COMMUNICATION

Core Indicators	Description
FREEDOM OF EXPRESSION	▶▶ *Index of print, broadcast, and internet-based media freedom*
ACCESS AND INTERNET USE	▶▶ *Percentage of individuals using the Internet*
DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION	▶▶ *Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national TV channels*

COMMUNICATION

I. RELEVANCE OF THE DIMENSION FOR CULTURE AND DEVELOPMENT

Communication is the exchange of thoughts, messages, or information. It can take various forms and employs both traditional (e.g. radio or television) and new media, such as the Internet. Communication allows individuals to express their ideas, knowledge and creativity and share with others, whether they are individuals or an audience, local or foreign. Indeed, communication entails participation and dialogue and plays a vital role in ensuring pluralism by allowing a diversity of voices to express themselves and be accessible to others. In this sense, communication contributes to forming both individual and collective identities, by sustaining identity-building among groups and cultures, while at the same time allowing interaction with individuals from other groups and cultures. Communication builds social capital and fosters social inclusion by facilitating understanding between members of a society and also builds bridges between different societies and cultures by fostering intercultural dialogue.

Moreover, "freedom of thought, expression and information, as well as diversity of the media, enable cultural expressions to flourish within societies."[1] Indeed, diverse forms of communication are central in promoting the flow of information, knowledge, ideas, expressions and visions that provide the essential ingredients of creativity from which new forms of expression are generated. They have also a decisive influence in the promotion of cultural freedoms, since they disseminate content and information that can significantly expand individual choices for participation in cultural life. Finally, diverse forms of communication are central in the process of structuring the cultural sector as a sector of organized activity, since in many instances they help to link artists and creators with their audiences.

In short, culture and communication are strongly interlinked and interdependent. Culture requires diverse forms of communication in order to flourish, to create, to be re-created and to be shared. At the same time, culture shapes not only a large part of the content of communication but also the forms and patterns of communication themselves. Together, culture and communication have the potential to produce and disseminate a rich wealth of information, knowledge, ideas and contents contributing to the expansion of individuals' options in order to choose the life they wish to lead, and thus creating enabling environments for inclusive people-centered development processes.[2]

Objective of the Dimension

This dimension assesses the extent to which a positive interaction between culture and communication is promoted with a view to:

- respect and promote the right to freedom of expression, understood as the building block for the development of open and participatory societies as well as a key enabler for creativity and cultural diversity;
- promote access to digital technologies, in particular the Internet, which is significantly changing the way people communicate as well as the forms of access, creation, production, and dissemination of ideas, information and cultural content;
- offer a diversity of content in public broadcasting systems, which favours choice-based cultural participation[3] as well as access to distributed products from different origins, and in particular local productions and content.

By looking at these aspects of how culture and communication interact, this dimension aims to obtain a greater understanding of the positive outcomes of these relationships and of the extent to which they effectively contribute to the implementation of cultural rights as well as to achieving human-centered, inclusive and sustainable development.

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1. Preamble of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
2. As stated in *Our Creative Diversity* (p. 107), "Communication in all its forms […] is a key to people-centered development."
3. Within the CDIS framework, choice-based cultural participation refers to the possibility individuals have to participate in cultural life in all its diversity as well as their capacity to choose and modify their own cultural practices and activities (including the choice of not participating). In this sense, choice-based cultural participation encompasses both access to and contribution to cultural life. It also entails the ability to establish diverse and evolving cultural allegiances and identities.

II. CORE INDICATORS

1. FREEDOM OF EXPRESSION

Introduction

The right to freedom of expression is enshrined in the Universal Declaration of Human Rights (article 19), which states that "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers."[4] Moreover, the International Covenant on Civil and Political Rights (article 19) states that "Everyone shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of his choice."[5]

Freedom of expression refers to the ability for all individuals to enjoy the right and opportunity to speak, write, blog, perform, compose, create etc., in an open environment, free from persecution, discrimination and censure. This includes a pluralistic and independent media, which ensures that individuals have access to information that is not subject to bias or censure. In order for freedom of expression to exist in practice, it needs to be enshrined in law, defended by governments and supported by a regulatory system.[6]

Freedom of expression is critical for "the full development of the person" and "the realisation of the principles of transparency and accountability that are, in turn, essential for the promotion and protection of human rights."[7] It contributes to strengthening social bonds and levels of trust, to fostering an individual and collective sense of social inclusion and group identification, especially of minority groups, and to promoting exchange and dialogue with other groups and cultures. Thus, freedom of expression plays a key role in ensuring that development processes are equitable and take into account the opinions and voices of all members of a community.

Moreover, the justification for freedom of expression as a fundamental human right is closely linked to its role in providing the appropriate conditions for cultures to flourish, promoting equitable access to cultural content and strengthening the capacities of all individuals to participate in cultural life. The possibility to dissent can stimulate the advancement of science, the arts and forms of expression, and is a key element in building knowledge societies. Freedom of expression is also a necessary condition for the free circulation of ideas, knowledge and content and thus for diversity, which are two crucial elements in promoting creativity and the production and circulation of new forms of expression. Indeed, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions states in Article 2.1 that "Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed."

>> Description: Index of print, broadcast, and internet-based media freedom

Purpose

This core indicator assesses the existence of an enabling environment at the legal, political and economic levels for free media to operate and thus the degree to which the right to freedom of expression is guaranteed at the national level.

Press and media freedom derives directly from freedom of expression. A free, independent and pluralistic media is essential in any society to ensure freedom of opinion and expression[8] and the free flow of ideas, knowledge, information and cultural content.

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4. Article 19, *Universal Declaration of Human Rights* (1948).
5. Article 19, *International Covenant on Civil and Political Rights* (1966).
6. Cf. http://www.ohchr.org/EN/Issues/FreedomOpinion/Pages/OpinionIndex.aspx
7. General Comment No. 34, Human Rights Committee (July 2011), http://www2.ohchr.org/english/bodies/hrc/docs/GC34.pdf
8. General Comment No. 34, Human Rights Committee (July 2011).

Data Source

■ Freedom House, *Freedom of the Press Index* (www.freedomhouse.org).

Note: *The Freedom of the Press* Index evaluates the degree of print, broadcast, and Internet media freedom in 196 countries and territories. The survey comprises 23 methodology questions and 109 indicators, which are divided into legal, political and economic categories.

The *Freedom of the Press Index* provides numerical rankings and rates each country's media as "Free," "Partly Free," or "Not Free." Country analytical reports examine in detail the legal environment for the media, political pressures that influence reporting, and economic factors that affect access to information.

