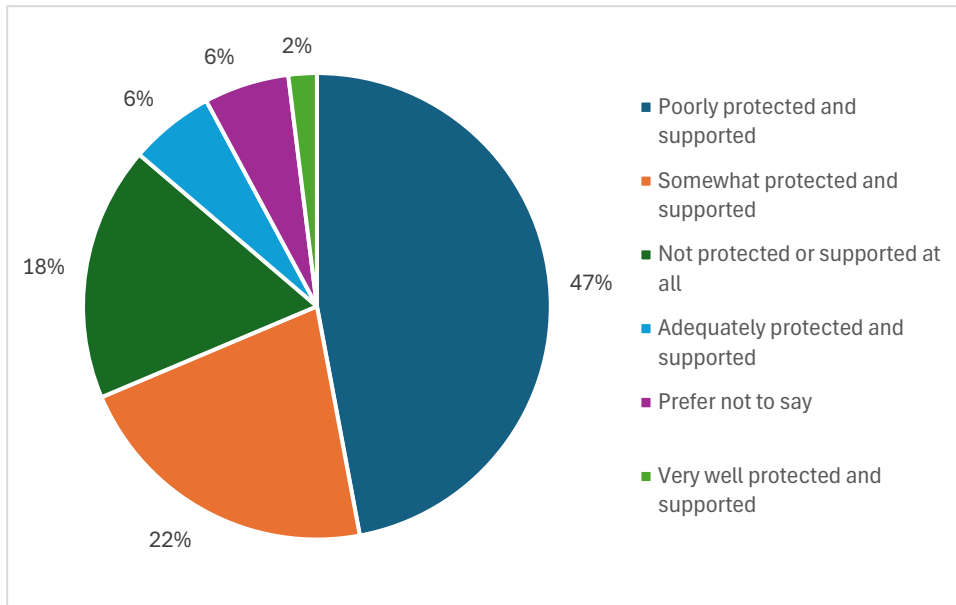


Figure 9. Extent to which the economic and social rights of artists and cultural professionals are protected and supported in one's own country, Groups II, III, IV, V(a) and V(b)

Regarding the current level of artistic freedom in one's own country, 47% of participants noted that it is limited and 24% indicated that it is adequate.

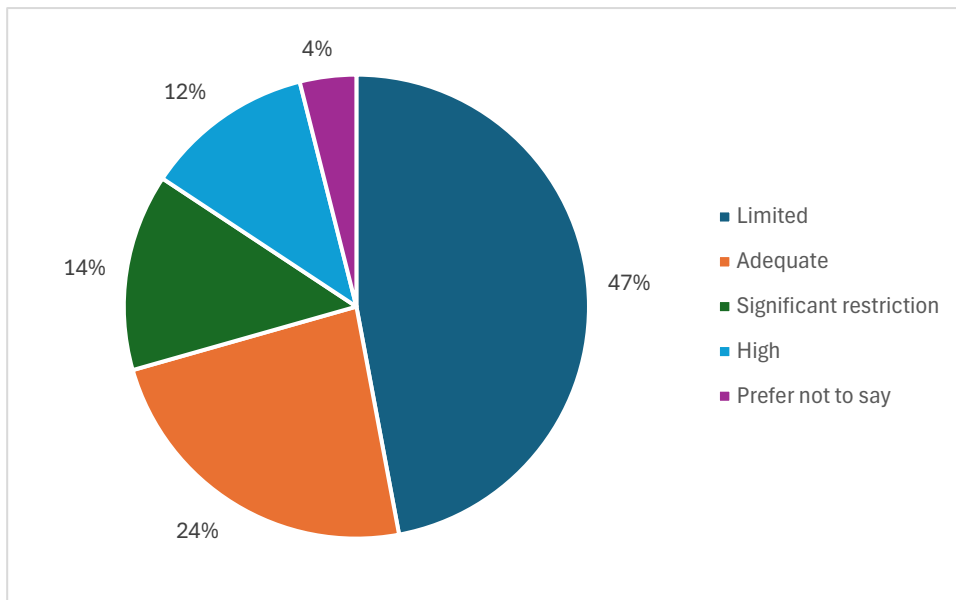


Figure 10. Current level of artistic freedom in one's own country, Groups II, III, IV, V(a) and V(b)

E. Digital technologies in the culture sector

According to participants in the Survey, the main priority policy area on digital technologies in the culture sector is a just transition to the digital environment, and notably AI, for artists and cultural professionals, with 82% of respondents declaring it as highest in priority.

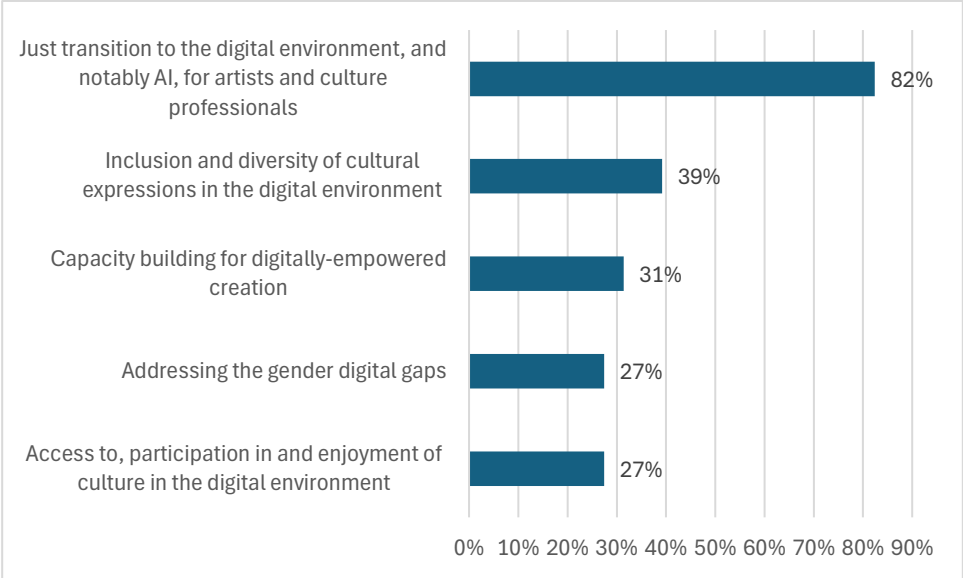


Figure 11. Areas that respondents would like to see addressed: Percentage of respondents that selected a policy area as highest in priority, Groups II, III, IV, V(a) and V(b)³

AI art models evoke mixed reactions among respondents: 55% of artists consider them as a positive development while 45% do not. Participants highlighted three aspects:

- Creative opportunities: AI can enhance creativity, streamline workflows, and democratize art-making by making tools accessible to non-specialists.
- Ethical concerns: Widespread criticism of AI models for unauthorized use of data and environmental impacts.
- Threat to artistic integrity: Concerns about devaluing human creativity and replacing traditional art forms.

Overall, some respondents see potential in AI as a tool for innovation and accessibility, yet many raised ethical concerns, including data privacy violations and environmental harm. Respondents emphasized the need for regulation, transparency, and respect for intellectual property to ensure AI benefits the art world without undermining its integrity or displacing human creators.

³ Please note that more than one area could be selected as highest in priority (ranked 1).

When asked whether AI models represent a threat to art workers, 77% of artists responded affirmatively and 23% negatively. They further commented three risks:

- Job displacement: AI replacing traditional roles in art production.
- Plagiarism and exploitation: Unauthorized use of artists' work in training datasets.
- Economic and creative devaluation: Concerns about AI undermining the value of human creativity.

That is, respondents largely view AI as a threat to art workers, citing job displacement and unauthorized exploitation of creative pieces of work as major risks. The replacement of skilled artists with AI-generated outputs raises fears of economic instability and loss of cultural authenticity. Many advocated for stricter regulations to protect intellectual property and ensure ethical AI usage.

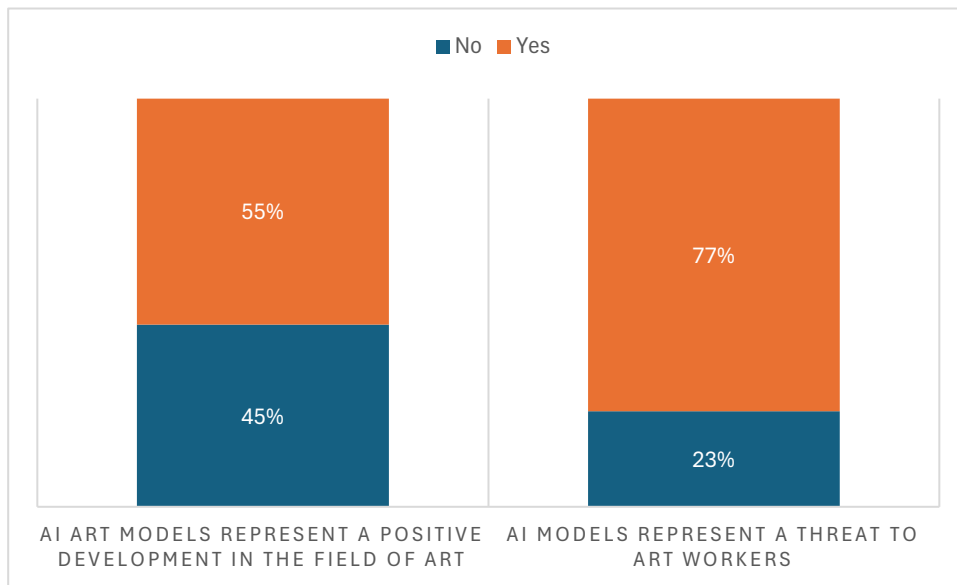


Figure 12. Considerations of AI models in the field of art, Groups II, III, IV, V(a) and V(b)

The expectations of artists if their own artwork has been used to train AI models or to generate AI art include consent, credit and compensation, with about two thirds of respondents declaring they expect these three actions. Artists further explained that elements of consent and control may include calls for opt-in systems and the ability to withdraw pieces of work from datasets. Compensation and attribution may take the form of royalties, credits, and ongoing control over the use of artwork. Furthermore, ethical frameworks are required for establishing clear rules for AI training to protect artists' rights. In summary, artists expect robust protections if their work is used in AI training. Key demands include explicit consent mechanisms, fair compensation, and acknowledgment of

their contributions. Respondents stressed the importance of ethical frameworks to safeguard artists' intellectual property and ensure transparency in AI development processes.

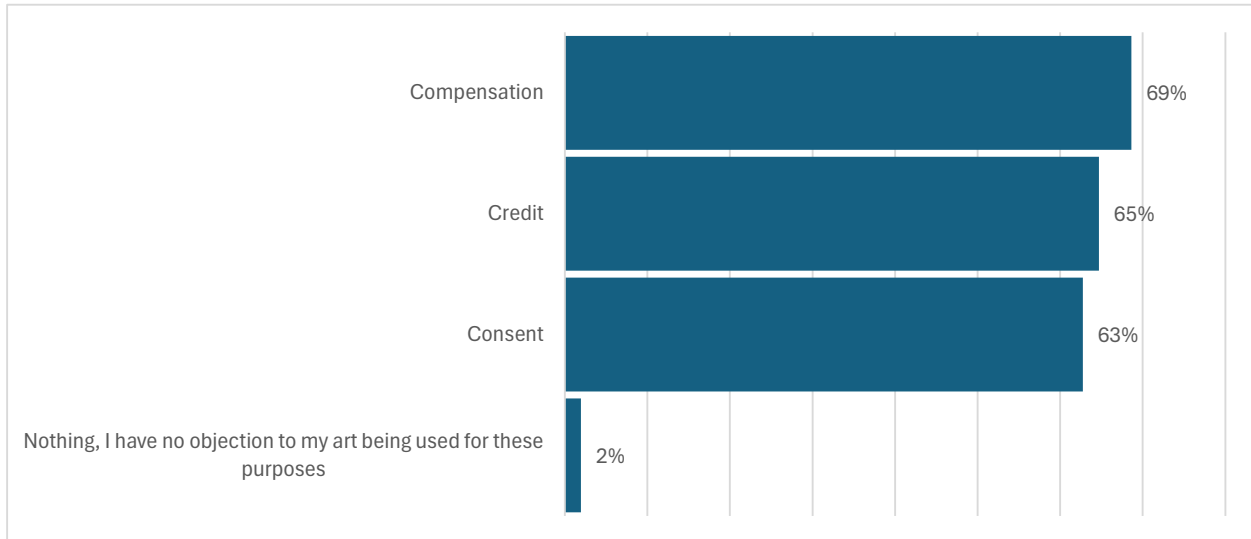


Figure 13. Expectations if one's own artwork was used to train AI models or to generate AI art, Groups II, III, IV, V(a) and V(b)

The Survey also explored whether the work of respondents, in their knowledge, has been used as input for AI models or to generate AI art. The great majority (70%) reported no use and 22% actual use, with only 2% indicated it being used with their consent. Participants further reported the unauthorized scraping of artwork from online platforms. They also highlighted a lack of regulation, that is, an absence of tools for artists to track or withdraw their pieces of work from AI datasets. They also demand for accountability in the forms of stronger oversight and enforcement of intellectual property laws. This highlights significant gaps in current regulatory frameworks, with many calling for enhanced tools to detect and prevent unauthorized use. Ethical practices and transparent systems are seen as vital to addressing this widespread issue.

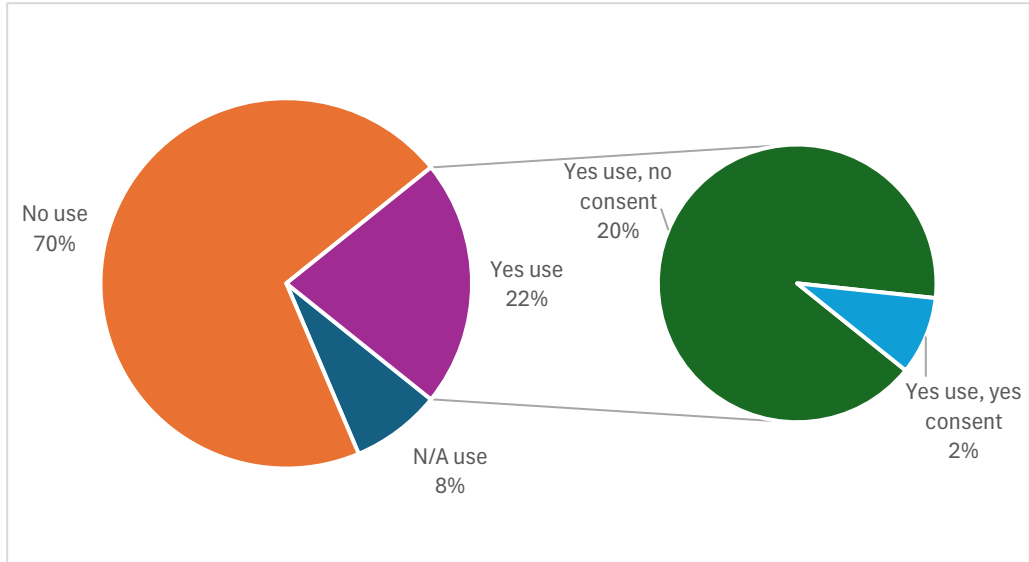


Figure 14. Use of one's own work as input for AI models or to generate AI art, and consent provided, Groups II, III, IV, V(a) and V(b)

In terms of the impact of generative AI technology on their own income, the majority of participants reported no visible impact (64%) and 28% an impact, with most cases indicating a decrease in income.

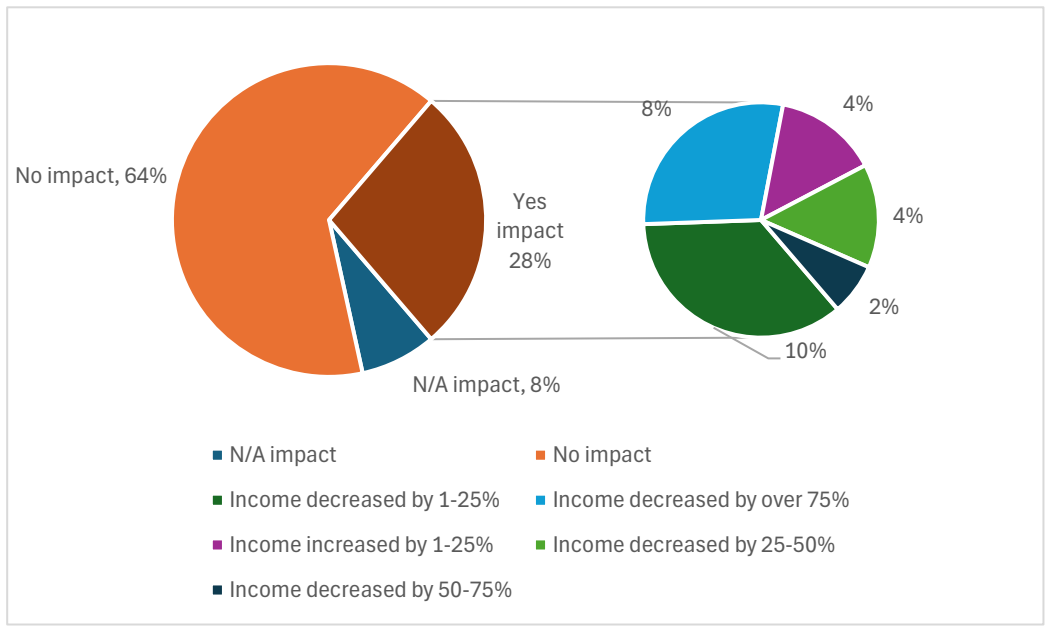


Figure 15. Impact of generative AI technology on one's own income, Groups II, III, IV, V(a) and V(b)

When it comes to using AI to generate art, 71% of respondents declare they have not used it. Yet another 71% assess their own level of experience in AI or Machine Learning technologies as medium to high: levels 3, 4 or 5 in a scale from 1 to 5, with 1 being no experience and 5 a high level of experience.