Calculation Method

This indicator is built automatically, by inputting the data into the appropriate cells of the Data Table. Data is to be extracted from the *Freedom of the Press Index* of your country corresponding to the most recent year of reference. Please fill in the relevant Data Table by introducing the following elements:

1. The overall "Press Freedom score" (a number between 0-100) in the yellow cell;
2. The three scores of your country for the categories of legal,[9] political[10] and economic environment[11] in their respective white cells.

Results concerning the legal, political and economic environments are automatically normalized so that they can be compared with each other.

In addition, to facilitate the reading of results, a graph is automatically generated at the bottom of the Data Table. It is important to recall that, according to the classification system proposed by Freedom House, the lower the values of the results obtained, the higher the levels of freedom of the press and expression in the country.

Guidelines for interpretation of results

■ This is a benchmark indicator. It provides a snapshot of the status of the print, broadcast, and internet-based media freedom at the national level and thus of the degree to which the right to freedom of expression is guaranteed. It also sets benchmarks or targets for improvement, depending on the country's results.

■ The final result will range between 0 and 100, 0 being the "ideal" value. According to the Freedom of the Press Index classification system, the degree to which each country permits the free flow of news and information determines the classification of its media as "Free," "Partly Free," or "Not Free." Countries scoring 0 to 30 are regarded as having "Free" media; 31 to 60, "Partly Free" media; and 61 to 100, "Not Free" media. Thus, a result between 0 and 30 is an optimum result and a score of 30 to 0 is the benchmark to achieve.

9. The legal environment category encompasses an examination of both the laws and regulations that could influence media content and the government's inclination to use these laws and legal institutions to restrict the media's ability to operate. It assesses the positive impact of legal and constitutional guarantees for freedom of expression; the potentially negative aspects of security legislation, the penal code, and other criminal statutes; penalties for libel and defamation; the existence of and ability to use freedom of information legislation; the independence of the judiciary and of official media regulatory bodies; registration requirements for both media outlets and journalists; and the ability of journalists' groups to operate freely.
10. Under the political environment category, the degree of political control over the content of news media is evaluated. Issues examined include the editorial independence of both state-owned and privately owned media; access to information and sources; official censorship and self-censorship; the vibrancy of the media and the diversity of news available within each country; the ability of both foreign and local reporters to cover the news freely and without harassment; and the intimidation of journalists by the state or other actors, including arbitrary detention and imprisonment, violent assaults, and other threats.
11. The economic environment for the media includes the structure of media ownership; transparency and concentration of ownership; the costs of establishing media as well as of production and distribution; the selective withholding of advertising or subsidies by the state or other actors; the impact of corruption and bribery on content; and the extent to which the economic situation in a country impacts the development and sustainability of the media.

- The score obtained reflects the extent to which there exists an enabling environment for free media to operate in which freedom of expression is respected and promoted. Such an enabling environment is a condition for fostering the free flow of ideas, knowledge, information and content, for building knowledge societies and enhancing creativity, innovation and cultural diversity. Finally, as freedom of expression is intrinsically linked to cultural rights and freedoms, the result of this indicator will also offer insight into the extent to which these are enshrined and implemented at the national level.

- When analyzing the results, particularly if the overall result is greater than 30 or 60, it is recommended to analyse the standardized results on the legal, political and economic environments (listed in the Data Table and the corresponding graph), so as to identify areas that pose greater challenges in promoting press freedom and expression. It is also recommended to consult the full country report elaborated by Freedom House under the *Freedom of the Press Index* project, which may contain valuable information to put the results into context and make recommendations.

- Finally, when contextualizing and interpreting results, it is important to consider the interaction with the other two indicators of this dimension but also with other key indicators of the global matrix such as the levels of cultural participation, interpersonal trust, the perception of freedom of self-determination and the degree of promotion of participatory schemes in cultural governance, among others. This indicator would also offer insights into the analysis of transversal themes, such as the implementation of cultural rights.

Note: It may be of interest to develop an additional indicator at the national level on "Perception of freedom of expression," if data sources are available. It will thus be possible to compare the results of the core indicator of media freedom with this additional indicator measuring subjective perception. The indicator on perception of freedom of expression can also be used as an alternative indicator for countries where the Freedom House indicator is not available or cannot be applied. Guidelines to build such an additional indicator are in Annex I to this roadmap.

2. ACCESS AND INTERNET USE

Introduction

Across the world, the Internet is becoming increasingly accessible. Today, there are more than 2 billion Internet users worldwide[12] and New Information and Communication Technologies (NICTs), mainly Internet and mobile cellular telephones, are allowing individuals to vote, bank, buy, sell, read the news, create and recreate cultural content and knowledge, exchange ideas, interact through social networking etc. Even if access to the Internet remains lower in developing countries, thanks to the use of mobile broadband among others, the digital divide is decreasing and in the period 2000-2010 developing countries boasted the highest growth rates in the share of Internet users.

The digital revolution has a profound impact on the cultural, social and economic outlook and development of countries, creating unprecedented opportunities for the creation, preservation, dissemination, access to and use of information and knowledge. Across the world, the effect of NICTs is visible in, for example, the increased opportunities for accessing local as well as foreign information and content, enlarging individuals' possibilities of choice and opening new learning opportunities, as well as in the facility and numerous ways people can connect with each other regardless of distance and borders, and in the emergence of the "global marketplace." Indeed, NICTs can transform production processes, commerce, government and education, create new forms of economic growth and improve productivity and competitiveness in NICT and non-NICT sectors. Furthermore, greater use of NICTs by larger sections of the population can contribute to the realization of social and development goals through the enhanced availability of information, more equitable access to education and training facilities, and by expanding the scope for citizen participation.

12. See: http://www.itu.int/ITU-D/ict/publications/idi/2011/index.html

Also, new technologies and in particular the Internet are significantly transforming the way people access, create, produce and disseminate cultural content and ideas. The spread and effective use of these technologies has a significant influence on people's opportunities to access and participate in cultural life, as well as for enabling new forms of creation and participation. This is true particularly for the youth, who should have the opportunities to not only appropriate these new forms and opportunities for participation and creation, but also to actively contribute to their future development. Creators and cultural entrepreneurs are also seizing this opportunity to disseminate and distribute their works, products, services and activities through such technologies. Thus, an environment that promotes access to and use of new technologies, including the Internet, can play a significant role in promoting creativity and diversity, fostering access to new and diverse cultural content and sources of inspiration, as well as developing spaces for collaboration and exchange.

In short, effective use of and equal access to ICTs, and the Internet in particular, offer real potential for human and sustainable development and the building of knowledge-based societies.

➕ The CDIS and the Millennium Development Goals (MDGs): The objectives of this core indicator are closely related to MDG 8 "Develop a Global Partnership for Development", which targets "mak(ing) available benefits of new technologies, especially ICTs."

>> Description: Percentage of individuals using the Internet

Purpose

Based on the assumption that a greater use of NICTs, including the Internet, by a larger segment of the population can contribute to the achievement of social, cultural and economic development goals, this indicator uses the percentage of Internet users as a proxy in order to assess the degree of promotion and democratization of the use of digital technologies at the national level, and therefore the capacity of the population to have access to cultural and creative content and develop new forms of creativity and participation.

Indirectly, this indicator intends to reflect the degree of national investments (both public and private) in creating a favourable environment for the development of a knowledge-based society, through the improvement of infrastructure, regulatory frameworks, and policies and measures directed towards ensuring affordable, reliable and free access to ICTs.

Definition

This indicator employs the following working definition:

Internet users out of the total population: The International Telecommunication Union (ITU)[13] defines Internet users as those who have accessed the Internet from a computer or any other device, including mobile phones, in the last 12 months.

Data Sources

- National household surveys on Internet use and access including data on the "Percentage of Individuals using the Internet"
- The *Measuring the Information Society Report* and the ICT Data and Statistics of the International Telecommunications Union (ITU) (http://www.itu.int/ITU-D/ict/statistics/)

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13. Definitions of World Telecommunication/ICT Indicators, ITU, March 2010; http://www.itu.int/ITU-D/ict/handbook.html

Note: A growing number of countries are measuring Internet use through household surveys. In countries where household surveys are available, this estimate should correspond to the estimated number derived from the percentage of Internet users collected. If the survey covers percentage of the population for a certain age group (e.g., 15-74 years old), the estimated number of Internet users should be derived using this percentage, and the scope and coverage of the survey should be provided. In situations where surveys are not available, an estimate can be derived based on the number of Internet subscriptions.

Calculation Method

Using the most recent year of the recommended data sources, input the number of Internet users out of the total population for your country in the relevant Data Table.

When possible, the percentage of Internet users should be calculated against the total population. Thus, whenever relevant, please indicate the age group considered according to the data source available.

Guidelines for interpretation of results

■ This is a benchmark indicator constructed to evaluate existing opportunities for access to NICTs at the national level and thus to the cultural content, ideas, knowledge and expressions as well as to the forms of creation, production and diffusion of the contents that they convey. The final score range from 0% to 100%. A high result is considered a good result; the higher the score, the better the result.

■ When contextualizing and interpreting the results, it is recommended to compare national results with regional and global averages as well as to analyse earlier national-level time series in order to evaluate the level and patterns of increase in the numbers of Internet users. In addition, whenever possible, it is important to consider disaggregation by key variables: (sex, education, income, age, rural/urban). Indeed, such disaggregation may highlight whether, for example, there are certain segments of the population who have a marginalized position and/or troubles accessing the Internet thus helping to assess divides in Internet use. Similarly, it can be interesting to analyse opportunities for youth access, since generally members of this group are promoters and drivers of Internet usage. ITU's Measuring the Information Society report (see above, data sources) may provide valuable information for completing the analysis and the contextualisation of results on the basis of the guidelines and orientations proposed.

■ Low results are also significant and require special attention. They may reflect the need to increase investments in the development of infrastructures, policies and measures, which facilitate and encourage access to and use of new technologies. This can be achieved by addressing issues such as pricing, bandwidth, speed, quality of services, skills, public facilities, content and applications targeting low-end users in order to bring more people online (countering the marginalization of particular groups) and to create an enabling environment for the sector to grow. For these reasons, when interpreting the results of this indicator, please take into account that individuals and groups who do not have access to the Internet, and thus to new communication technologies may be as much if not more significant than those who do enjoy this access.

■ Finally, in order to evaluate the levels of promotion of an inclusive knowledge and information society, results from this indicator should be cross-analysed with other indicators of the CDIS matrix, such as those of the Governance, Education and Social Participation dimensions.

COMMUNICATION

3. DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION

Introduction

Culturally diverse films, music, or television programmes bring numerous advantages: they help ensure rich cultural content and diversity of expressions, and thereby to facilitate dialogue, widen access to information and knowledge, pluralism and creativity.

Today, broadcasting, and in particular public service broadcasting, is a pillar for information and cultural exchange. The supply of foreign content opens new opportunities for accessing different views, ideas and realities, thus fostering the availability of different choices and facilitating a better understanding of the values and ways of life of other groups and cultures around the world. However, a large presence of foreign content can present challenges, not only because audiences mainly watch contents produced elsewhere but also because it can jeopardize the development of domestic contents and media, which may struggle to compete for audience share, to attract investors and/or to develop and programme domestic contents on account of higher production costs.

Indeed, public broadcasting has major implications for the development of the domestic audio-visual industry as well as for the flourishing of local cultural expressions and creative products. As they largely determine demand, they play a key role in promoting the supply of the local market with audiovisual products rooted in local cultures, values and common perceptions. Programming domestic production, and particularly TV fictions with a high share of cultural content, may increase the population's level of information on national events and issues while also promoting a greater use of local languages, favouring processes of identity-building with other members of the community, helping to build or strengthen identities and promoting cultural diversity.[14] Furthermore, diversity of choice on the supply side enables individuals to make choices on the kind of content they want to watch and enjoy. Finally, as capital requirements are smaller for television production and programming than for film, the diffusion of domestic TV programmes may contribute to fostering the development and consolidation of local cultural and audiovisual industries and the ability of local talents to express themselves. Promoting the production and diffusion of domestic TV content, and particularly fiction programmes, may thus generate positive social and economic externalities.

A policy challenge is, therefore, maintaining a balance in the supply of domestic and foreign content of public broadcasting, which simultaneously promotes the development of local cultural expressions and enterprises while encouraging a culturally rich and pluralistic media.

>> Description: Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national television channels

Note: If your national data sources do not allow for calculations based on an annual ratio as recommended in the methodology, it is recommended to use monthly or weekly ratios as the calculation method. This can be done by selecting a month or a week which is "as normal as possible": that is, choosing a month or week that is as widely representative as possible in order to come closest to illustrating the distribution of domestic and foreign fiction during a normal week. This will give a generally representative picture of the programming policies when the television season is going "full blast."

Purpose

To provide insights on the level of promotion of supplying domestic fiction productions (including co-productions) within the framework of national public broadcasting television services. These will reflect the public support offered for the development of the domestic audio-visual industries, local content and expressions, as well as the diversity of choice available to audiences at the national level.