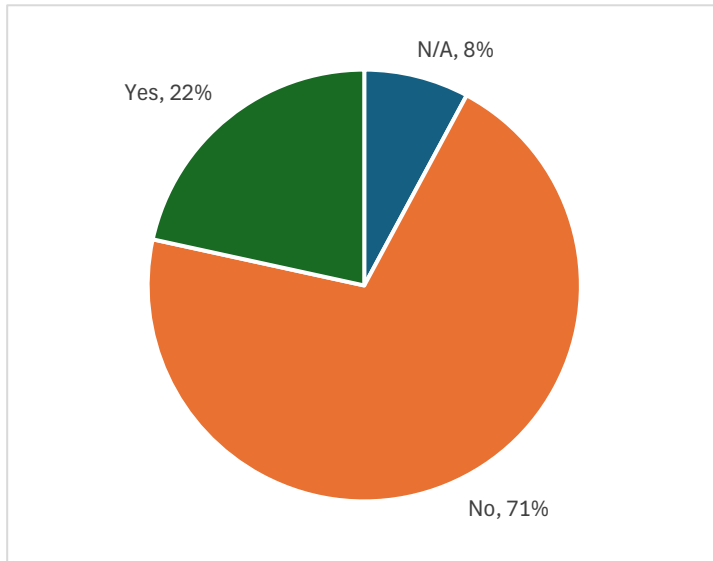


Figure 16. Use of AI to generate art, Groups II, III, IV, V(a) and V(b)

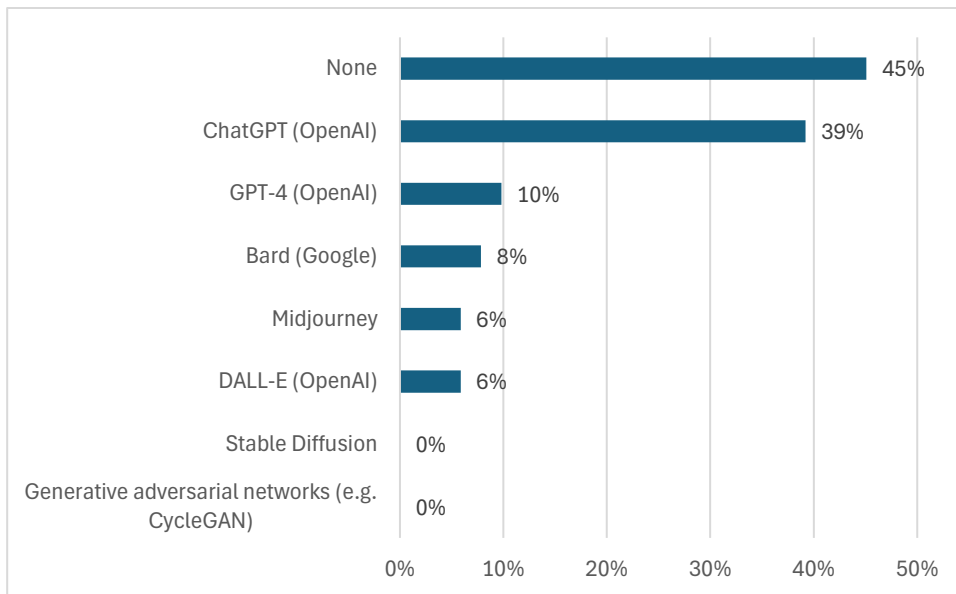


Figure 17. Use of specific tools/software/processes in creative work, Groups II, III, IV, V(a) and V(b)

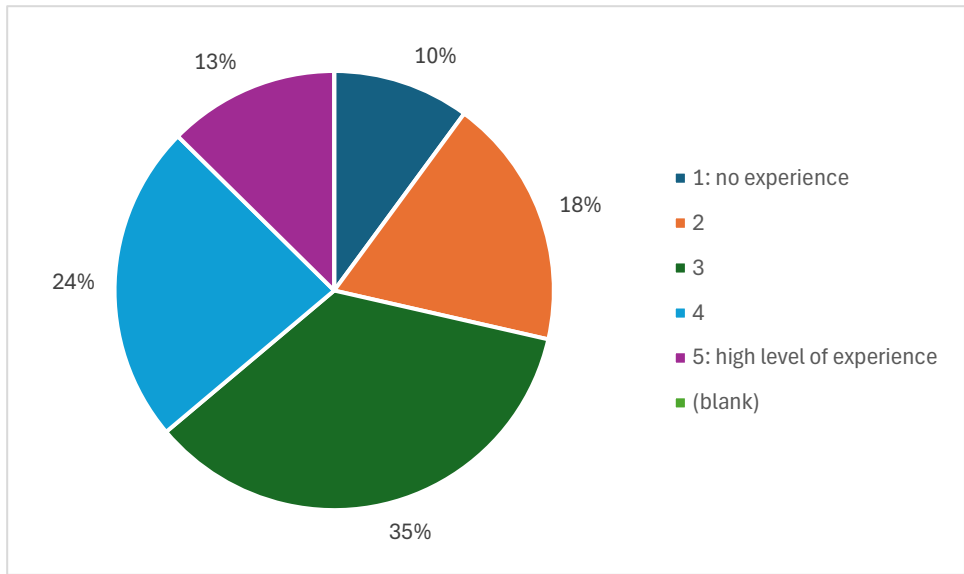


Figure 18. One's own level of experience in AI or Machine Learning technologies, Groups II, III, IV, V(a) and V(b)

Regarding the responsibility to ensure protection of work, 78% of respondents believe this should be assumed by the government and regulatory bodies. Artists themselves, private companies and digital platforms where the work is displayed and AI generator technology organizations are other agents to be held responsible, in the views of participants, with between 45% and 55% of respondents signaling their responsibility.

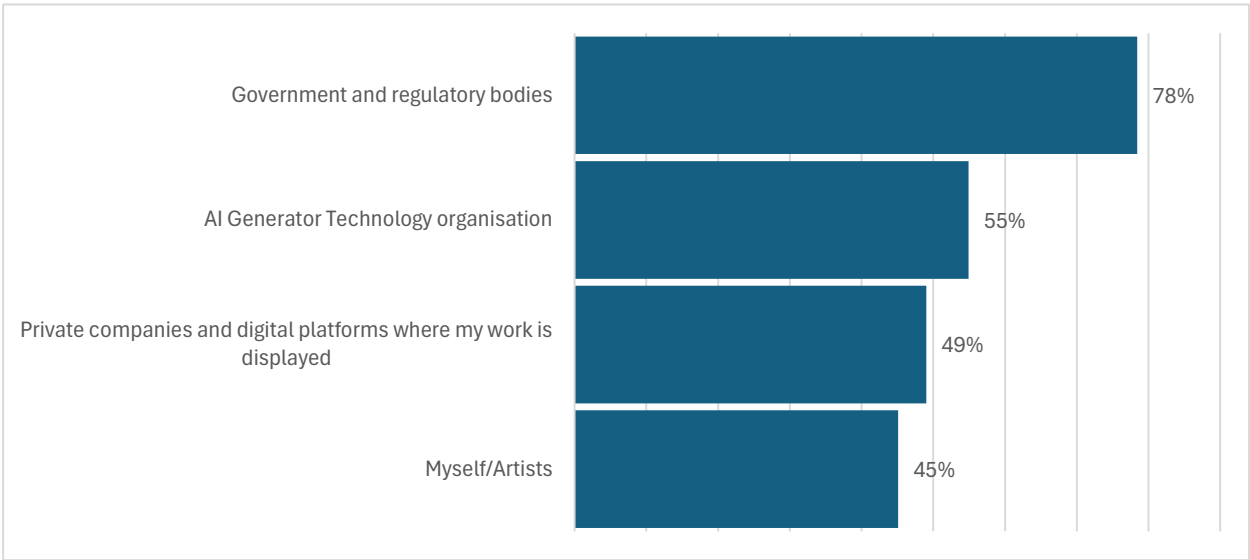


Figure 19. Responsibility to ensure protection of works, Groups II, III, IV, V(a) and V(b)

F. Culture and education

In the scope of culture and education, the areas that respondents would like to see addressed in cultural policies are distributed relatively uniformly by respondents. The main area, indicated as highest priority by 49% of respondents is to ensure the participation of artists, cultural professionals, bearers, and practitioners, in educational activities across formal, informal, and non-formal settings.

The main challenges to support participation in culture and education is to be remunerated and covered by social protection systems accordingly, as signalled by 75% of participants.

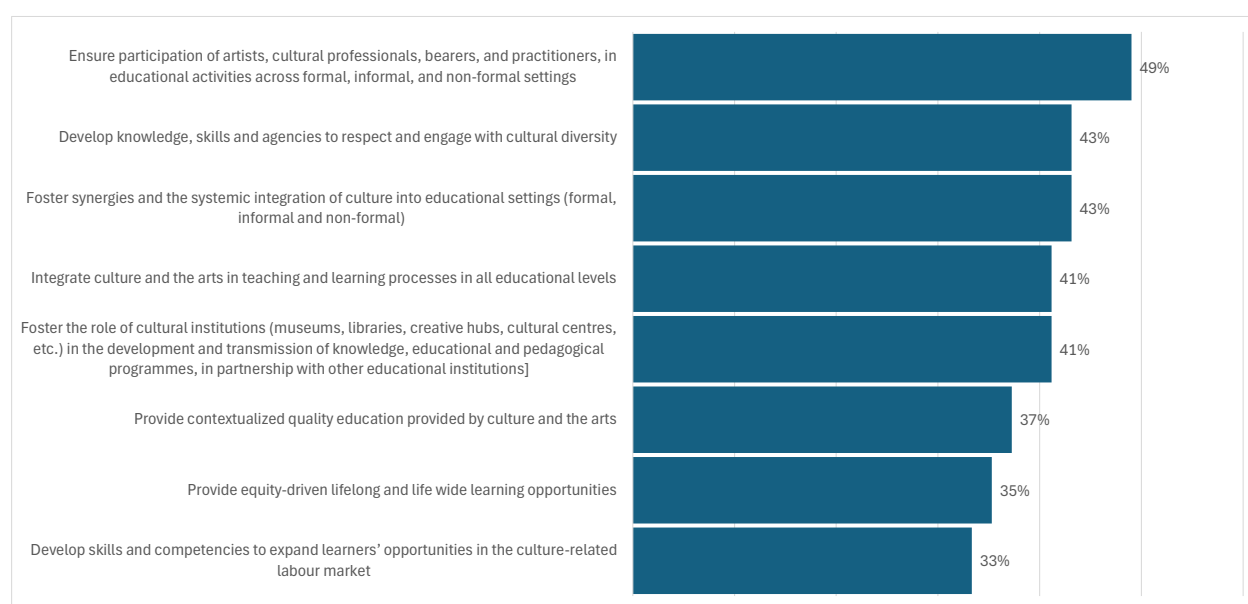


Figure 20. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority⁴, Groups II, III, IV, V(a) and V(b)

⁴ Please note that more than one area could be selected as highest in priority (ranked 1).

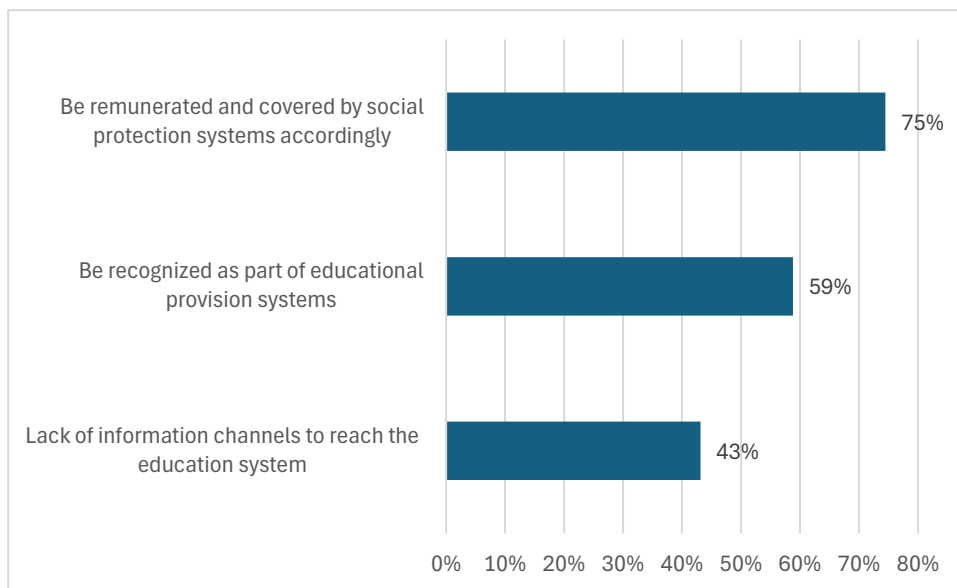


Figure 21. Main challenges to support participation in culture and education, Groups II, III, IV, V(a) and V(b)

G. Economy of culture

For enabling an inclusive and sustainable cultural ecosystem and driving economic development, the main areas that respondents would like to see addressed in cultural policies are sustainable investment in culture (declared highest in priority by 55% of respondents) and the promotion and protection of cultural diversity and diversity of cultural expressions (53%).

Regarding cultural employment, the work situations that pose the greatest challenges to artists and cultural professionals are job insecurity and low income (below minimum wage), both reported by 76% of respondents.

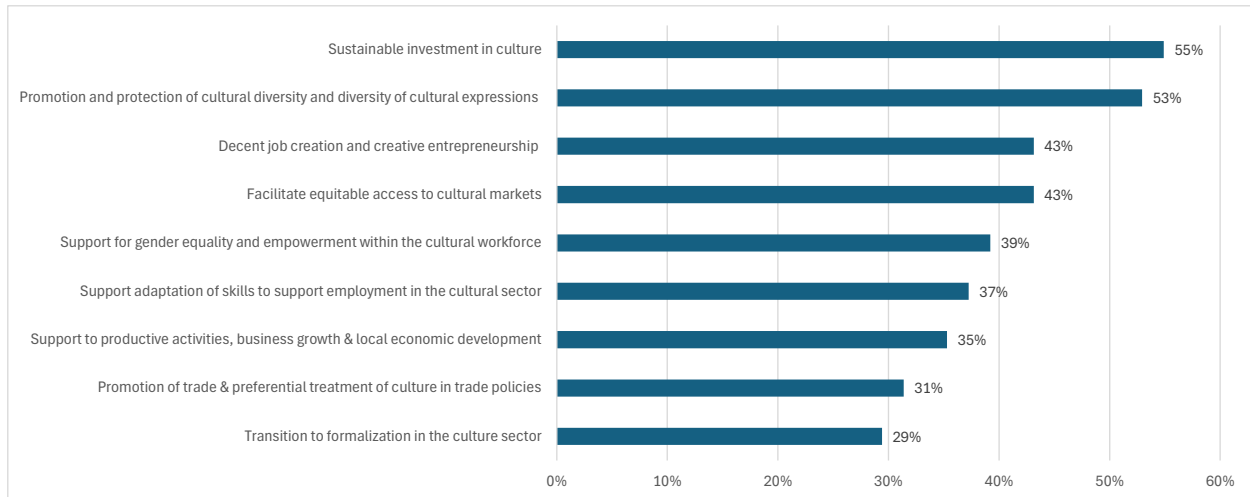


Figure 22. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b)

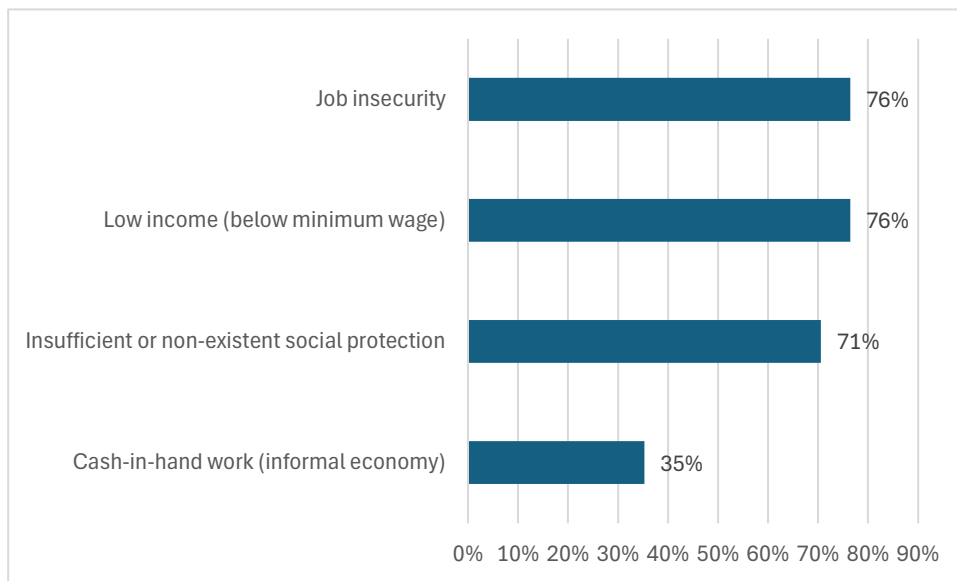


Figure 23. Cultural employment: Work situations that pose the greatest challenges to artists and cultural professionals, Groups II, III, IV, V(a) and V(b)

H. Culture and climate action

In view of protecting and promoting culture in face of climate change, the areas that respondents would like to see addressed in cultural policies are, in first place, culture heritage protection, safeguarding and resilience, reported by 55% of participants, and in second place, tackling climate change and biodiversity loss through culture, reported by 49% of participants.

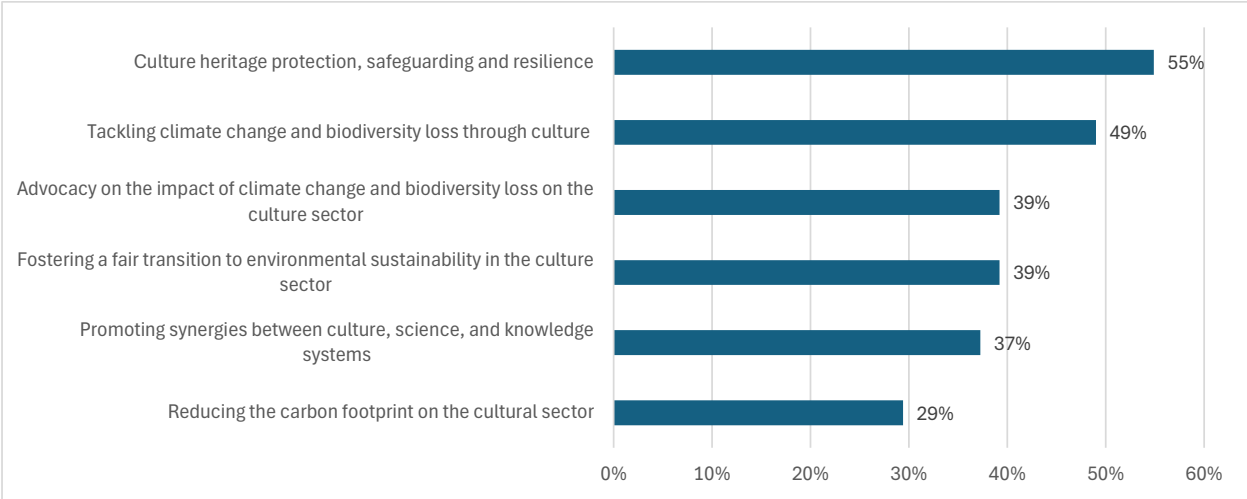


Figure 24. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b)

I. Culture, heritage and crisis

The protection of culture and heritage in crisis and emergency situations requires cultural policies mostly in the area of protection of cultural heritage, tangible, intangible and natural as well as cultural expressions, as reported by 61% of participants.