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14. Pierre Sauvé, "Introduction", T*rends in Audiovisual Markets, Regional Perspectives from the South,* UNESCO (2006).

Definitions

The indicator should be constructed according to the following working definitions:

Free broadcast: Refers to television channels and services accessed by the viewers for free, i.e. without paying any subscription fee[15].

Public television channel: A public television channel is owned by a public organization which refers to a broadcasting entity operated by a State authority -(e.g. central or federal, provincial, local government etc.) or through a separate institution created or licensed by a legislative act or regulation as an autonomous body (e.g. public service broadcasting entity).[16]

For the purpose of the construction of the present indicator, only national public television channels should be considered, thus excluding regional or local public television channels.

Annual broadcasting time of fiction programmes: refers to fiction programmes (reported by number of hours) broadcasted on public free-to-air TV channels during a year-long period.

Domestic production: refers to programmes that are produced by companies (broadcasters or commissioned producers) located in the country and specifically targeted to the domestic population.[17]

For the purpose of the construction of the present indicator, co-productions, understood as audiovisual works jointly invested in and produced by one or more domestic co-producers and one or more foreign co-producers, are considered as domestic productions.

Foreign production: refers to programmes that are produced and funded outside of the respondent country and that are not specifically edited (i.e. dubbed or subtitled) for the domestic population of the respondent country.[18]

> **Note:** There is no fixed definition of domestic and foreign production and definitions vary from one country to another. Typically, domestic production requires a certain percentage of the creative design and production to be carried out in the country by nationals. This percentage differs from country to country, so national regulations and guidelines should be considered in line with the proposed working definitions in order to identify the ratio of annual broadcasting.

Fiction feature: refers to a fiction film that uses a narrative construction that is based in part or entirely on events that are not necessarily real.[19] For the purpose of the construction of the present indicator, fiction features include different formats such as TV movies (one-off), miniseries (up to six episodes, narrative closure), series (anthology plot, almost self-sufficient episodes), open serial (e.g. soap operas) and closed serial (e.g. telenovela, in any case running plot over more than six episodes, narrative closure).[20]

Data Sources

- Ministry of Communications or Telecommunications;
- National Statistical Organization;
- Public broadcasting services;
- Audiovisual Regulatory Authority or Press Council.

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15. UIS, *Instruction Manual for Completing the Questionnaires on Media Statistics* (2012).
16. UIS, *Questionnaire on Broadcasting Statistics* (2011).
17. UIS, *Instruction Manual for Completing the Questionnaires on Media Statistics* (2012).
18. UIS, *Instruction Manual for Completing the Questionnaires on Media Statistics* (2012).
19. UIS, *Questionnaire on Feature Films Statistics* (2010).
20. See Milly Buonanno, ed., *Television Fiction in Europe*, Sixth edition (2002).

COMMUNICATION

Calculation Method

This indicator calculates the percentage of domestic and co-produced fiction programmes broadcasted out of total annual broadcasting time of television fiction programmes within a 12 month period on public free-to-air TVs channels available at the national level.

Using the relevant national data sources for the most recent year available, please fill in the relevant Data Table by introducing the following elements:

1. Reference time period considered: year/month/week;
2. Total number of broadcasting hours dedicated to domestic fiction programmes on national public TV channels (**TDF**);
3. Total number of broadcasting hours dedicated to co-produced fiction programmes on national public TV channels (**TCF**);
4. Total number of broadcasting hours dedicated to foreign fiction programmes on national public TV channels (**TFF**).

The indicator is automatically constructed in the Data Table. The final result will be the percentage of annual broadcasting time of domestic and co-produced television fiction programmes on public national television channels out of total annual broadcasting time of television fiction programmes.

Formula:

$$(TDF + TCF) / (TDF + TCF + TFF) \times 100$$

Guidelines for interpretation of results

■ This is a descriptive indicator. It provides insights on the level of promotion, within the framework of public broadcasting television services, of the supply of domestic fiction production (including co-productions). This serves to indirectly reflect the public support offered to the development of domestic content as well as to local creators and cultural industries, which provide social and economic benefits for the development of a given country.

■ This indicator offers a general picture of the position of domestic fictions in relation to imported or foreign fictions within national public broadcasting. There is not a one-size-fits-all, ideal share of domestic versus foreign content that guarantees cultural diversity, pluralism and an optimum range of choices for audiences. However, a low proportion of domestic fiction content may reflect the extent to which local producers are struggling to get public exposure, financial and political support, and/or low levels of vitality of the sector. In such cases, it would be interesting to conduct a further analysis in order to guide the design of fiscally sustainable and efficient domestic regulatory frameworks and support measures as well as education and training programmes for the audio-visual sector. On the contrary, an important ratio of domestic fictions will show that the productive capacities of the domestic television industry, of which fiction generally represents the most important output, are strong and have enabled public television channels to fill large time slots with domestic programmes suggesting that there is an accompanying level of public support in terms of regulatory policies, financial schemes and other incentives for the local television industry. However, if results show a marked dominance of domestic fiction with little or no presence of foreign fiction, this may indicate limited levels of openness to other cultural contents and forms of expression.

■ When interpreting and contextualizing the results, it may also be useful to consider in particular the share of co-produced fictions in relation to domestic and foreign fictions as a first step in analyzing if favourable conditions are in place (or are beginning to emerge) for intensifying the creative and productive cooperation with other countries. Going a step further whenever available data sources allow, it is also recommended to analyse the distribution of domestic and foreign fiction programmes in prime-time schedules thus offering insights into the level of priority accorded to each type of fiction programming and their success in attracting the public.

■ Finally, it is important to cross analyse the results from this indicator with the results from the other indicators of the Communication dimension as well as with other key indicators from the CDIS matrix, such as those from the Economy, Governance and Education dimensions.

APPENDIX I

Constructing an additional indicator on the perception of freedom of expression

For countries with the relevant available national data sources, an additional indicator on the perception of freedom of expression is proposed in this Annex. Such an indicator offers an interesting cross-analysis with the core output indicator on print, broadcast and internet-based media freedom, as well as with other relevant indicators from the CDIS matrix, such as the perception of freedom of self-determination. This indicator can also be used as an alternative indicator for countries where the core output indicator cannot be applied.

In all cases, this indicator should be presented in an additional tab in the Data Table of the Communication dimension as it does not replace the core indicator on the freedom of the media.

>> *Description: Percentage of the population who perceive that freedom of expression is fully guaranteed in their country*

Purpose

To provide additional and complementary information to the assessment of the print, broadcast, and internet-based media freedom by including a subjective dimension focusing on perceived freedom of expression. Such an indicator aims, therefore, to measure to what degree individuals feel that they have the right to exercise their right to freedom of expression.

Data Sources

- Latino barometer; http://www.latinobarometro.org;
- Afro barometer; http://www.afrobarometer.org;
- Asia barometer; http://www.asianbarometer.org;
- Arab barometer; http://www.arabbarometer.org;
- National sources that include a question on the freedom of the press.

The wording of the question and the items vary according to the source. Below is a selection of recommended questions that should be used. National sources are preferred when they implement comparable questions with similar wording.

Latino barometer asks: *"To what extent do the following freedoms, rights, life-chances and guarantees apply in (country)? – Freedom of speech always and everywhere"* with the following scale: Fully, Fairly generally, Not generally, Not at all.

Afro barometer asks: *"In this country, how free are you to say what you think"* with the following scale: Not at all free, Not very free, Somewhat free, Completely free.

Asia barometer: *"People are free to speak what they think without fear?"* with the following scale: Strongly agree, Somewhat agree, Somewhat disagree, Strongly disagree.

Arab barometer: The Arab barometer has a full set of items on the subject of freedom of speech. The most useful is *"To what extent do you think that freedom of the press is guaranteed in the country?"* with the following scale: Guaranteed to a large degree, Guaranteed to an average degree, Guaranteed to a small degree, Not guaranteed.

Calculation Method

Using one of the above data sources, please note the percentage of people who agree that freedom of expression is fully guaranteed within their country in a new sheet added to the Data Table of the CDIS Communication Dimension.

COMMUNICATION

Guidelines for interpretation of results

■ This is a benchmark indicator that provides an assessment of the degree to which individuals feel that the freedom of expression and indirectly cultural freedoms are guaranteed and can be exercised by them. This indicator offers a subjective assessment and gives insights on the attitudes of individuals towards the freedoms, opportunities and spaces for expression allocated to them. The higher the percentage, the higher are the levels of perceived freedom of expression in the country. Thus a result closer to 100% is the ideal.

■ However, it should be highlighted that low levels of perception of freedom of expression are also significant for the analysis of results, particularly when correlated with other indicators of the CDIS, and should be taken into account. For example, when positive results are obtained for the core output indicator on the degree of media freedom but low results are obtained for the subjective indicator on perception of freedom of expression, an additional analysis should be undertaken to explain and better understand this apparent contradiction.

■ Moreover, perceived restricted freedom of expression can have a direct influence on the ability of the cultural sector to flourish since freedom of expression is an enabler for exchanging and diffusing cultural expressions and activities as well as for fostering creativity. It can also be of detriment to the transmission and renewal of certain cultural values, aptitudes and practices, especially for minority groups, thus threatening cultural diversity. Finally, low levels of perceived freedom of expression may also reflect low levels of social trust.

COMMUNICATION

HERITAGE

HERITAGE

I. RELEVANCE OF THIS DIMENSION FOR CULTURE AND DEVELOPMENT

Cultural heritage is, in its broadest sense, both a product and a process, which provides societies with a wealth of resources that are inherited from the past, created in the present and bestowed for the benefit of future generations. Most importantly, it includes not only tangible, but also natural and intangible heritage. As *Our Creative Diversity* notes, however, these resources are a "fragile wealth", and as such they require policies and development models that preserve and respect its diversity and uniqueness since, once lost, they are non-renewable.

Today, cultural heritage is inherently linked to the most pressing challenges that humanity faces as a whole; these range from climate change and natural disasters (such as loss of biodiversity or access to safe water and food), to conflicts between communities, education, health, migration, urbanization, marginalization or economic inequalities. For this reason, cultural heritage is considered "essential for promoting peace and sustainable societal, environmental and economic development".

The notion of heritage is important for culture and development insofar as it constitutes the 'cultural capital' of contemporary societies. It contributes to the continual revalorization of cultures and identities and it is an important vehicle for the transmission of expertise, skills and knowledge between generations. It also provides inspiration for creativity and innovation, which result in contemporary and future cultural products. Cultural heritage holds the potential of promoting access to and enjoyment of cultural diversity. It can also enrich social capital by shaping an individual and collective sense of belonging, which helps supporting social and territorial cohesion. Moreover, cultural heritage has acquired great economic significance for the tourism sector in many countries, while at the same time engendering new challenges for its conservation.

Proper management of cultural heritage's development potential requires an approach that focuses on sustainability. In this regard, sustainability requires finding the right balance between benefiting from cultural heritage today and preserving its 'fragile wealth' for future generations.

The 'right mix' between cultural heritage and sustainable development requires not only protection from adverse environmental conditions and criminal damage, but also continued nurturing and renewed re-stocking. Any approaches that only look at the past will incur the risk of turning heritage into a fixed and frozen entity loosing relevance both for the present and for the future. Indeed, the understanding of heritage must be such that the collective memories of the past, and the traditional practices with their social and cultural functions, are constantly revised and updated in the present, thus allowing each society to relate to current issues and to maintain their sense, meaning and functioning in the future.

When looking at the importance of heritage for culture and development, the CDIS focuses on sustainability. It takes the view that heritage sustainability largely depends on policies and actions that ensure the protection of cultural heritage´s ´fragile wealth´ by addressing today's challenges and impacts brought by globalization, neglect and over-exploitation, and by investing in processes of valorization and revitalization that create the conditions for cultural heritage to prosper and bear new fruits in the future. These pillars of public action provide the basis for the sustainability of today´s heritage as well as its capacity to contribute to more sustainable forms of human development in the future.

Objective of the Dimension

This dimension addresses the degree of commitment and action of public authorities in formulating and implementing a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability.

The aim is to evaluate the efforts undertaken by public authorities and their outcomes, in relation to the establishment and implementation of standards, policies, concrete mechanisms and measures for the conservation, safeguarding, management, transmission and valorization of heritage in a given country. A better understanding of the challenges, potentials and shortcomings of these efforts is thereby gained.

II.   CORE INDICATOR

1.   HERITAGE SUSTAINABILITY

Introduction

There are many factors that come into play in fostering heritage sustainability. This core indicator focuses on some of these factors related to public action. It proposes a multidimensional framework that analyses different types of public commitments, efforts and results directed towards heritage protection, safeguarding and valorization. The framework is synthesized in a composite indicator that provides a first approximation of the sustainable management and use of heritage at the national level, and the extent to which an adequate balance is found between benefiting from the legacy of the past today and preserving and enhancing this 'fragile wealth' for future generations.