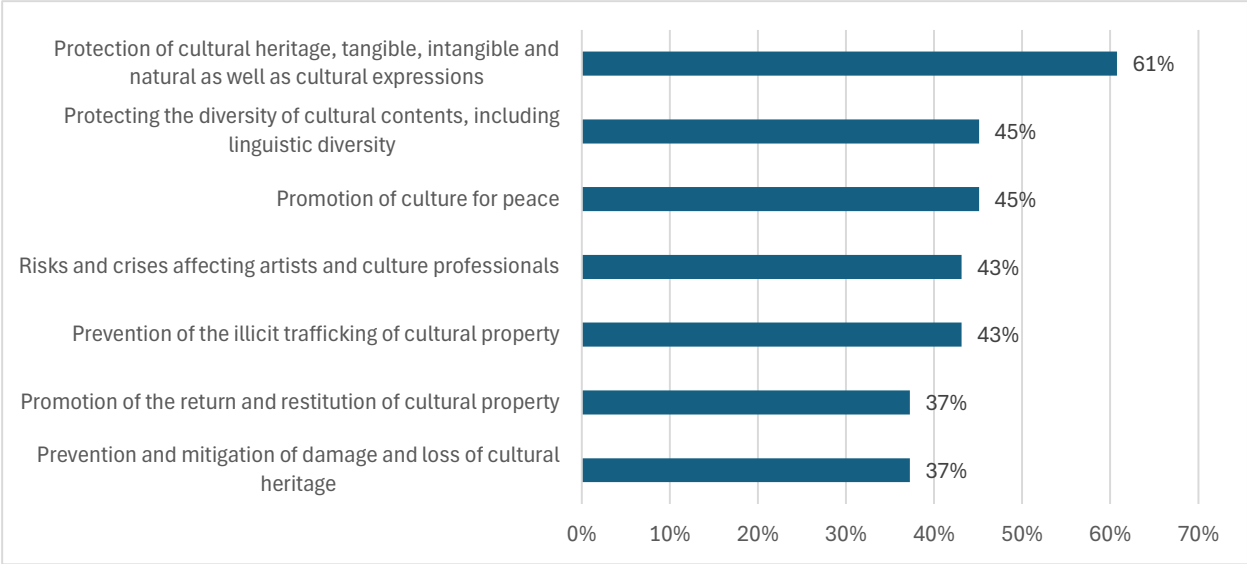


Figure 25. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Groups II, III, IV, V(a) and V(b)



RESULTS BY ARTISTS. GROUP I



A. Characterization of respondents

The 35 participants in the Survey that declared a nationality within UNESCO's electoral group I, except from Spain, are characterized as follows:

Attribute	Categories	% of respondents
Age range (years old)	18-29	11%
	30-49	49%
	50-64	26%
	65 or older	14%
Gender category	Female	63%
	Male	37%
Number of jobs	1 job	72%
	2 jobs	16%
	3 jobs or more	13%
Culture-related main job	Yes	94%
	No	3%
	Not applicable	3%
Average weekly hours worked on main job	Under 35 hours	25%
	40 - 45 hours	53%
	Over 45 hours	22%
Being an artist	Yes	57%
	No	43%
Being a culture professional	Yes	86%
	No	14%

Table 6. Characterization of respondents

The cultural occupation of participants from this group is concentrated in the category of other artistic and cultural associate professionals (29%), followed by 11% for the following three occupations: visual artists, professional service managers not elsewhere classified and creative and performing artists. Most participants (43%) work in the cultural industry of creative, arts and entertainment activities, followed by cultural education (17%). Regarding the cultural subdomains of work, 43% of respondents declare working in fine arts, followed by books (23%) and film and video (20%).

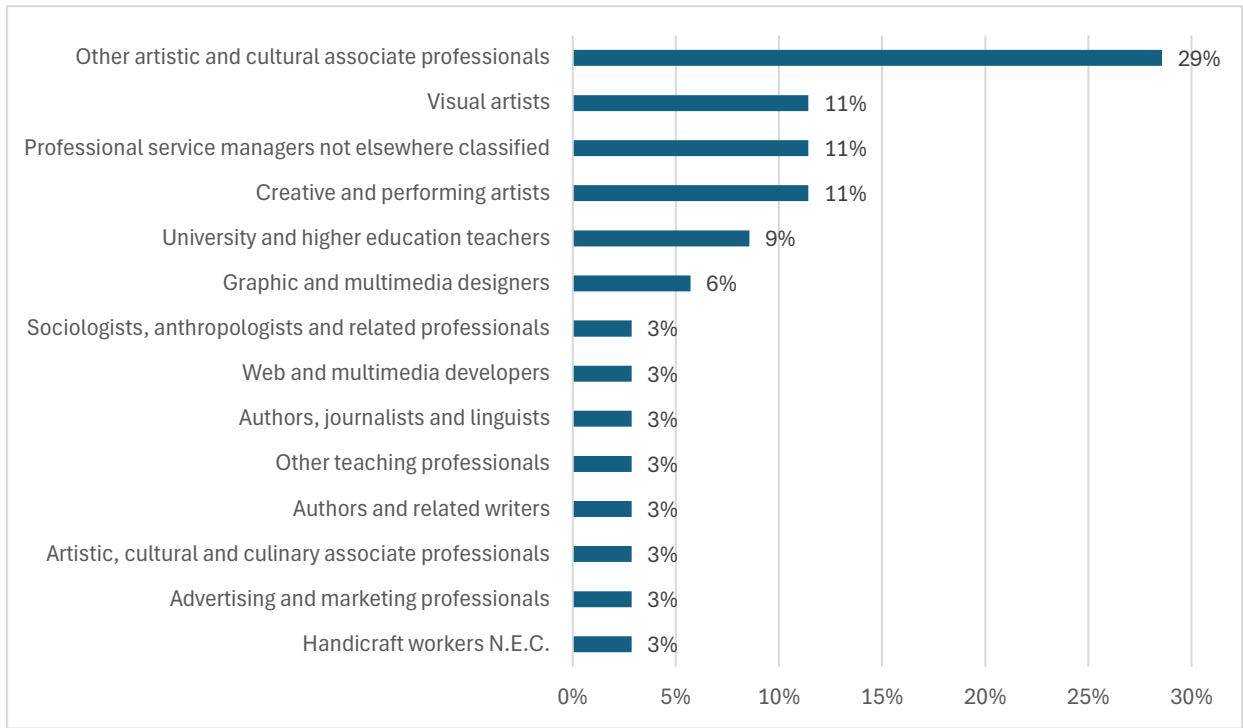


Figure 26. Distribution of respondents by cultural occupation, Group I

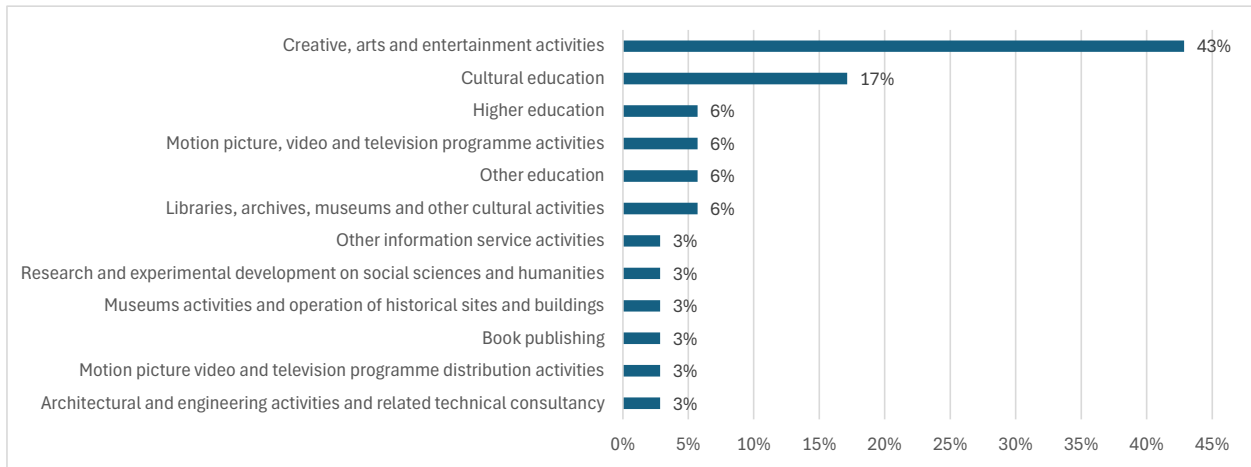


Figure 27. Distribution of respondents by cultural industry, Group I

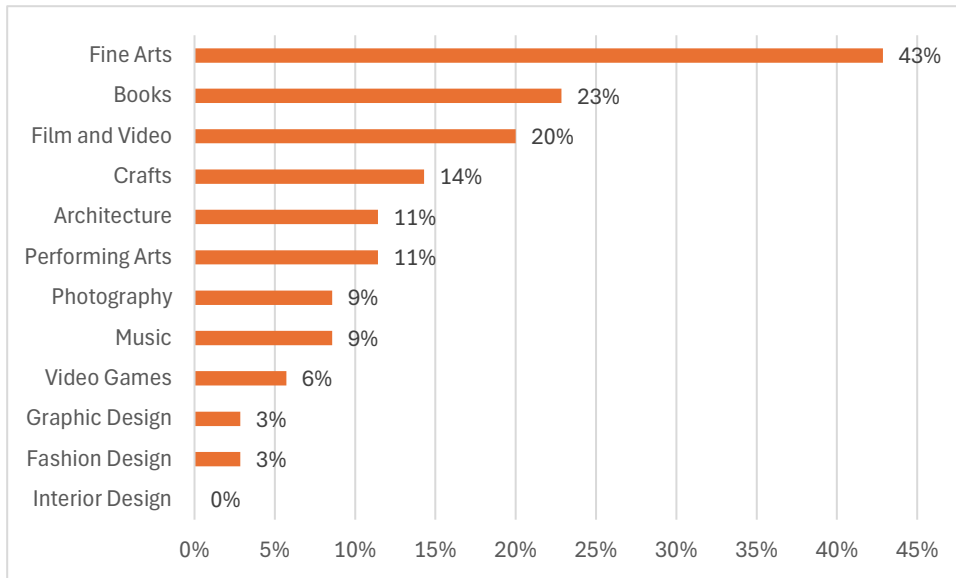


Figure 28. Distribution of respondents by cultural subdomain of work, Group I

Almost half of the respondents are self-employed, while a quarter is employed by someone. A great majority (72%) have one job. Around 70% of respondents have a gross annual salary on the main job between 20,000 and 100,000 USD, distributed roughly equitable in the three ranges of 50,000 USD - 100,000 USD (25%); 20,000 USD - 35,000 USD (22%) and 35,000 USD - 50,000 USD (22%).

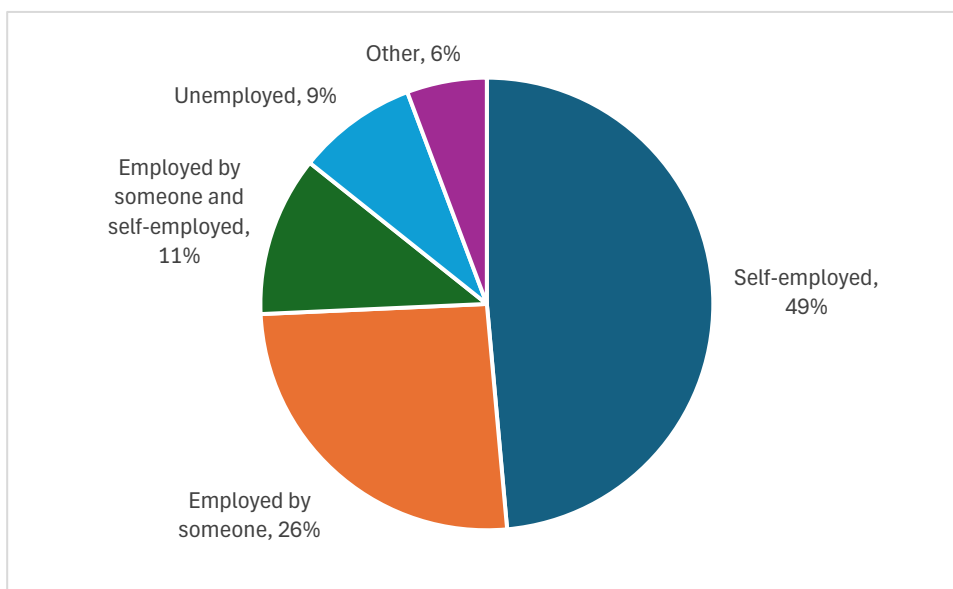


Figure 29. Distribution of respondents by employment status, Group I

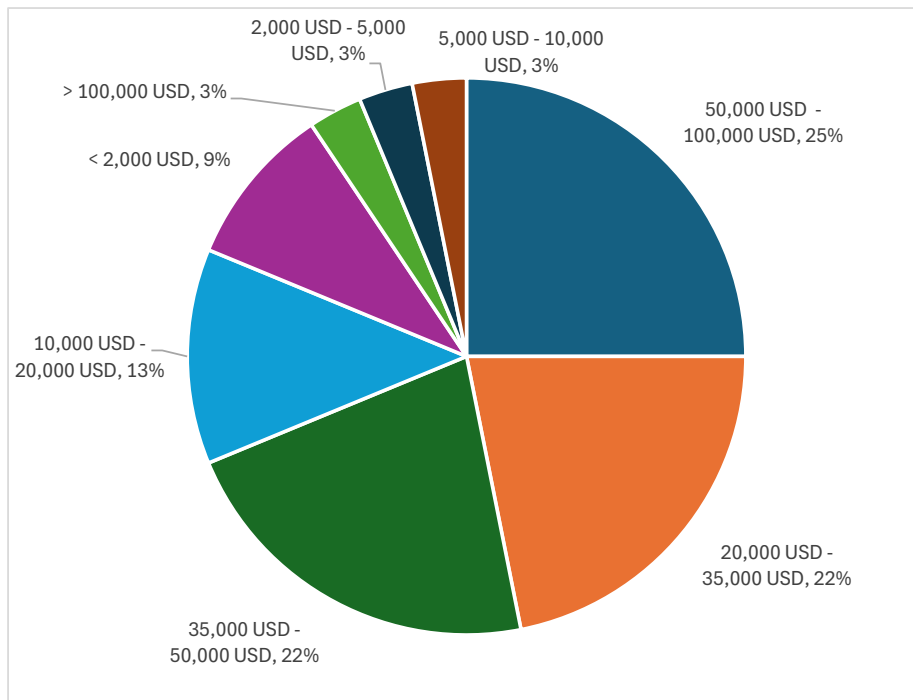


Figure 30. Distribution of respondents by gross annual salary on the main job, Group I

B. Promotion of culture as a stand-alone goal in the post-2030 agenda

The integration of a specific stand-alone goal on culture in the post-2030 agenda is supported by 94% of respondents in Group I, while 6% deem that such integration would directly impact their own cultural activity and/or socio-economic status.

Support to the integration of a specific stand-alone goal on culture	% of respondents
Yes	94%
No	6%

Table 7. Support to the integration of a specific stand-alone goal on culture, Group I

Perception of potential direct impact of a culture stand-alone goal on own cultural activity and/or socio-economic status	% of respondents
Yes	69%
No	26%
N/A	6%

Table 8. Perception of the potential direct impact of a culture stand-alone goal on one’s own cultural activity and/or socio-economic status, Group I

Participants reported that they do or could advocate for culture as a stand-alone goal highlighting four rationales:

- Intrinsic value of culture: Emphasis on culture as the foundation of civilization and a universal human right.
- Economic and social benefits: Advocacy for recognizing culture’s role in economic growth, education, and fostering societal cohesion.
- Education and awareness: Promoting cultural heritage to younger generations and increasing public understanding of culture’s societal impact.
- Policy engagement: Collaborating with policy-makers, lobbying for cultural investments, and emphasizing culture's integration into future global goals.

In relation to actions taken by Member States and reported by artists to advocate or promote the inclusion of culture as a stand-alone goal in the post-2030 agenda, three main issues were reported:

- Inaction and underfunding: Widespread criticism of governments neglecting cultural investments or prioritizing corporate interests over cultural development.
- Limited positive examples: Some nations were noted for supporting local cultural initiatives, including grants, heritage preservation, and arts education programmes.
- Data and evaluation gaps: Lack of metrics to measure the socio-economic impacts of culture, with a narrow focus on tourism-related statistics.

C. Statistical data related to culture

Half of the respondents declared being aware of their countries’ collection of information on the culture sector, while half were not. Only a third have participated in data collection initiatives by providing information. About a quarter of participants have provided information in data collection processes regarding the subjects of cultural occupations (26%), cultural industries (23%) and artists’ economic and social rights (26%).

Awareness of country's collection of information on the culture sector	% of respondents
Yes	51%
No	49%

Table 9. Awareness of country's collection of information on the culture sector, Group I

Participation in data collection initiative by providing information	% of respondents
Yes	34%
No	66%

Table 10. Participation in data collection initiative by providing information, Group I

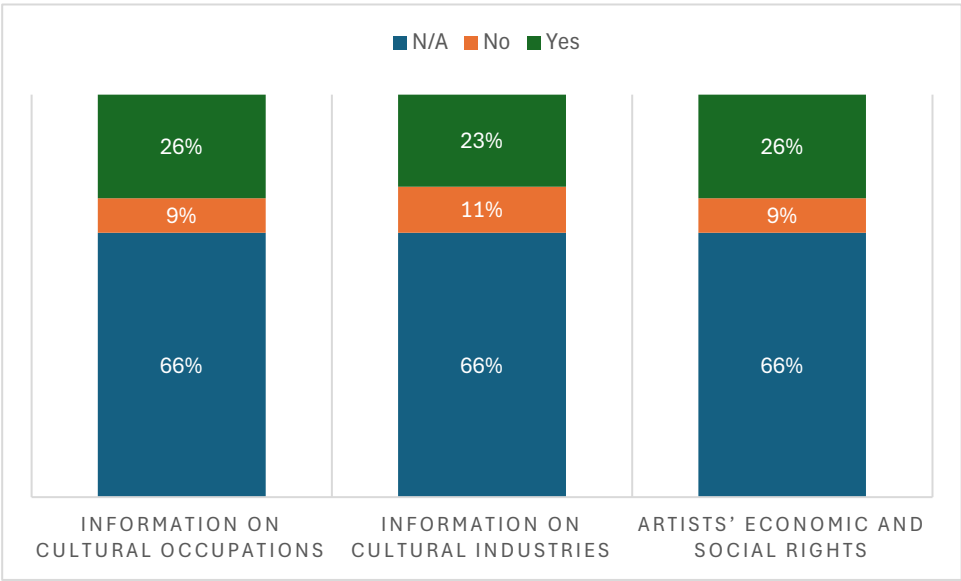


Figure 31. Type of information provided (if yes in previous question), Group I

D. Cultural rights

The findings of the Survey show that the two main areas that respondents would like to see addressed in cultural policies are economic and social rights of artists and cultural professionals, as well as the diversity of cultural expressions, including linguistic diversity, each being reported as highest in priority by 63% of respondents (with respondents being able to declare more than one area as high priority).

Further themes identified by respondents include:

- Legal protections: Advocacy for stronger copyright protections to address emerging threats from AI and other technologies.
- Sustainability of cultural work: Calls for financial independence and sustainable funding mechanisms for artists and cultural professionals.
- Equity in education and opportunities: Support for accessible cultural education, particularly for underserved communities.

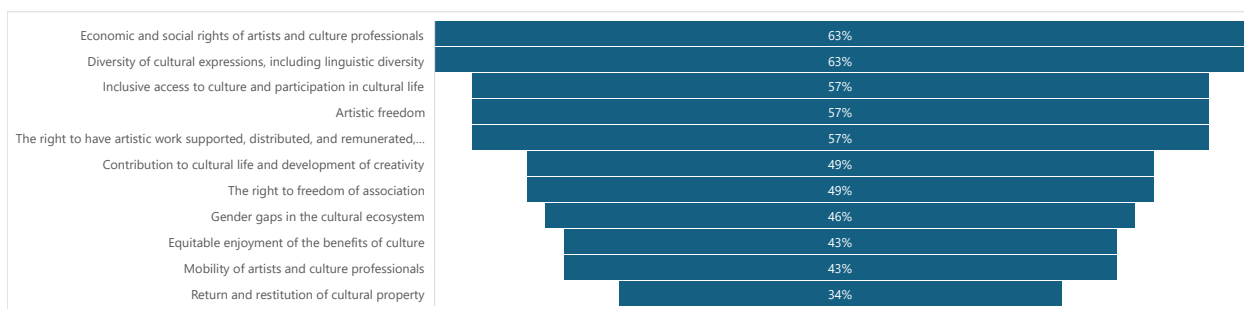


Figure 32. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority⁵, Group I⁶

The protection of economic and social rights of artists and cultural professionals in one's own country was deemed 'somewhat protected and supported' by 43% of respondents and 'poorly protected and supported' by 29%. Respondents also reported widespread inadequacies in the protection and support of economic and social rights for artists and cultural professionals. Issues such as unfair wages, exploitation through misclassification (for example, as freelancers rather than employees), and a lack of access to social security and healthcare were prominent. Governmental neglect and underfunding were frequently cited as barriers to progress, with many calling for stronger enforcement of intellectual property laws and the development of comprehensive legal frameworks to protect artists' rights. Structural inequities between freelance artists and those working in formal organizations exacerbated the precarity faced by many in the sector. Respondents emphasized that cultural work must be recognized as a legitimate profession, deserving of equitable treatment and robust protections under labour laws. Addressing these gaps will require systemic reforms, increased investment, and greater advocacy for cultural workers' rights.