Three interrelated components are explored:

First, the component of **'Registrations and Inscriptions'** approximates the extent to which a country's heritage resources are recognized as valuable and deserving official protection for their safeguarding. Based on the premise that lists and inventories of cultural heritage are established 'with a view to conserving and safeguarding,' registering and inventorying are not abstract exercises but instrumental ones that offer a strong indication of the level of political will. Thus, the level of commitment to registrations and inscriptions, including regular updating, provides a good structural indication of the degree of priority given to heritage.

Second, the component of **'Protection, Safeguarding and Management'** highlights the extent to which public authorities ensure heritage's conservation, valorization and sustainable management; the necessary training and capacity-building of key stakeholders; and the active involvement of the communities concerned. Indeed, for public will and intention to take care of heritage - reflected through registrations and inscriptions- to be translated into genuine protection, safeguarding and valorization; concrete policies and measures must be adopted and implemented.

Third, the component of **'Transmission and Mobilization of Support'** looks at the efforts deployed to raise awareness and understanding among communities and citizens of the value and sense of heritage. It also looks at the continual investments to promote heritage by involving the private sector and civil society, in order for the message of its value and significance to be passed on to future generations.

>> Description: Index of development of a multidimensional framework for heritage sustainability

Purpose

This indicator offers a global picture of the strengths and shortcomings of public efforts deployed for the protection and promotion of heritage sustainability intended to ensure and foster its potential contribution for development.

It also offers insights into the following areas:

■ the extent to which a country catalogues their heritage in national and international registers and lists of inscriptions, and the range of heritage covered by these lists;

■ the extent to which public authorities adopt and implement key policies and measures to: protect and safeguard heritage from damage (e.g. natural disasters) or illegal activity (e.g. theft of cultural objects), promote the active conservation of heritage elements, provide the necessary financial resources for heritage activities, conduct capacity-building and training programmes to increase expertise, and involve the local community as custodians of the heritage elements concerned;

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> ■ the extent to which transmission, interpretation, communication and awareness-raising strategies are established to mobilize understanding, valuation and support of the general public, the private sector and the civil society in favor of safe-guarding and revitalization of heritage.

Definitions

The CDIS follows the broad approach to heritage agreed upon by the international community, which encompasses historical and cultural sites, natural sites and landscapes, cultural property, as well as intangible heritage. The adapted working definitions proposed are drawn from the following legal instruments: the *Convention Concerning the Protection of World Cultural and Natural Heritage (1972); the Convention for the Safeguarding of Intangible Cultural Heritage (2003); the Convention on the Protection of the Underwater Cultural Heritage (2000); and the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970).*

Heritage terminology has not been streamlined or standardised at the country level. For this reason, the working definitions below should be taken as a guide to identify cultural heritage and mechanisms to promote its sustainability. Ultimately, it remains the prerogative of each country to formulate its own terminology and interpretation of heritage.

Cultural Heritage: Refers to: a) monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features which are of outstanding value from the point of view of history, art or science; b) groups of buildings: groups of separate or connected buildings, which because of their architecture, their homogeneity or their place in the landscape, are of outstanding value from the point of view of history, art or science; c) sites: works of man or the combined works of nature and man, and areas including archaeological sites, which are of outstanding value from the historical, aesthetic, ethnological or anthropological point of view.

For the purpose of constructing the CDIS indicator, cultural heritage items considered should have been recognised as having outstanding universal and/or national value and be registered in international and/or national cultural heritage lists or registers.

Natural Heritage:[1] Refers to: a) natural features consisting of physical and biological formations or groups of such formations, which are of outstanding value from the aesthetic or scientific point of view; b) geological and physiographical formations and precisely delineated areas, which constitute the habitat of threatened species of animals and plants of outstanding value from the point of view of science or conservation; c) natural sites or precisely delineated natural areas of outstanding value from the point of view of science, conservation or natural beauty.

For the purpose of constructing the CDIS indicator, natural heritage items considered should have been recognised as having an outstanding universal and/or national value and be registered in international and/or national cultural or natural heritage lists or registers.

Underwater cultural and natural heritage: Refers to "all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years such as: a) sites, structures, buildings, artefacts and human remains, together with their archaeological and natural context; b) vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context; and c) objects of prehistoric character."

For the purpose of constructing the CDIS indicator, underwater cultural items considered should have been registered in national and/or international underwater cultural and natural heritage lists and/or maritime registers of shipwrecks and natural features. Underwater heritage is generally assumed to be included with similar land-based sites.

Intangible cultural heritage: Refers to those practices, representations, expressions, knowledge, skills – as well

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1. Natural sites may belong to cultural heritage as cultural identity is strongly related to the natural environment in which it develops. Natural environments bear the imprint of thousands of years of human activity and their appreciation is primarily a cultural construct.

as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. These are manifested in the following domains:

a. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
b. performing arts;
c. social practices, rituals and festive events;
d. knowledge and practices concerning nature and the universe;
e. traditional craftsmanship[2].

For the purpose of constructing the CDIS indicator, intangible cultural heritage items considered should have been inscribed on intangible heritage inventories held at the local, national or international levels.

Cultural property: Refers to property, irrespective of its origin or ownership, which, on religious or secular grounds, is specifically designated by national authorities as being of importance for archaeology, prehistory, history, literature, art or science, and belongs to the following categories:

a. rare collections and specimens of fauna, flora, minerals and anatomy, and objects of paleontological interest;
b. property relating to history (including the history of science and technology and military and social history), to the life of national leaders, thinkers, scientists and artists, and to events of national importance;
c. products of archaeological excavations (including regular and clandestine) or of archaeological discoveries ;
d. elements of artistic or historical monuments or archaeological sites, which have been dismembered;
e. antiquities more than one hundred years old, such as inscriptions, coins and engraved seals;
f. objects of ethnological interest;
g. property of artistic interest, such as: (i) pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand); (ii) original works of statuary art and sculpture in any material; (iii) original engravings, prints and lithographs ; (iv) original artistic assemblages and montages in any material;
h. rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections ;
i. postage, revenue and similar stamps, singularly or in collections;
j. archives, including sound, photographic and cinematographic archives;
k. articles of furniture more than one hundred years old and old musical instruments.

For the purpose of constructing the CDIS indicator, cultural property items considered should be the subject of State measures to protect them against illicit import, export and transfer of owner-ship in line with the definition contained the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

National cultural heritage registry, list or inventory: Refers to official data banks or lists of historically or culturally significant man-made immovable properties, landmark buildings, industrial facilities, memorial homes of notable people of the past, monuments, cemeteries and tombs, archaeological sites and cultural landscapes – man-made environments and natural habitats significantly altered by humans - present in the national territory, which have been recognised as having heritage value through an official selection process and separately identified and recorded.

National or local intangible cultural heritage inventories: Refers to inventories that are the result of a process of identification and definition of elements of intangible cultural heritage present in a given territory involving communities, groups and relevant NGOs, and are acknowledged as necessary measures to ensure the safeguarding of the intangible cultural heritage. Such inventories describe one or more specific elements of intangible cultural heritage in their own context and distinguish them from others. States may take different approaches to inventorying the intangible heritage present in their territory: they may create a single, over-arching inventory or a set of smaller, more restricted ones.

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2. Article 2.2 *Convention for the Safeguarding of Intangible Cultural Heritage* (2003).

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Note: Inventories are integral to the safeguarding of intangible cultural heritage because they can raise awareness about intangible cultural heritage and its importance for individual and collective identities. The process of inventorying intangible cultural heritage and making those inventories accessible to the public can also encourage creativity and self-respect amongst individuals and communities where expressions and practices of intangible cultural heritage originate. Inventories can also provide a basis for formulating concrete plans to safeguard the intangible cultural heritage concerned.

Heritage management plan: Refers to a document that sets out the significant heritage aspects of a place or site, and details the appropriate policies to manage it, so that its values are retained for future use and appreciation. While management arrangements should be tailored to the place, generally, a management plan will: a) identify the property's heritage values; b) identify the constraints and opportunities that its heritage values place on future use; c) identify what the owner is required or wishes to do regarding its use; and d) balance this information and make policies and strategies to achieve compatible outcomes. Ideally, all listed heritage listed places must have a management plan that details how the heritage values of the place will be conserved. In some cases, there may have to be more than one plan to address a place's full range of values.

Heritage documentation center: Refers to those public or private institutions that collect, process, code, store and disseminate recorded knowledge, information and findings related to heritage, utilizing various techniques for giving documentary information maximum accessibility and usability. Such centers could cover all forms of heritage or be specialized in particular types of heritage: natural, cultural, tangible, intangible, or movable heritage.

Data Sources

The indicator proposed requires data on the protection and promotion of cultural heritage at the national and international levels. Consequently, national level data is mainly available from national legislative sources, national culture and heritage authorities, and national and sub-national registers and inventories of cultural and natural heritage.

For data on the protection and promotion of heritage at the international level, below is a list of useful sources:

- UNESCO World Heritage List: http://whc.unesco.org/en/list
- UNESCO World Heritage Tentative Lists: http://whc.unesco.org/en/tentativelists/
- UNESCO's Representative List of the Intangible Cultural Heritage of Humanity:
  www.unesco.org/culture/ich/index.php?lg=en&pg=00173
- UNESCO's List World Heritage in Danger: http://whc.unesco.org/en/danger
- UNESCO's List of Intangible Heritage in Need of Urgent Safeguarding:
  www.unesco.org/culture/ich/index.php?lg=en&pg=00174
- List of national and international registers of underwater heritage:
  www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/the-underwater-heritage/databases/

Calculation Method

This is a qualitative indicator presented as a checklist. To assess the degree of development of a multidimensional public framework for heritage sustainability, a number of elements have been selected and organized into three major components.

1. "Registrations and inscriptions", which encompass registers and inventories of national and international status covering tangible, intangible, and movable heritage. Special attention is paid to the regular updating of such registers and inventories in order to monitor the continuity of the public commitment regarding heritage's protection. The national level is given twice the weighting of the international in recognition of the primacy of national policy and interests. The weighting of this component in the final indicator is 30% of the total value and comprises two sub-components:

    a. International level registrations and inscriptions (weighting: 33% of the total for the level);
    b. National level registrations and inscriptions (weighting: 67% of the total for the level).

2. "Protection, safeguarding and management", which covers concrete policies, measures, facilities, capacity building and community activity associated with the protection, conservation and management of heritage at the national level. Its weighting in the final indicator is 40% of the total value. It is divided into three sub-components:

    a. 'Conservation and valorization' (weighting: 33% of the total for the level), which covers the adoption of specific legislation and concrete measures, the establishment of infrastructures and the availability of budgets intended to safeguard, protect and enhance heritage assets and to ensure the management framework required for ensuring and enabling sustainable development;
    b. 'Knowledge and capacity-building' (weighting: 33% of the total for the level), which covers the existence of training facilities and capacity-building programmes intended to reinforce national capacities to better conserve, safeguard, manage and promote heritage at the professional and institutional levels for heritage managers, government representatives, etc.;
    c. 'Community involvement' (weighting: 33% of the total for the level), which assesses the efforts made to engage local communities and indigenous people in decision-making and management related to heritage.

3. "Transmission and mobilization of support", encompasses raising awareness of heritage value and sense as well as of potential threats among the general public through signage, interpretation services, communication campaigns and education activities. It also covers engagement of the private sector and the civil society on heritage issues. The weighting of this component in the final indicator is 30% of the total value. It comprises two sub-components:

    a. 'Raising awareness and education' (weighting: 60% of the total for the level), which covers measures and programmes intended to promote the educational potential of heritage and its transmission as well as informational and media programmes and facilities addressed to the general public and to key social agents in order to foster understanding, recognition, respect and enhancement of heritage in society;
    b. 'Stimulating support' (weighting: 40% of the total for the level), which covers agreements with civil society and the private sector concerning the protection and conservation of heritage.

A specific value has been assigned to each of the main components of the indicator. Thus, 'Protection, safeguarding and management' has a weighting of 40% of the total, giving it more weight than the two other components, which have a weighting of 30% of the total each, since the existence of key policies and concrete measures is considered decisive for heritage sustainability. The individual items listed for each of the seven sub-components are given the same value when determining the totals for each component.

To construct the indicator, the Data Table for the dimension must be completed by answering yes (inserting "Y") or no (inserting "N") in the relevant cell, in light of the situation and context of the country. The benchmark indicator is thus automatically constructed. In addition to yes and no responses, certain questions ask for supplementary qualitative information. The data should be input into the relevant white cells of the Data column in the Data Table. This qualitative information is additional and purely descriptive. It is meant to be used in the analysis of the indicator at the national level, but it is not calculated into the final result of the indicator. Finally, when responding yes to a particular item, it is recommended to detail the policies, measures, programmes or actions considered in the Sources column of the Data Table.