⁵ More than one area could be selected as highest in priority.

⁶ Full text: The right to have artistic work supported, distributed, and remunerated, notably through the protection of intellectual property (individual and collective).

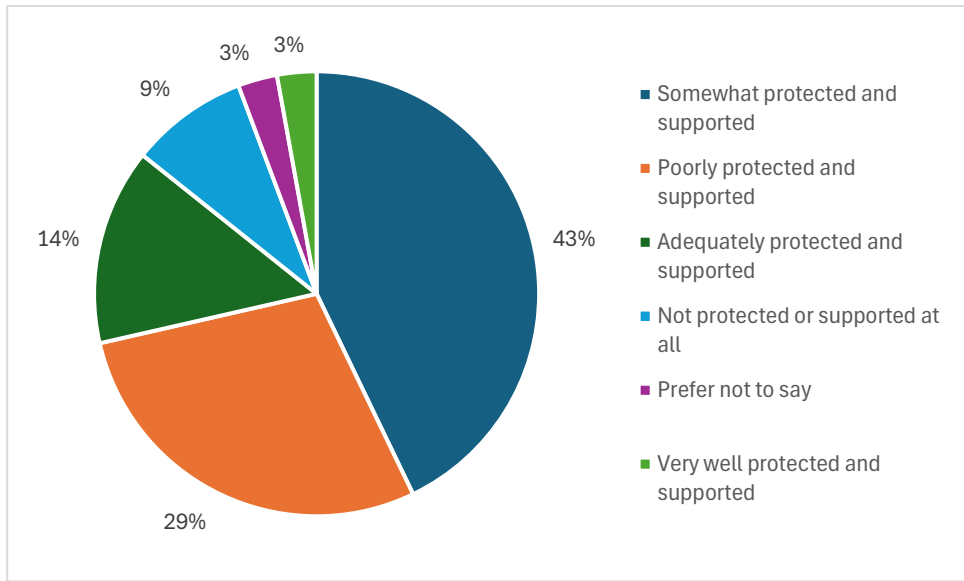


Figure 33. Extent to which the economic and social rights of artists and cultural professionals are protected and supported in one's own country, Group I

The current level of artistic freedom in one's own country was considered adequate by 43% and high by 31% of participants.

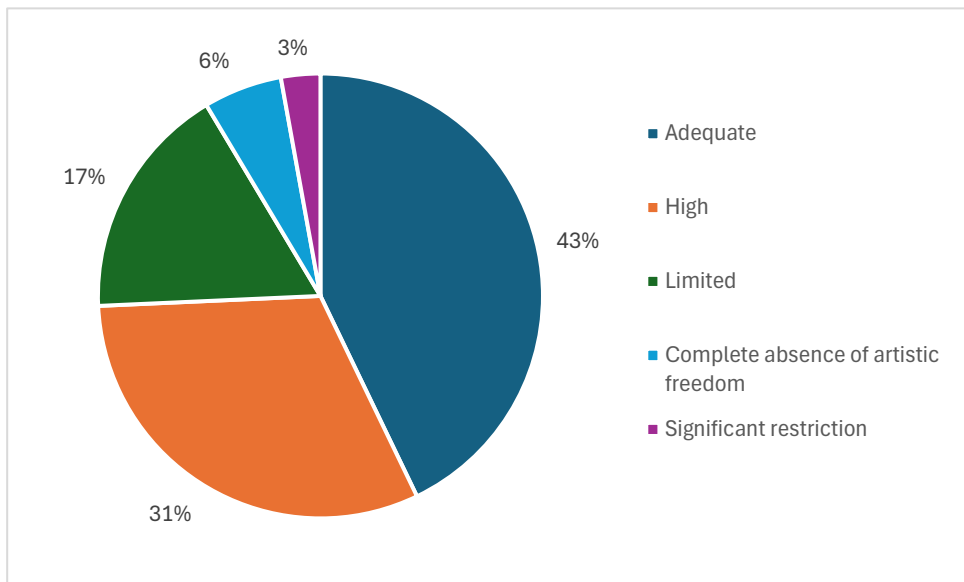


Figure 34. Current level of artistic freedom in one's own country, Group I

E. Digital technologies in the culture sector

The priority policy areas that respondents would like to see addressed with regards to digital technologies in the culture sector are homogeneously distributed. Four of the five alternatives mentioned in the Survey were reported as high priority by 37% or 40% of respondents (noting that more than one area could be indicated as highest in priority). These areas are inclusion and diversity of cultural expressions in the digital environment; just transition to the digital environment, and notably AI, for artists and cultural professionals; addressing the gender gaps in the digital sector; and access to, participation in and enjoyment of culture in the digital environment.

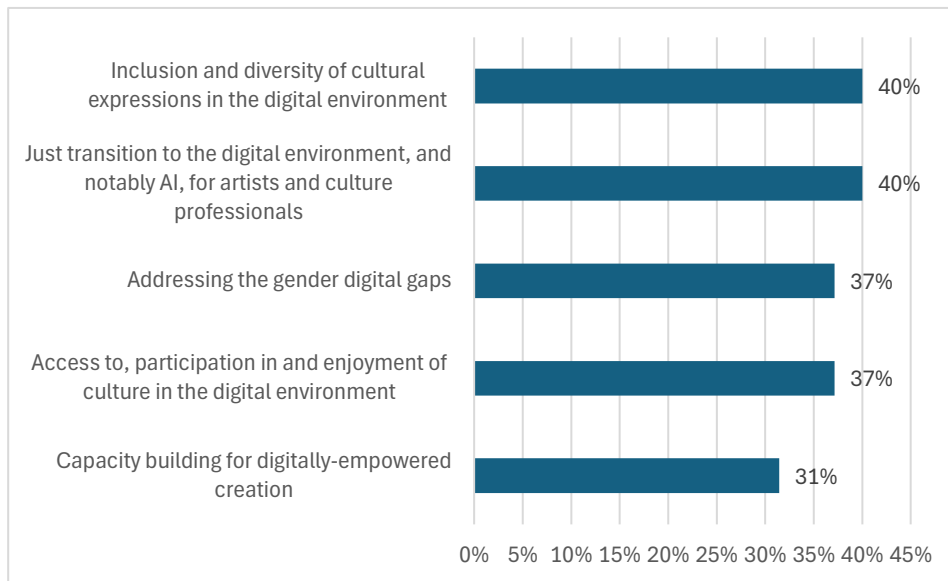


Figure 35. Areas that respondents would like to see addressed: Percentage of respondents that selected a policy area as highest in priority, Group I

When asked whether AI art models represent a positive development in the field of art, only 18% responded affirmatively and 82% negatively. Participants' comments reflect, on the one hand, potential opportunities regarding AI as a tool for creative exploration, enabling efficiencies in administrative and production processes. However, they observe ethical and legal challenges translating into concerns about AI being built on stolen intellectual property and its unchecked proliferation. They also expressed fears of AI-generated content diluting human creativity and artistic originality. Respondents stressed the need for robust regulation to protect intellectual property and ensure ethical AI practices.

Consistently, when enquired whether AI models represent a threat to art workers, 65% of participants agreed. They identified the following themes:

- Job displacement: AI replacing artists in basic creative tasks, leading to job losses and reduced economic opportunities.
- Exploitation of artistic work: Concerns about AI being trained on datasets that include stolen pieces of work without compensation or acknowledgment.
- Devaluation of art: AI's mass production of content viewed as undermining the skill, effort, and uniqueness of human art.

Respondents largely viewed AI as a threat to art workers, with significant concerns about job displacement and the exploitation of creative pieces of work without consent. AI's ability to produce large volumes of content cheaply was seen as devaluing traditional artistic skills and creating unfair competition. Many called for stronger intellectual property protections and regulation of AI models to mitigate these risks. The need for ethical frameworks that prioritize human creativity, and fair compensation was a recurring theme.

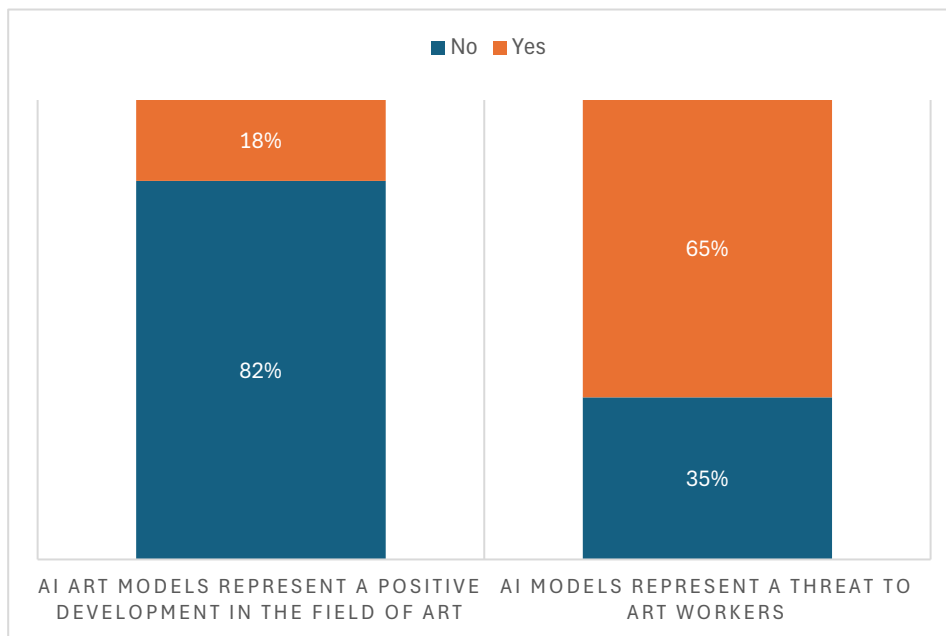


Figure 36. Considerations of AI models in the field of art, Group I

Participants' expectations if their own artwork has been used to train AI models or to generate AI art include compensation (66%), credit (69%) and consent (77%). They emphasized the importance of explicit consent, fair compensation, and transparency in cases where artworks are used to train AI models. Many stressed that artists should retain control over their work, including the right to opt out or withdraw from datasets. Clear ethical guidelines and legal frameworks are seen as essential to protect artists' rights and ensure accountability in AI development.

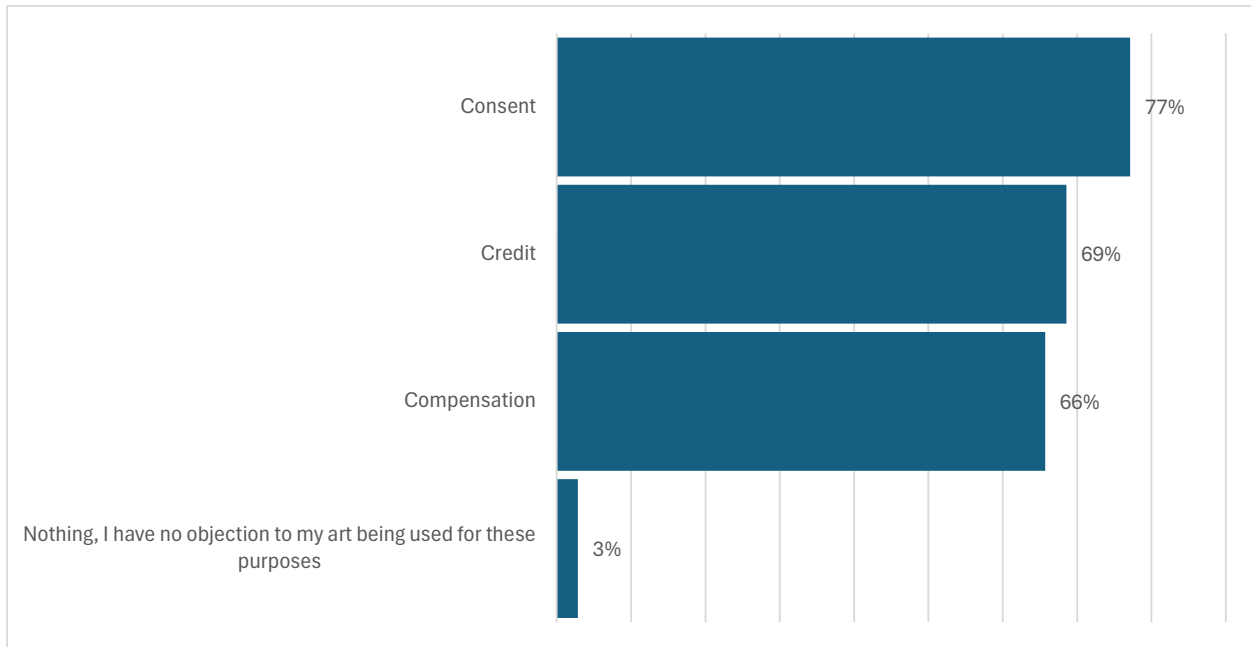


Figure 37. Expectations if one’s own artwork was used to train AI models or to generate AI art, Group I

The actual use of artists’ own work as input for AI models or to generate AI art was reported by 32% of respondents, with only 6% having consented to its use. In additional comments, participants expanded on the non-consensual use of creative pieces of work scraped from online platforms without permission and used in AI training datasets. They also signalled the difficulty in monitoring and identifying whether artworks have been used in AI training datasets. The lack of transparency and tools to monitor such usage has left many artists feeling vulnerable and exploited. There were widespread calls for stronger regulatory oversight to protect intellectual property, prevent unauthorized use and provide redress for affected artists. Respondents also emphasized the need for accessible tools to track and manage the use of their pieces of work in AI systems.

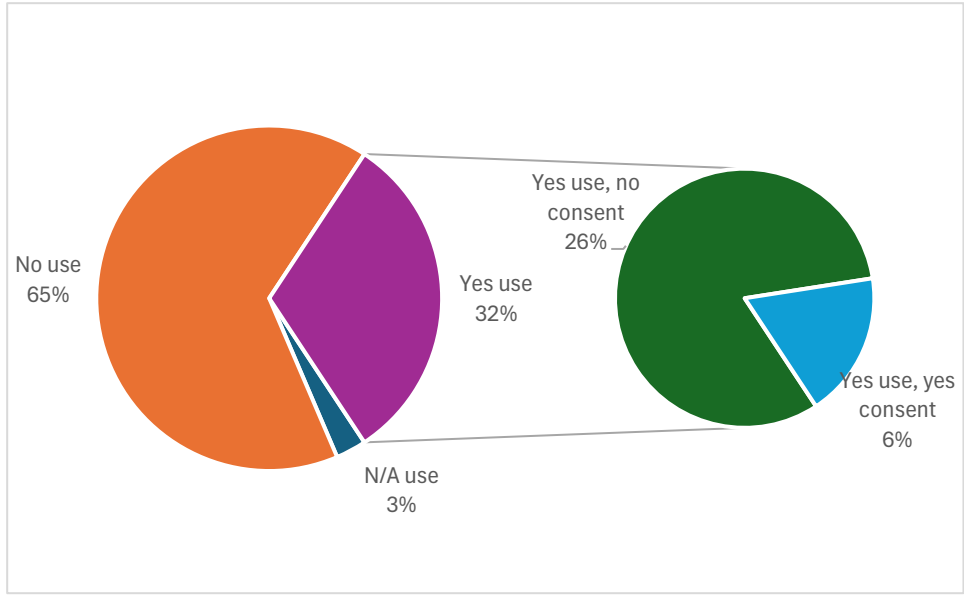


Figure 38. One's own work used as input for AI models or to generate AI art, Group I

The impact of generative AI technology on one's own income has been perceived by 31% of respondents, in all cases decreasing. In 6% of cases a decrease of over 6% was reported.

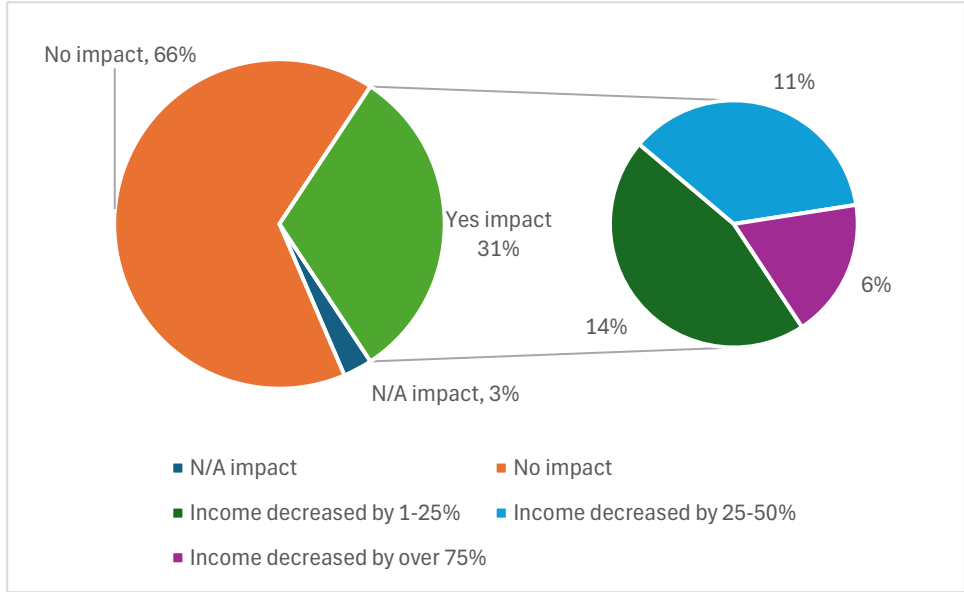


Figure 39. Impact of generative AI technology on one's own income, Group I

Only 17% of respondents indicated having used AI to generate art. Yet 63% of respondents consider themselves as having a level of experience in AI or Machine Learning technologies of 3 or 4, in a scale where 1 indicates no experience and 5 a high level of experience.

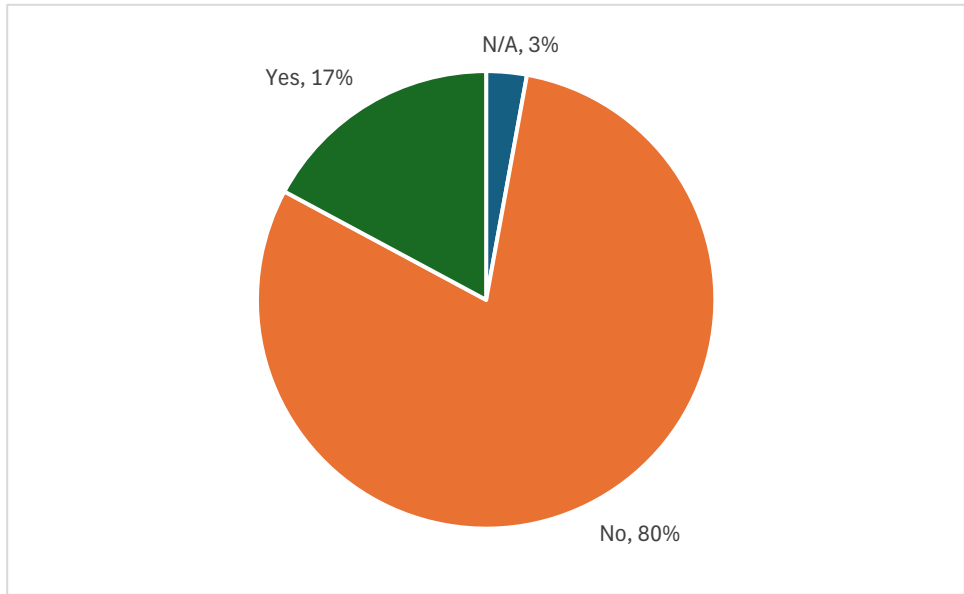


Figure 40. Use of AI to generate art, Group I

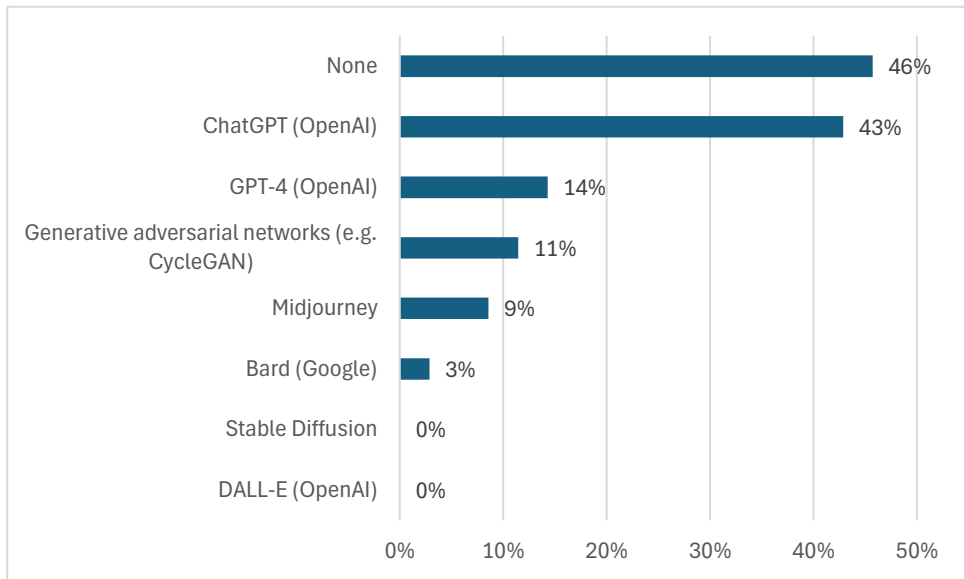


Figure 41. Use of specific tools/software/processes in creative work, Group I

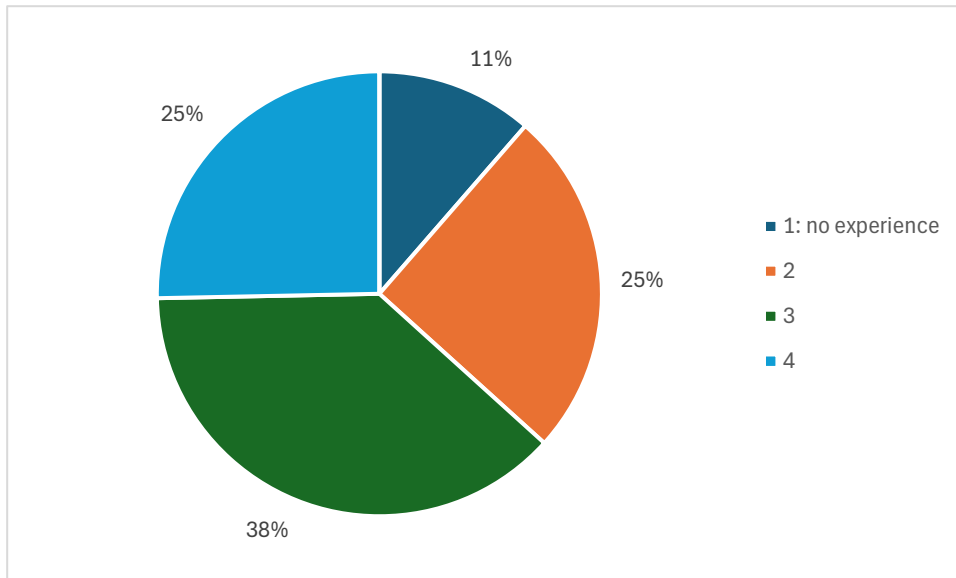


Figure 42. One's own level of experience in AI or Machine Learning technologies, Group I

Finally, the responsibility to ensure protection of work is mainly regarded as a role of the government and regulatory bodies (89%). Other actors are also considered by participants as responsible, to a lesser extent.

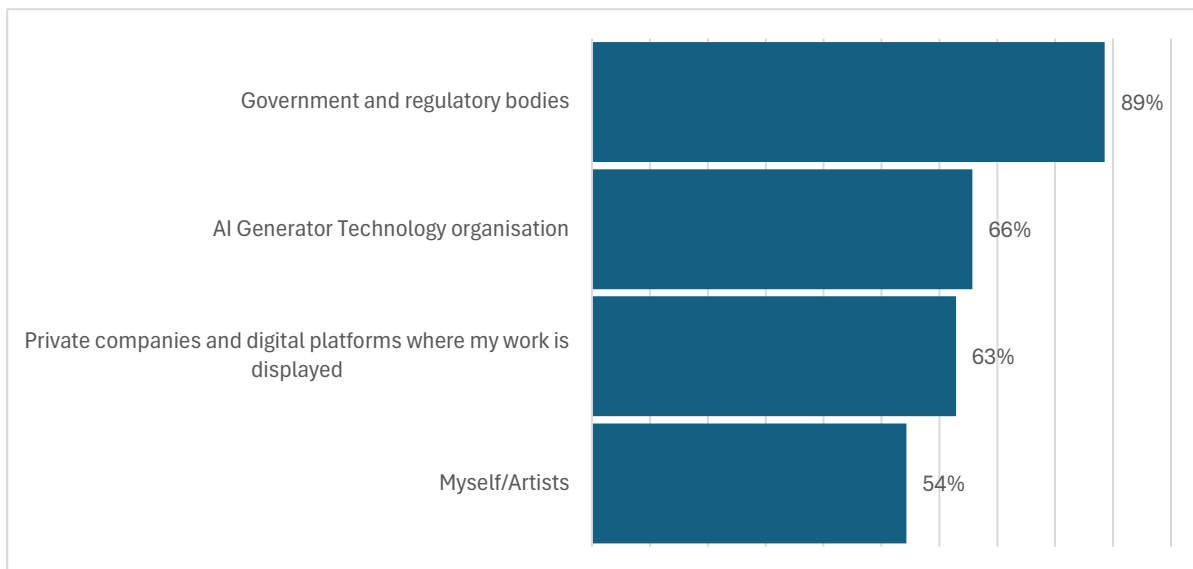


Figure 43. Responsibility to ensure protection of works, Group I

F. Culture and education

For encouraging culture and education, participants regard that the main policy priority is to integrate culture and the arts in teaching and learning processes in all educational levels (71%). Then the main challenge to support participation in culture and education is to be remunerated and covered by social protection systems accordingly (74%).

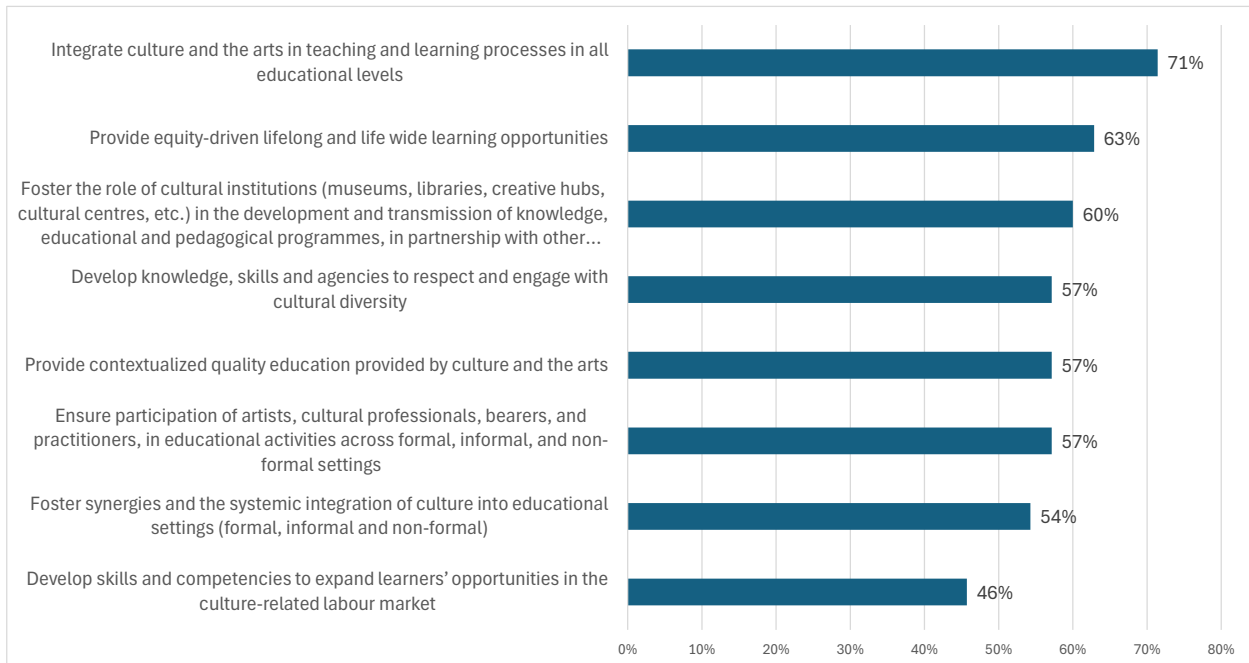


Figure 44. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority⁷, Group I

⁷ Please note that more than one area could be selected as highest in priority (ranked 1).

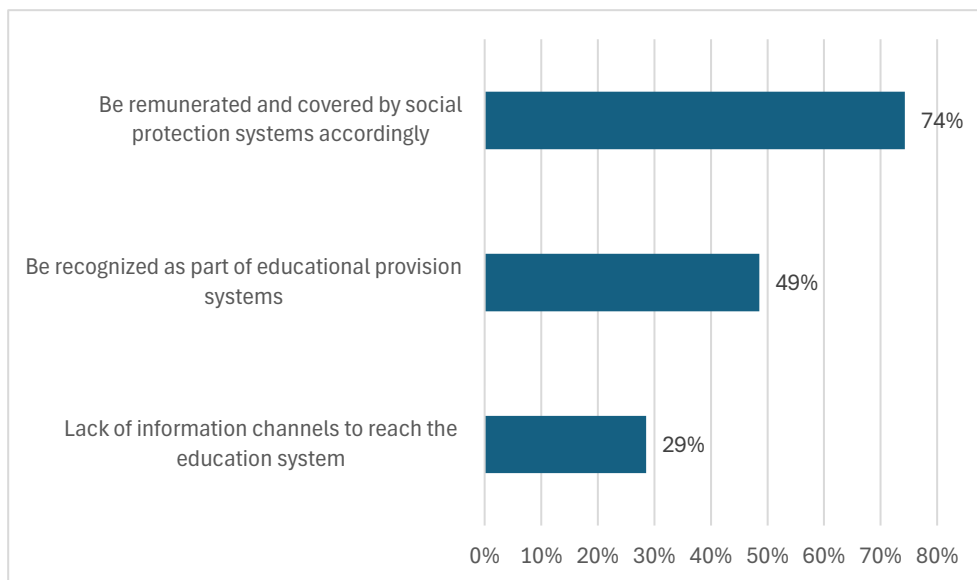


Figure 45. Main challenges to support participation in culture and education, Group I

G. Economy of culture

The main areas that respondents would like to see addressed in cultural policies to enable an inclusive and sustainable cultural ecosystem and driving economic development are sustainable investment in culture (80%), followed by the promotion and protection of cultural diversity and diversity of cultural expressions and support to productive activities, business growth and local economic development, both reported by 63% of respondents.

In terms of cultural employment, low income (below minimum wage, 80%) and job insecurity (71%) are the work situations that pose the greatest challenges to artists and cultural professionals, according to the respondents.

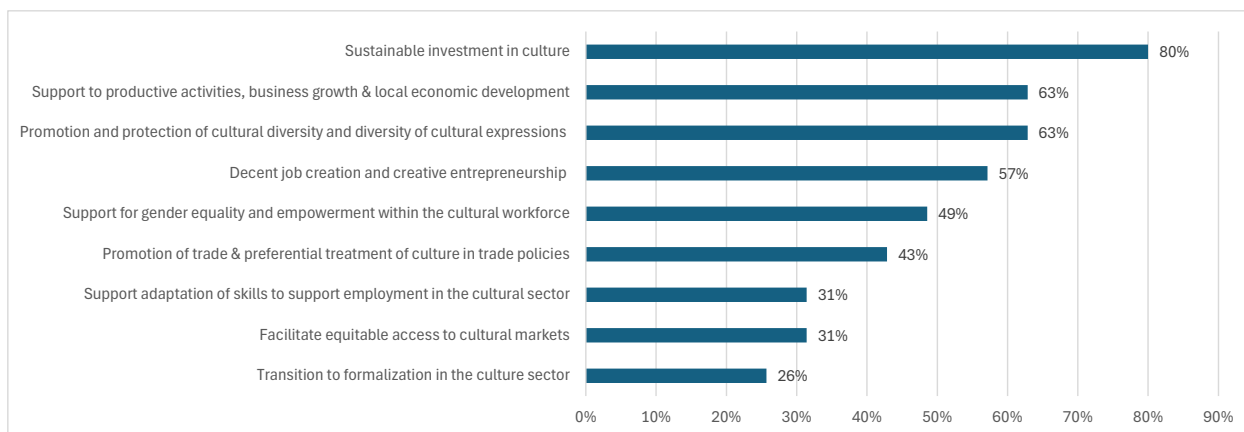


Figure 46. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I

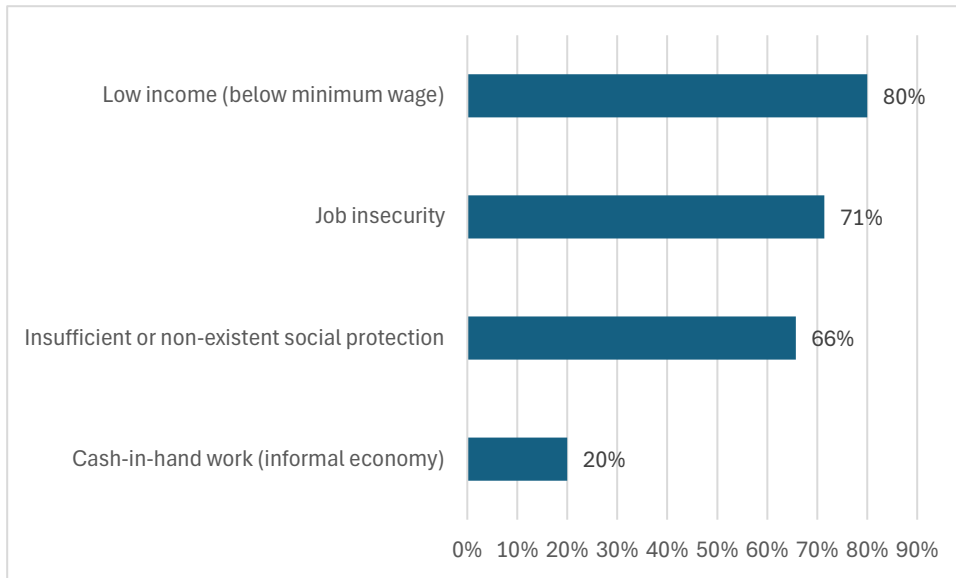


Figure 47. Cultural employment: Work situations that pose the greatest challenges to artists and cultural professionals, Group I

H. Culture and climate action

In the area of protecting and promoting culture in face of climate change, the areas that respondents would most like to see addressed in cultural policies are culture heritage protection, safeguarding and resilience (66%) and promoting synergies between culture, science, and knowledge systems (63%).

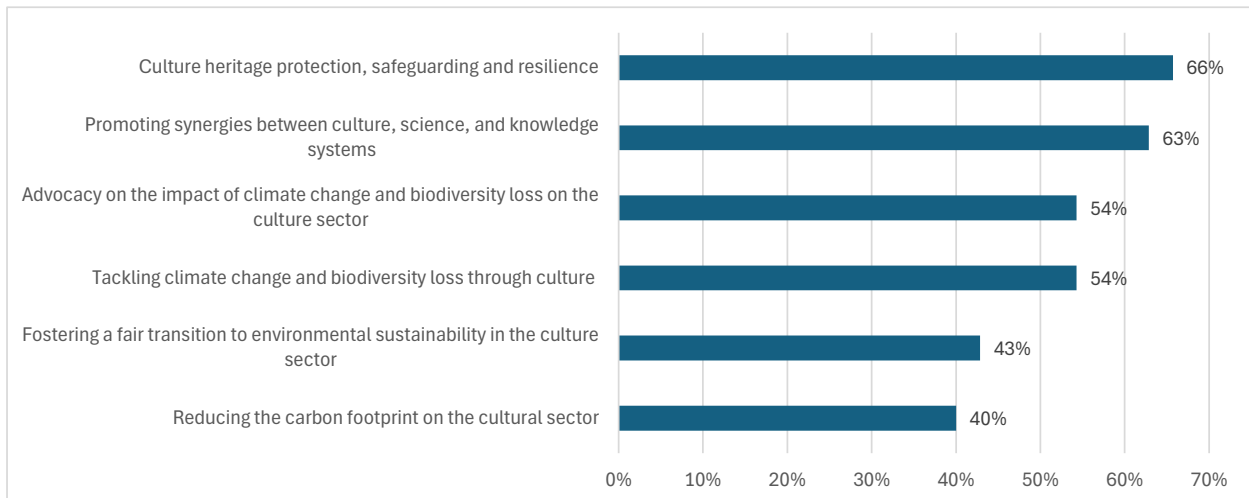


Figure 48. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I

I. Culture, heritage and crisis

For protecting culture and heritage in crisis and emergency situations, the main area that respondents would like to see addressed in cultural policies is the protection of cultural heritage, tangible, intangible and natural as well as cultural expressions, as reported by 83% of participants.

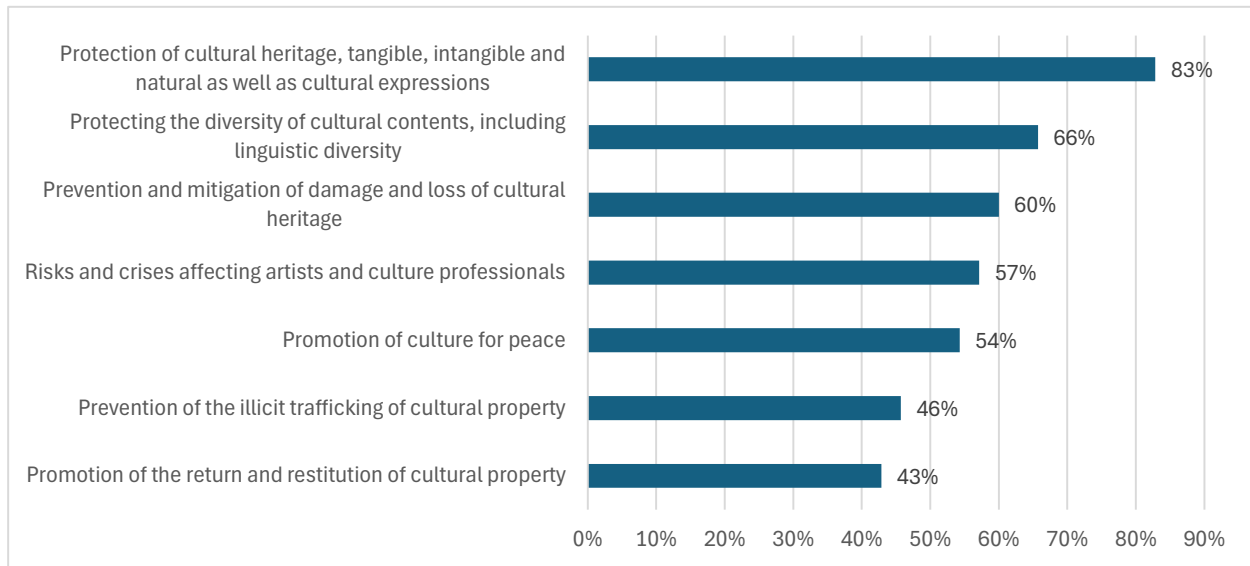


Figure 49. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Group I



IV.

**RESULTS BY
ARTISTS. SPAIN**

A. Characterization of respondents

The 41 nationals of Spain that participated in the Survey are characterized as follows:

Attribute	Categories	% of respondents
Age range (years old)	18-29	29%
	30-49	59%
	50-64	12%
Gender category	Female	54%
	Male	29%
	Non-binary	17%
Number of jobs	1 job	60%
	2 jobs	20%
	3 jobs or more	20%
Culture-related main job	Yes	80%
	No	13%
	Not applicable	7%
Average weekly hours worked on main job	Under 35 hours	30%
	40 - 45 hours	50%
	Over 45 hours	20%
Being an artist	Yes	88%
	No	12%
Being a culture professional	Yes	83%
	No	17%

Table 11. Characterization of respondents

The respondents from Spain are relatively concentrated in the visual arts occupations (32%), followed by other prominent areas like graphic and multimedia designers, actors, and artistic, cultural and culinary associate professionals. Regarding the cultural industry, 46% work in creative, arts and entertainment activities. The employment status shows that 39% are self-employed, while 27% are unemployed and 17% are employed by someone. Most respondents (60%) have one job. In terms of income, 40% of participants have a gross annual salary on the main job of between 20,000 USD and 35,000 USD.

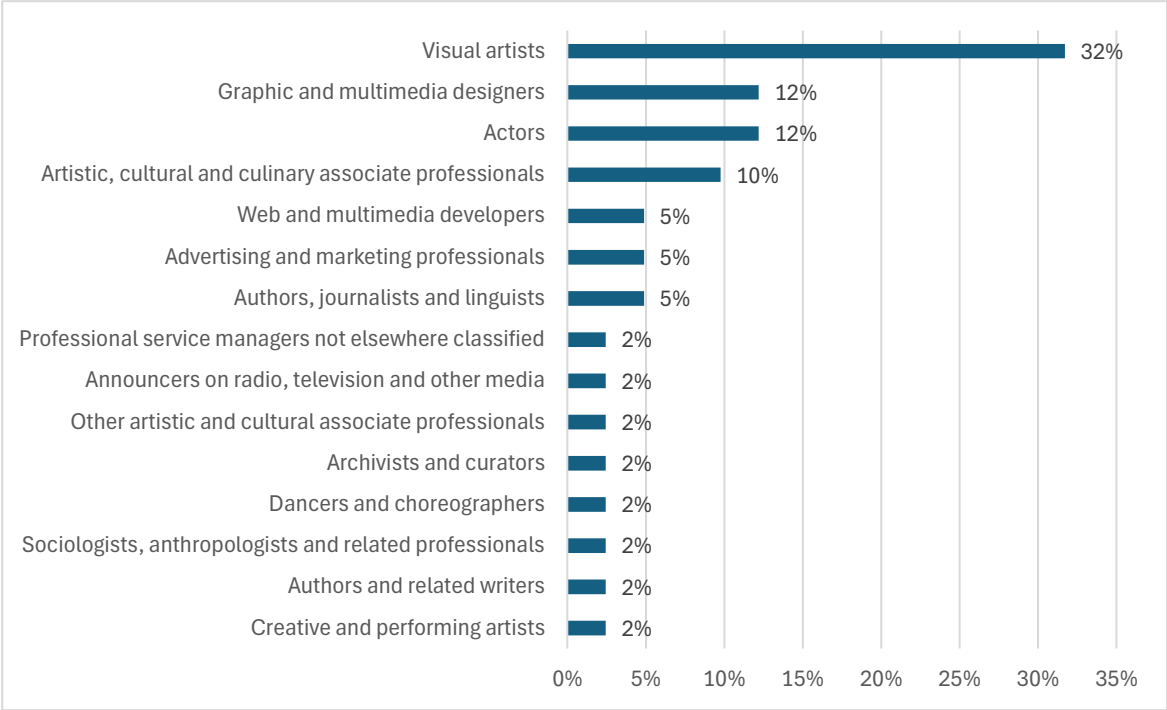


Figure 50. Distribution of respondents by cultural occupation, Spain

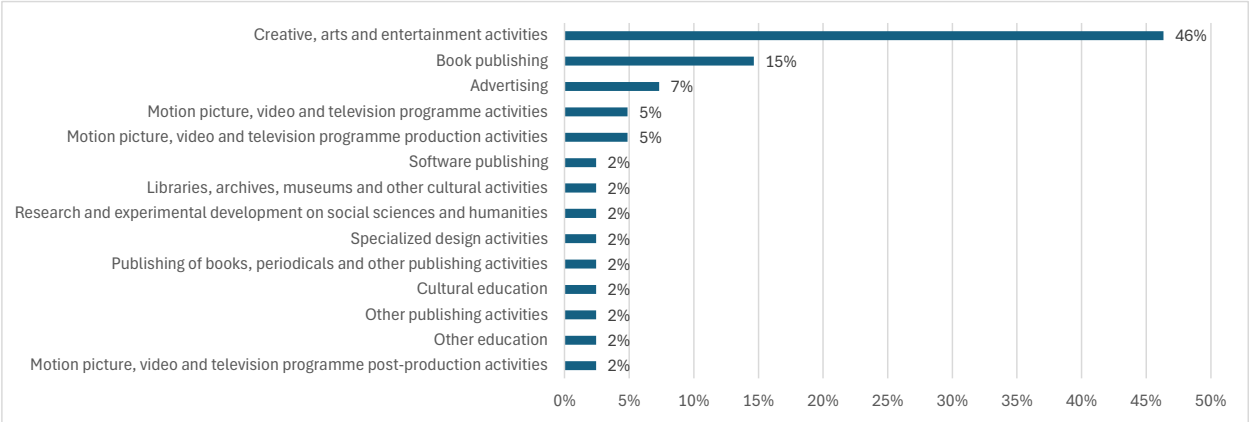


Figure 51. Distribution of respondents by cultural industry, Spain

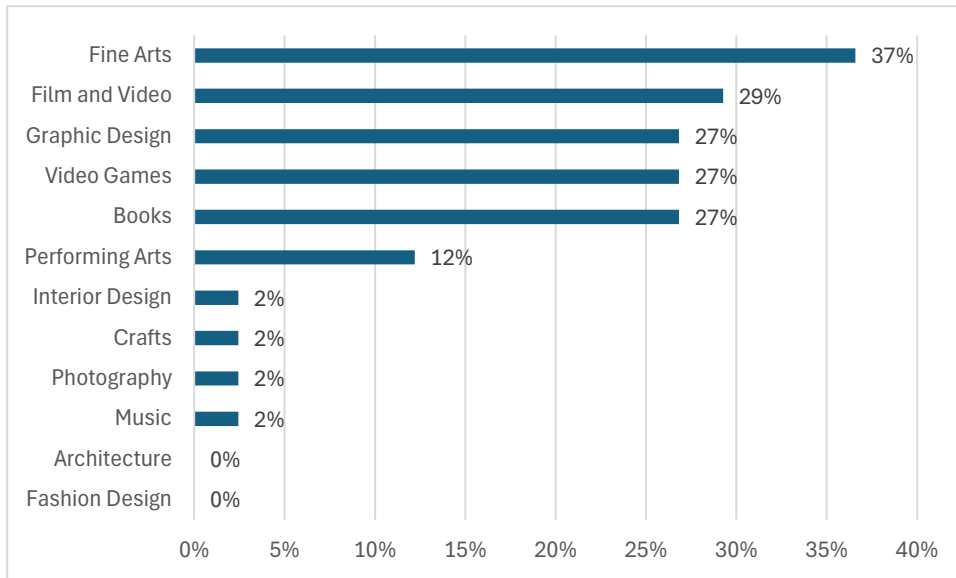


Figure 52. Distribution of respondents by cultural subdomain of work, Spain

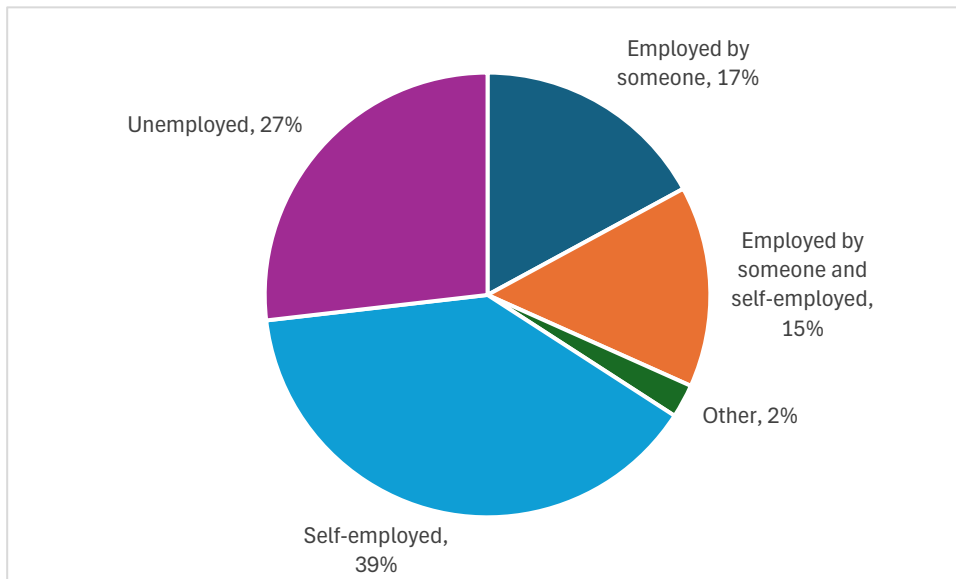


Figure 53. Distribution of respondents by employment status, Spain

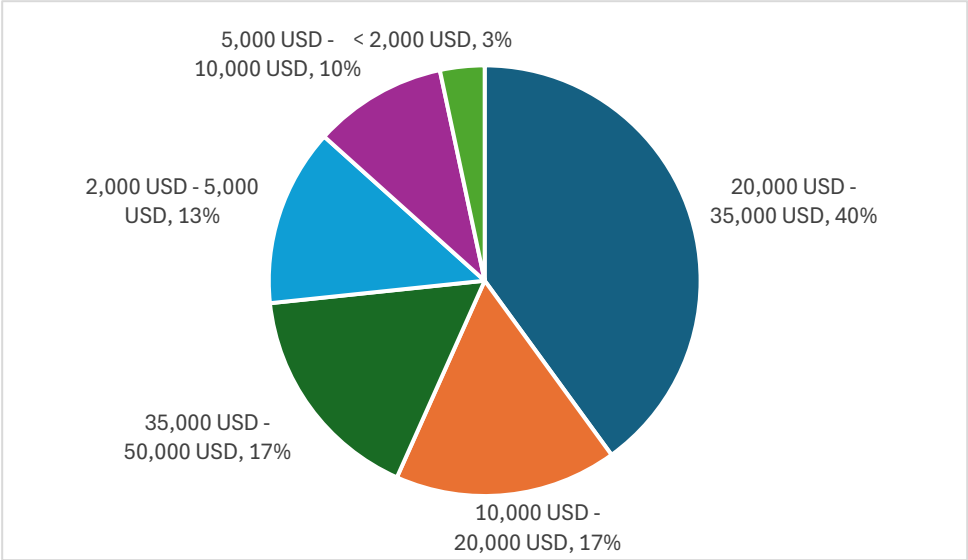


Figure 54. Distribution of respondents by gross annual salary on the main job, Spain

B. Promotion of culture as a stand-alone goal in the post-2030 agenda


A specific stand-alone goal on culture in the post-2030 agenda was reported as highly desirable by Spanish artists, with 93% of respondents supporting its integration. A great majority (85%) also noted this goal could directly impact their own cultural activity and/or socio-economic status.

Support the integration of a specific stand-alone goal on culture	% of respondents
Yes	93%
No	7%

Table 12. Support to the integration of a specific stand-alone goal on culture, Spain

Perception of potential direct impact of a culture stand-alone goal on own cultural activity and/or socio-economic status	% of respondents
Yes	85%
No	7%
N/A	7%

Table 13. Perception of the potential direct impact of a culture stand-alone goal on one’s own cultural activity and/or socio-economic status, Spain



The current and potential advocacy and promotion of the inclusion of culture as a stand-alone goal in the post-2030 agenda by the respondents centered on four areas:

- Education and awareness: Promoting the role of culture through campaigns, public education, and creative industry advocacy.
- Economic value of culture: Emphasizing the potential of cultural industries to improve employment and contribute to economic development.
- Cultural identity and dignity: Highlighting culture as a fundamental human right and essential to societal well-being.
- Protection against AI exploitation: Advocating for the regulation of generative AI to preserve cultural integrity and safeguard creative professions.

Overall, respondents emphasized the role of culture as a fundamental human right and an economic asset, arguing for its inclusion as a stand-alone goal in the post-2030 agenda. Key advocacy strategies include raising public awareness through campaigns, integrating culture into educational programmes, and promoting cultural diversity. Many stressed the need for policy reforms to protect cultural workers from the negative impacts of AI and to secure sustainable investment in creative industries.

Regarding initiatives taken by the government to promote a stand-alone goal for culture in the post-2030 agenda, participants report limited government action, acknowledging the existence of some policies but viewing them as superficial or poorly implemented. This is aggravated by perceived structural barriers, noting unequal access to resources, poor career guidance for cultural professionals and insufficient funding. Nevertheless, some positive initiatives are cited, which contain clauses to protect authors' rights and efforts to regulate AI in specific cultural sectors. There is a need for greater inclusivity and enforcement of existing laws to support cultural and creative professionals effectively.

C. Statistical data related to culture

The majority of respondents (66%) indicated being unaware of the country's collection of information on the culture sector, while only 17% reported having participated in data collection initiatives by providing information. Few participants have provided information on the subjects asked: cultural occupations (12%), information on cultural industries (7%) and artists' economic and social rights (12%).

Awareness of country's collection of information on the culture sector	% of respondents
Yes	34%
No	66%

Table 14. Awareness of country's collection of information on the culture sector, Spain

Participation in data collection initiative by providing information	% of respondents
Yes	17%
No	83%

Table 15. Participation in data collection initiative by providing information, Spain

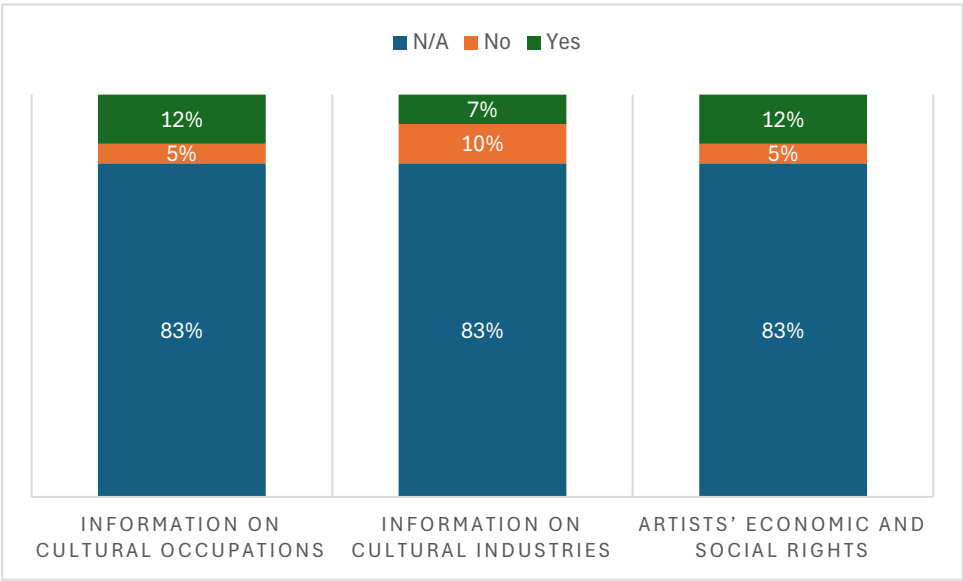


Figure 55. Type of information provided (if yes in previous question), Spain

D. Cultural rights

For Spanish artists participating in the Survey, the policy area mostly declared as highest in priority is the right to have artistic work supported, distributed, and remunerated, notably through the protection of intellectual property (individual and collective) (78%). This is followed by economic and social rights of artists and cultural professionals (76%).

Respondents also included the following priority areas:

- Protection against AI: Concerns about generative AI exploiting creative work without consent or compensation.
- Cultural preservation: Calls for protecting cultural projects against political censorship and ensuring minority languages are supported.
- Supportive work environments: Advocacy for fair wages, safety, and resources for cultural workers.

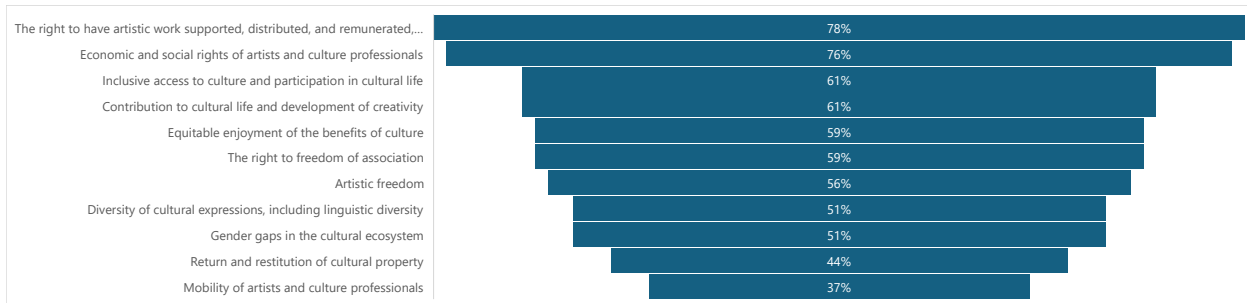


Figure 56. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority⁸, Groups II, III, IV, V(a) and V(b), Spain⁹

When asked about the extent to which the economic and social rights of artists and cultural professionals are protected and supported in one's own country, 59% of participants declared poorly protected and supported. Participants commented that economic and social protections for cultural workers remain insufficient. Freelancers and self-employed artists face significant challenges, including high taxes and lack of access to benefits like healthcare and pensions. Many respondents criticized public undervaluation of cultural work and noted that policies like the "Estatuto del Artista" have yet to address systemic inequities effectively. Comprehensive reforms are needed to ensure fair wages, social security, and broader recognition of cultural professions.

⁸ More than one area could be selected as highest in priority.

⁹ Full text: The right to have artistic work supported, distributed, and remunerated, notably through the protection of intellectual property (individual and collective).

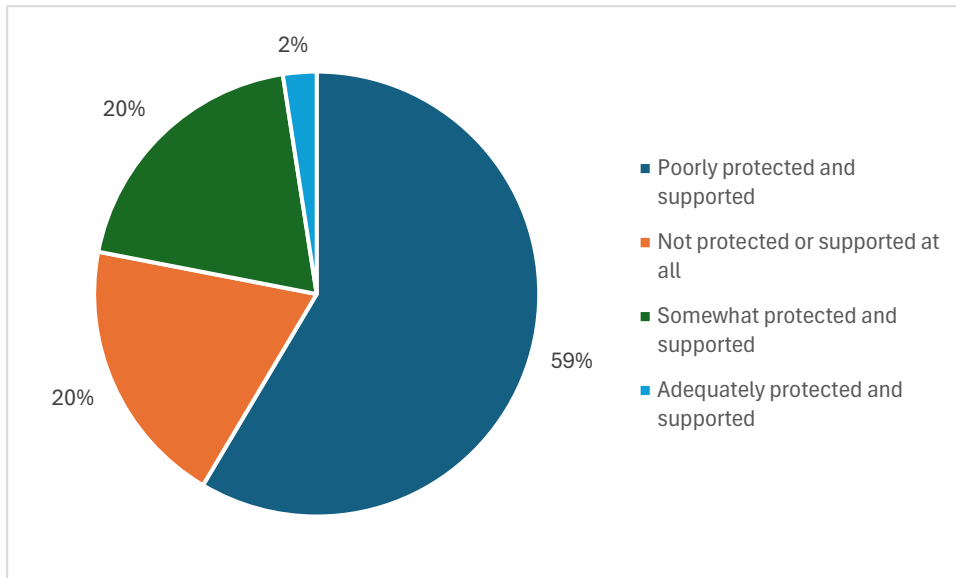


Figure 57. Extent to which the economic and social rights of artists and cultural professionals are protected and supported in one's own country, Spain

Regarding the current level of artistic freedom in one's own country, 39% deemed it is adequate and 34% limited.

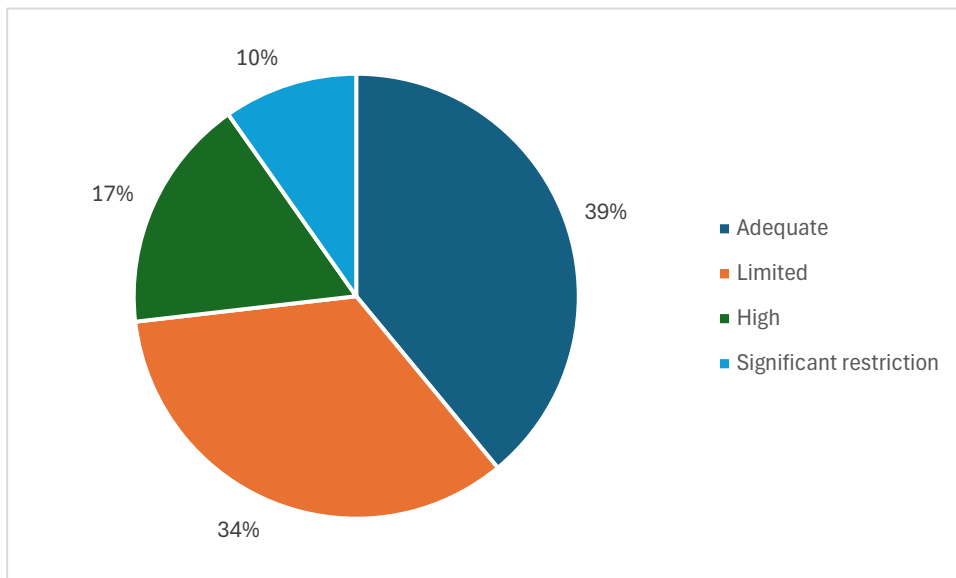


Figure 58. Current level of artistic freedom in one's own country, Spain



E. Digital technologies in the culture sector

The main policy areas that respondents would like to see addressed are addressing the gender digital gaps (51%) and the inclusion and diversity of cultural expressions in the digital environment (46%).

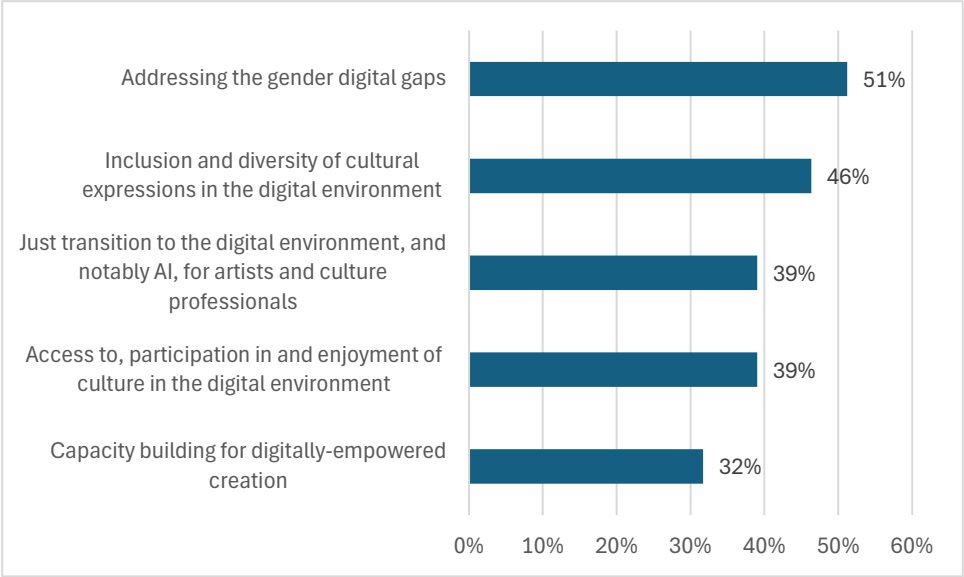


Figure 59. Areas that respondents would like to see addressed: Percentage of respondents that selected a policy area as highest in priority, Spain

Participants were asked whether they consider AI models in the field of art as a positive development and whether they consider them a threat. Only 10% of respondents deem AI models in the field of art as a positive development (90% do not). Then, 93% regard AI models as a threat to art workers (7% do not consider it a threat). That is, the majority of respondents viewed AI art models as harmful to the cultural sector.

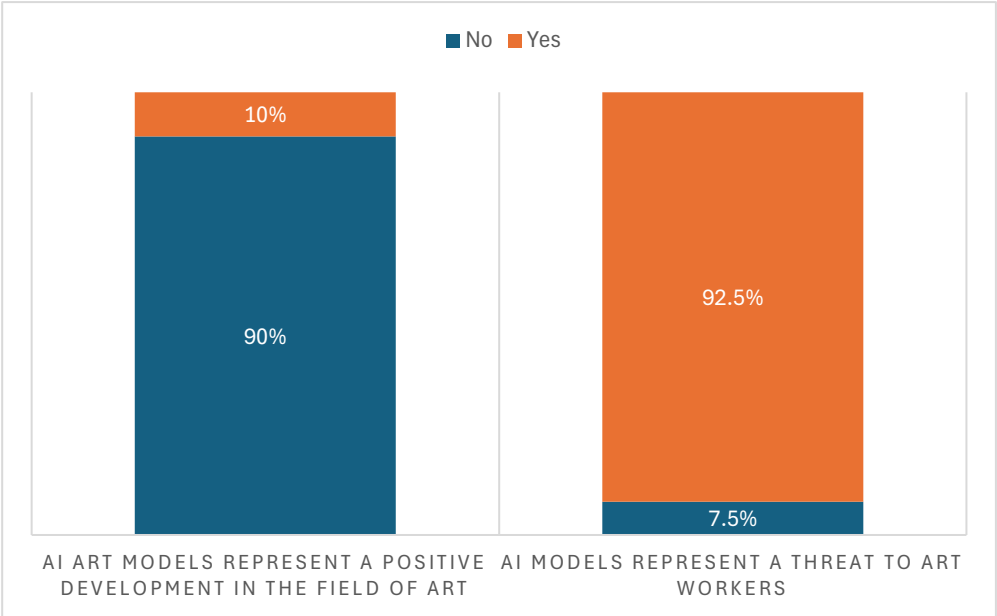



Figure 60. Considerations of AI models in the field of art, Spain



While a few acknowledged AI's potential as a research tool, most emphasized the urgent need for regulation to protect intellectual property and preserve the unique contributions of human creativity.

Respondents identified the following concerns with AI's development in art:

- Negative impact on creativity: AI is seen as a threat to artistic originality and cultural diversity. Fundamentally, respondents fear the loss of artistic integrity.
- Unethical exploitation of creative work: Respondents condemned generative AI for using creative pieces of work without consent, likening it to theft.
- Economic exploitation: AI is perceived as a tool for displacing and replacing human artists in favour of cost-saving automation, reducing the demand for skilled professionals.

Accordingly, the specific threats of AI mentioned by respondents centred on:

- Job displacement: AI is replacing human artists in many roles, leading to widespread job losses and reduced income opportunities.
- Devaluation of art: The use of generative AI is perceived as diminishing the value and uniqueness of human creativity.
- Exploitation and inequality: Respondents emphasized that AI disproportionately benefits corporations while exploiting artists' labour.

Overall, AI models are widely viewed as a direct threat to art workers, exacerbating economic precarity and undermining the value of human creativity. Respondents described significant job displacement and devaluation of artistic professions as AI-generated content becomes more prevalent. There was a strong call for regulation to mitigate exploitation and ensure that AI serves as a tool rather than a replacement for human creativity.

Regarding the expectations if one's own artwork has been used to train AI models or to generate AI art, between 70% and 80% of participants reported that they expect consent, compensation and credit. Only 2% (one individual) indicated 'nothing, I have no objection to my art being used for these purposes'.

Participants further detailed these themes:

- Consent and transparency: Artists demand the right to opt-in and full disclosure about how their work is used.
- Fair compensation: Calls for royalties and other forms of payment for using creative pieces of work in AI training.
- Removal and accountability: Many respondents wanted unauthorized pieces of work removed from datasets and legal actions taken against offenders.

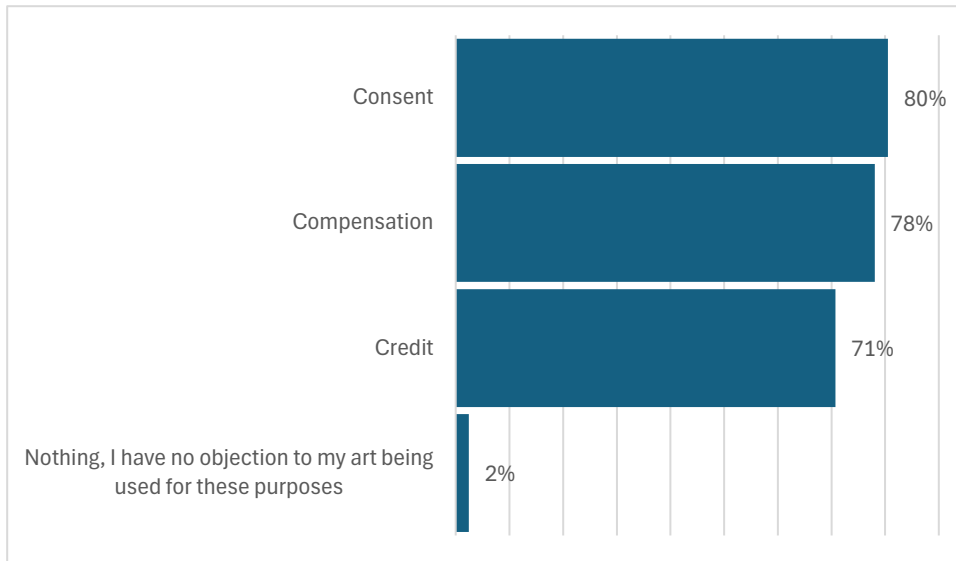


Figure 61. Expectations if one’s own artwork was used to train AI models or to generate AI art, Spain

Regarding one’s own actual work being used as input for AI models or to generate AI art, 22% of respondents declared they are aware of its use, with all cases noted as being without consent.

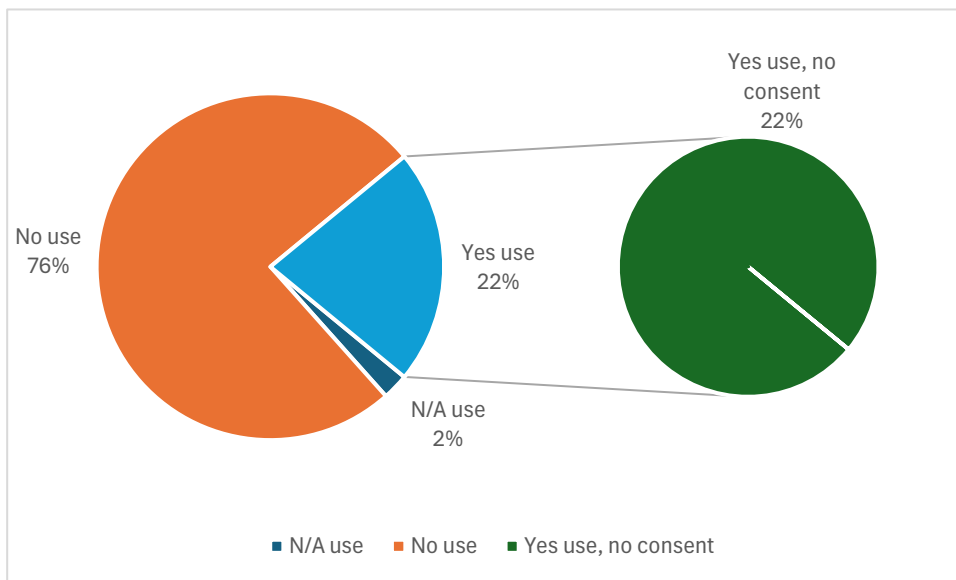


Figure 62. One’s own work used as input for AI models or to generate AI art, Spain

A negative impact of generative AI technology on one's own income has been experienced by 54% of respondents, who report various levels of income loss.

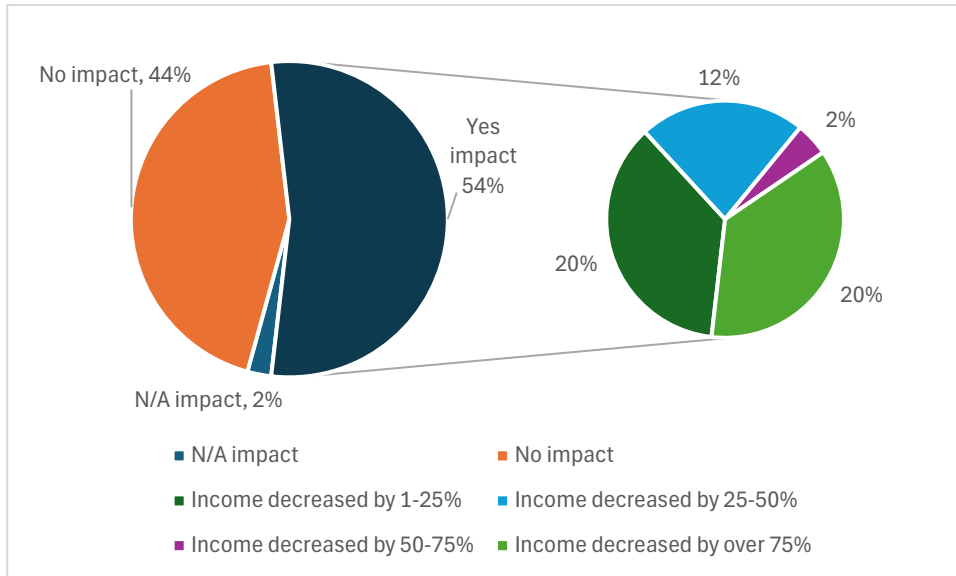


Figure 63. Impact of generative AI technology on one's own income, Spain

Most respondents have not used AI to generate art (83%) but over half of participants declare having a level of experience in AI or Machine Learning technologies of 3 or 4, with 1 being no experience and 5 a high level of experience.

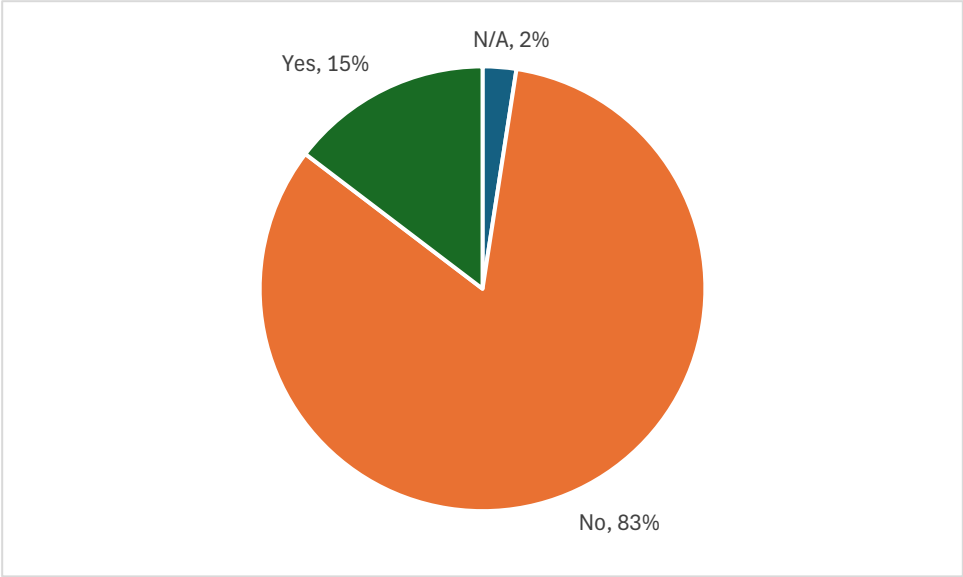


Figure 64. Use of AI to generate art, Spain

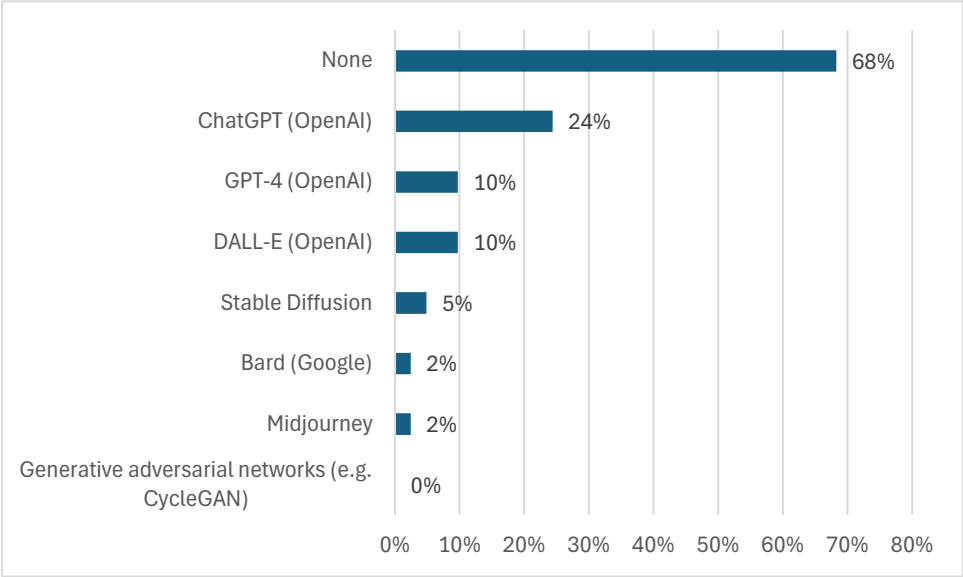


Figure 65. Use of specific tools/software/processes in creative work, Spain

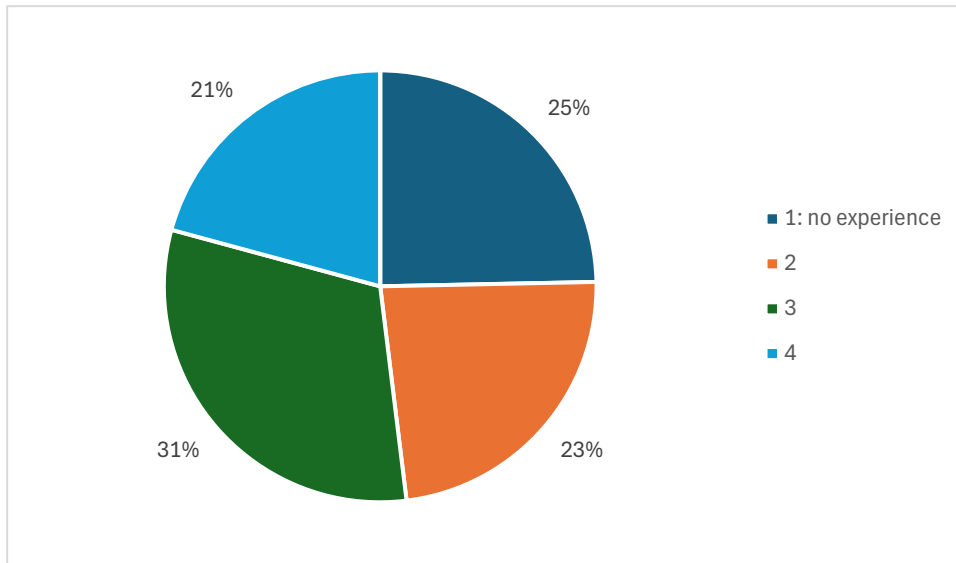


Figure 66. One's own level of experience in AI or Machine Learning technologies, Spain¹⁰

When it comes to the responsibility for ensuring the protection of works, 95% consider it to be government and regulatory bodies. A lower degree of responsibility is allocated to the artists themselves, as indicated by 41% of respondents.

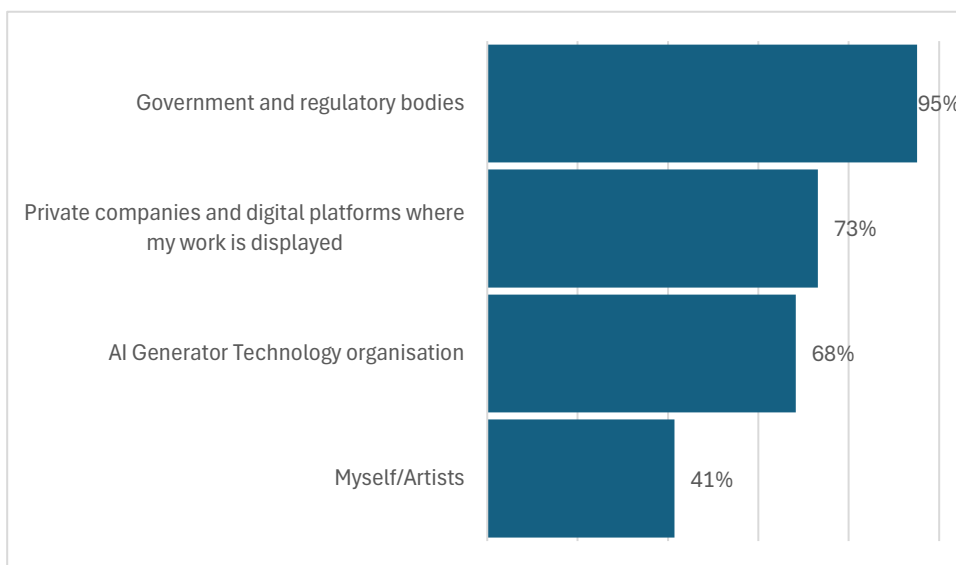


Figure 67. Responsibility to ensure protection of works, Spain

¹⁰ 1 being no experience, 5 being a high level of experience.

F. Culture and education

In the scope of culture and education, the policy priority areas declared by participants are to develop knowledge, skills and agencies to respect and engage with cultural diversity, reported as highest priority by 68% of participants, followed by the integration of culture and the arts in teaching and learning processes in all educational levels (66%).

The main challenges to support participation in culture and education is to be remunerated and covered by social protection systems accordingly, as reported by 83% of participants.

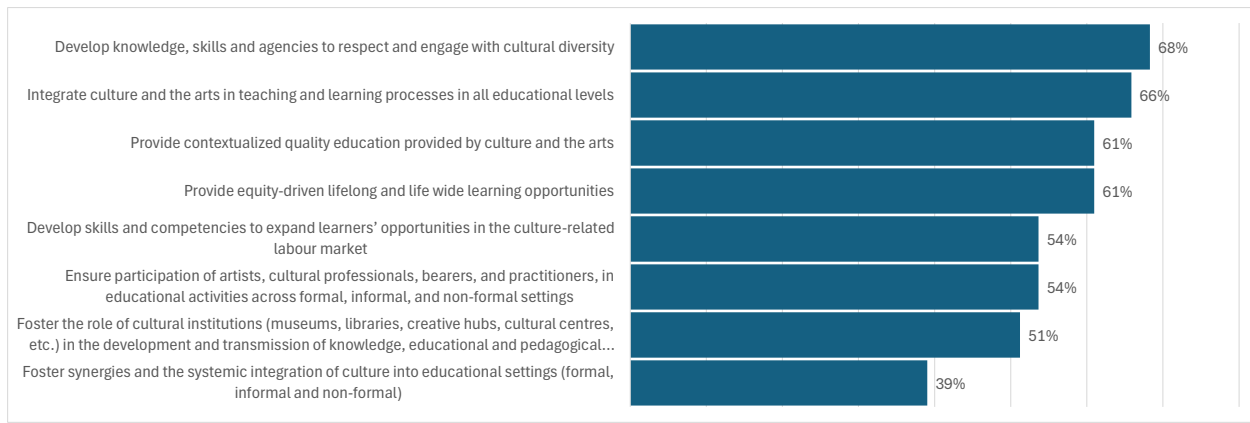


Figure 68. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority¹¹, Spain

¹¹ Please note that more than one area could be selected as highest in priority (ranked 1).

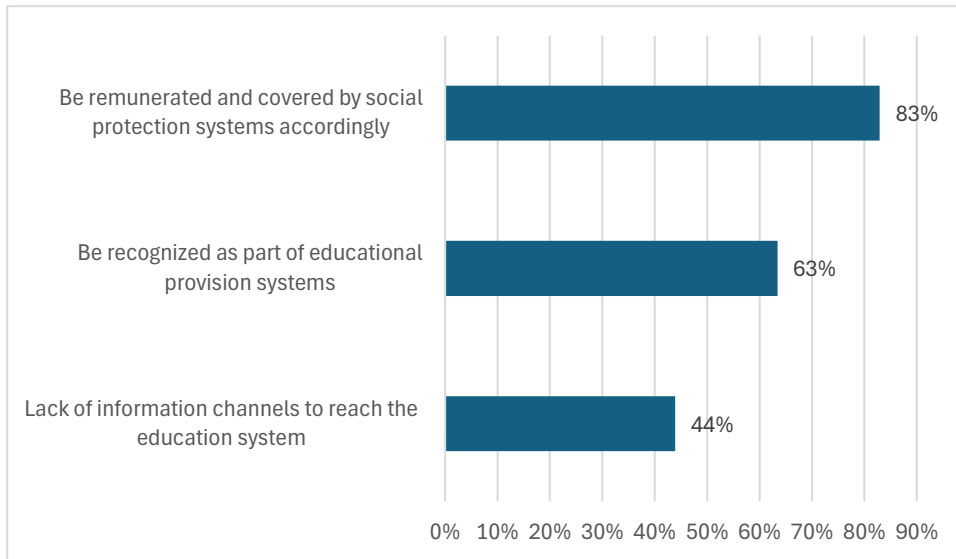


Figure 69. Main challenges to support participation in culture and education, Spain

G. Economy of culture

To enable an inclusive and sustainable cultural ecosystem and drive economic development, the areas that respondents would like to see addressed in cultural policies are first, decent job creation and creative entrepreneurship (71% of respondents), followed by sustainable investment in culture (66%) and support for gender equality and empowerment within the cultural workforce (63%).

Regarding cultural employment, low income (below minimum wage) and job insecurity are the two work situations that pose the greatest challenges to artists and cultural professionals, both being reported by 88% of respondents.

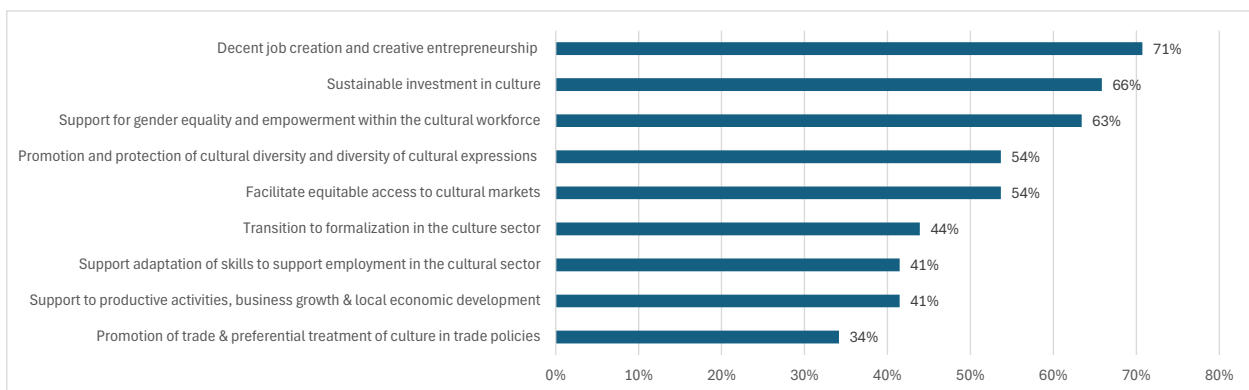


Figure 70. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Spain

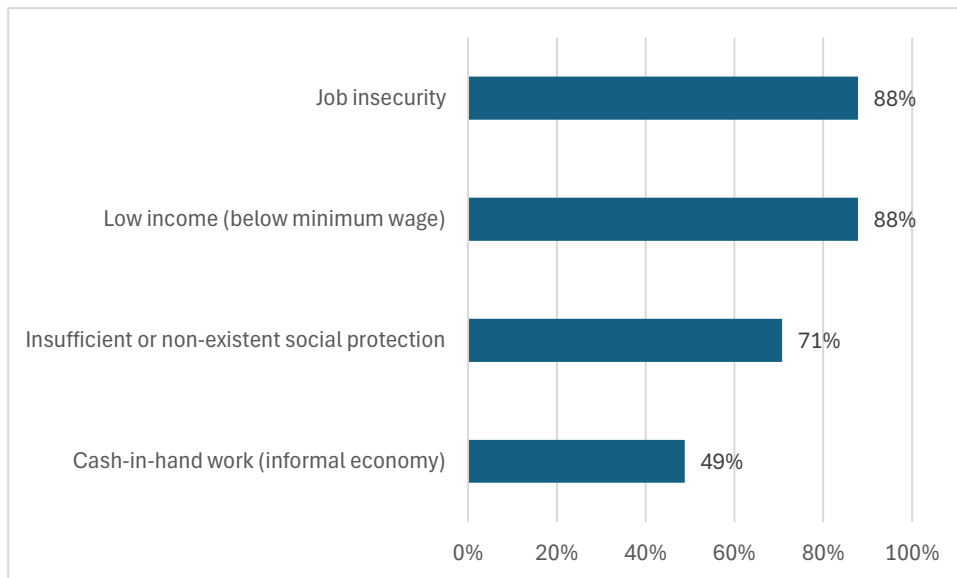


Figure 71. Cultural employment: Work situations that pose the greatest challenges to artists and cultural professionals, Spain

H. Culture and climate action

The areas that respondents would like to see addressed in cultural policies in the context of protecting and promoting culture in face of climate change are culture heritage protection, safeguarding and resilience (63%) and promoting synergies between culture, science, and knowledge systems (59%).

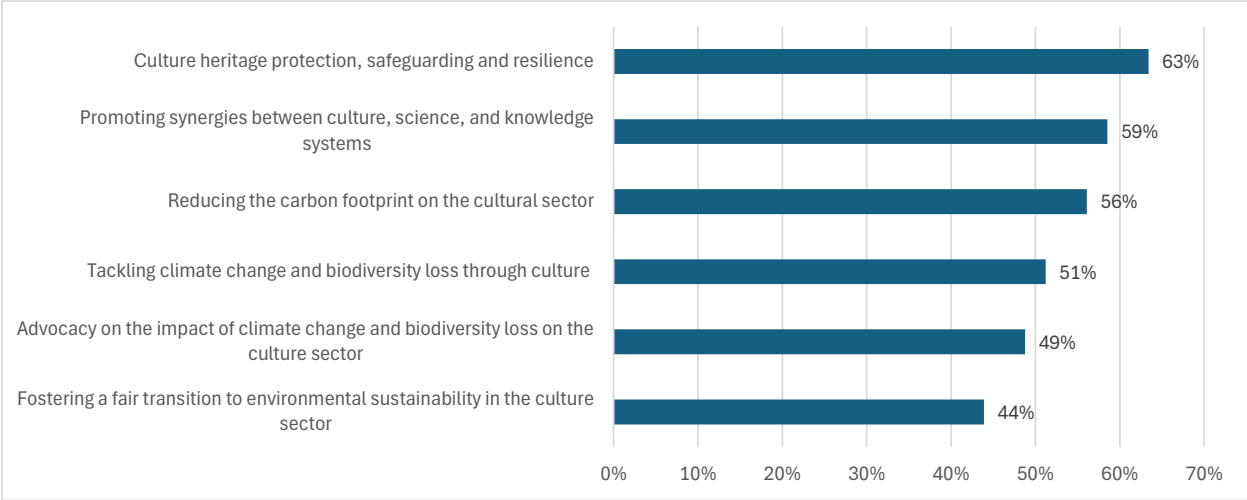


Figure 72. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Spain

I. Culture, heritage and crisis

In view of protecting culture and heritage in crisis and emergency situations, the main area that respondents would like to see addressed in cultural policies is the protection of cultural heritage, tangible, intangible and natural as well as cultural expressions, as reported by 76% of participants.

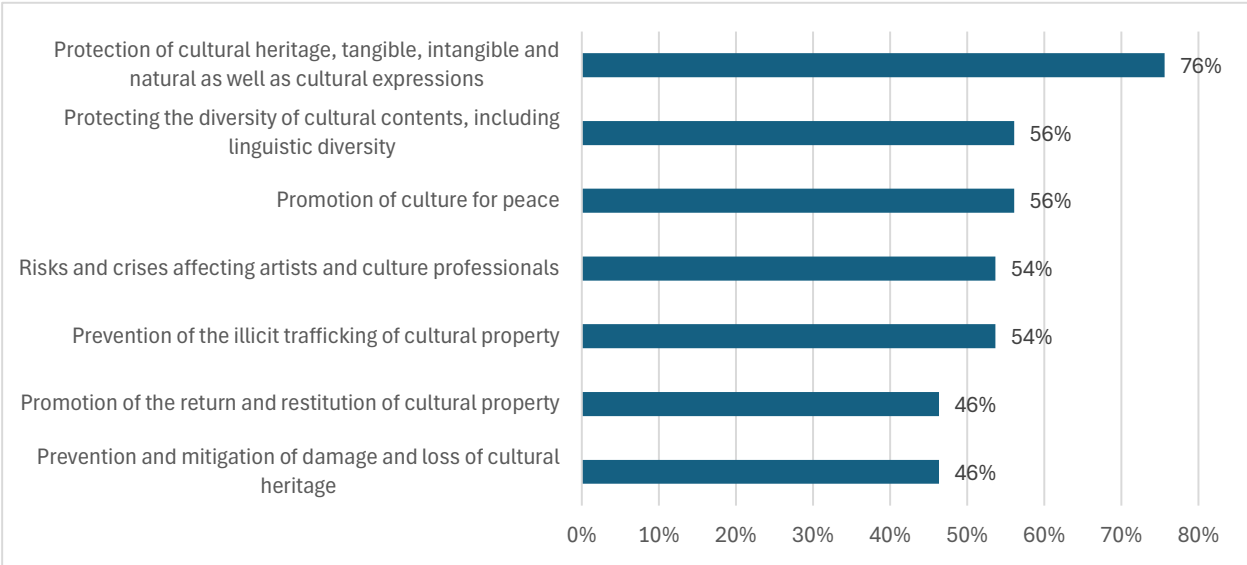


Figure 73. Areas that respondents would like to see addressed in cultural policies: Percentage of respondents that selected an area as highest in priority, Spain



V.

CONCLUSIONS



The findings of the UNESCO Survey on MONDIACULT Declaration Follow-up Actions applied to artists highlight critical gaps and opportunities in addressing the priorities of the MONDIACULT 2022 Declaration. Globally, artists share a unified vision: to elevate culture as a stand-alone goal in the post-2030 agenda, recognizing its multifaceted role in fostering economic growth, preserving identity, and addressing global challenges. The Survey emphasizes the urgency of translating this vision into actionable policies that address regional and global disparities.

Three key groups of analysis—Groups II, III, IV, V(a) and V(b); Group I excluding Spain; and Spain—revealed distinct yet overlapping concerns. Despite regional differences, artists universally demand stronger legal and economic protections, equitable access to resources, and targeted measures to address cultural rights, climate change, and the transformative impacts of digital technologies. The shared sentiment against the unchecked proliferation of AI underscores the need for robust governance to preserve the authenticity and sustainability of cultural work.

Looking ahead, the Survey underscores the imperative of fostering international collaboration and reinforcing global accountability to ensure culture's centrality in sustainable development. As UNESCO prepares for MONDIACULT 2025, these findings provide a roadmap for addressing systemic challenges and advancing equitable cultural policies. By prioritizing inclusivity, transparency, and innovation, UNESCO's Member States have a unique opportunity to transform culture into a driver of resilience and progress, affirming its role as a cornerstone of human development and a beacon for future generations.