Items that form the Data Table for constructing the indicator are listed below:

REGISTRATIONS AND INSCRIPTIONS
International Level
Creation and submission of tentative lists or inventories of cultural and natural heritage to the UNESCO World Heritage Center in the last 5 years
Inscription of cultural, natural or mixed heritage sites on the UNESCO World Heritage List
Inscription of an element on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity
Inscription of an element on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding
Programmes or projects selected as best safeguarding practices by the Intergovernmental Committee of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage

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National Level

Existence of a national natural and cultural heritage registry or list

The national natural and cultural heritage registry or list has been updated at least once in the last 5 years

Existence of intangible heritage inventories at the national or sub-national level

At least one of the intangible heritage inventories existing at the national or sub-national level has been updated in the last 5 years

Existence of a list or inventory of protected cultural property

The list or inventory of protected cultural property has been updated in the last 5 years

Existence of a list or database of cultural property stolen from a museum, religious institution or public monument established for transmission to the police and customs officials as well to museums, auction houses and art dealers worldwide

PROTECTION, SAFEGUARDING AND MANAGEMENT

Conservation, Valorization and Management

Dedicated annual budget at the national level for the identification, protection, safeguarding, conservation and management of natural, tangible and intangible cultural heritage

Specific legislations/policies/measures for conserving and promoting inventoried cultural and natural heritage adopted in the last 5 years

Specific legislation/ policies/ measures for safeguarding inventoried intangible heritage adopted in the last 5 years

National legislation/policies/measures regulating archaeological excavation adopted: for example supervision of archaeological excavations, in situ preservation, reservation of areas for future archaeological research

Measures for preventing the illicit trafficking of protected cultural property adopted: for example measures to control the export of cultural property - such as certificates authorizing the export cultural property; measures to control the acquisition of cultural property –such as mechanisms to prevent museums, cultural dealers and similar institutions from acquiring cultural property exported illegally, etc.

Existence of specialized units in the police and customs forces for the fight against the illicit trafficking of cultural objects and movable heritage

Existence of museums holding permanent collections of heritage

Management plan(s) elaborated or updated in the last 3 years for registered heritage sites at the sub-national, national or international level

Existence of Disaster Risk Management (DRM) plan(s) for major heritage sites in cases of hazard and vulnerability

Existence of documentation centres for natural, tangible or intangible cultural heritage

At least one scientific study identifying actions to address the dangers threatening natural, tangible or intangible cultural heritage conducted in the last 2 years

Explicit reference to the role of cultural heritage for development integrated into the current national development plans

Knowledge and Capacity-Building

Existence of operational national centre(s) for capacity-building in heritage related areas and addressed to heritage professionals

Existence of capacity-building and training programme(s) implemented in the last 3 years, to increase heritage site management staff's expertise in protection and conservation of tangible heritage

Existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in safeguarding and transmission of intangible cultural heritage by local communities

Existence of specific capacity-building and training programme(s), implemented in the last 3 years, for the armed forces on the protection of cultural property in the event of armed conflict

Existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in the fight against the illicit trafficking of cultural property involving police forces, customs, museum staff, and governmental representatives

Community Involvement
Evidence of community involvement during the decision-making process of identifying tangible heritage elements and registering them
Evidence of community involvement during the decision-making process of labeling intangible heritage elements and inventorying them
Measures and practices to strengthen the role of communities in the protection of cultural heritage and the fight against the illicit trafficking of cultural objects implemented in the last 2 years
Existence of heritage site management committees with local community representation
Measures and practices to involve minorities and/or indigenous peoples in heritage protection, conservation, safeguarding and transmission implemented in the last 2 years
Measures taken to respect customary practices governing access to specific aspects of intangible cultural heritage implemented in the last 2 years
TRANSMISSION AND MOBILIZATION OF SUPPORT
Raising Awareness and Education
World Heritage sites and major national cultural heritage sites inscribed in national registries are clearly identified for visitors to recognize their status as heritage sites
Existence of visitor interpretation centres or services for the transmission and presentation of cultural and/or natural heritage to the general public at the 3 most visited sites
Existence of community centres and associations created and managed by communities themselves intended to support the transmission of intangible cultural heritage and inform the general public about its importance for those communities
Existence of differential pricing (lower) for national visitors at heritage sites
National awareness-raising programmes or actions on cultural and natural heritage implemented in the last 2 years, informing and educating the general public on the significance, value and fragile wealth of heritage (i.e long term public education programmes, national heritage day or week, etc)
Capacity-building and training activities intended to increase heritage expertise amongst teachers and educators implemented in the last 2 years
School programmes to raise awareness and promote all forms of cultural heritage among primary students implemented in the last 2 years
Media campaign intended to raise awareness of heritage among the general public launched in the last 2 years
Stimulating Support
Specific measures to involve civil society and/or private sector in heritage protection, conservation, and transmission implemented in the last 2 years
Existences of formal agreements with tour operators for the protection, conservation and transmission of heritage sites
Existence of private foundations or associations working for heritage advocacy and funding protection initiatives

Guidelines for the interpretation of results

■ This is a benchmark indicator. It offers an overall view of the strengths and shortcomings of public efforts deployed for generating an enabling multidimensional framework for heritage sustainability and fostering its potential contribution for development in the present and the future.

■ The core value of the indicator will range from 0 to 1, with 1 representing the ideal or optimum result. When the result obtained is well below the ideal value, special attention should be paid to components and sub-components that are not covered or less covered, thus showing lower results. Analysis and interpretations of possible causes and consequences of these deficiencies should be developed taking into consideration the history of the country and its socio-economic situation.

■ Given the particular characteristics of the components, sub-components and individual items analyzed, the interpretation of the results for this benchmark indicator should be treated with caution. Although it

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provides a rapid overview of the overall development of a multidimensional public framework for heritage sustainability, its added value comes from the detailed analysis of the individual results of each item in light of the country's situation and the existence of positive synergies or deficiencies. Some elements that may be worth analyzing are:

a. The overall priority given by the State to heritage;

b. The completeness of inventories and the inclusion of all kinds of heritage (tangible, intangible, natural, movable, underwater) in national and international registers and inventories;

c. The range of policies, measures, communication and education programmes and strategies adopted and implemented to support heritage sustainability;

d. The importance granted to the reinforcement of capacities of heritage professionals and related actors from the public sector;

e. The active engagement of the local community, including indigenous groups associated with heritage sites or elements;

■ Correlating the results of the indicator for this dimension with other CDIS indicators is also crucial. A transversal reading of the Heritage dimension with other indicators from other dimensions, such as Education and Governance, yields valuable additional information about the valorization and promotion of heritage. The Education dimension includes, for example, an indicator providing information on the existence of tertiary training programmes in the areas of heritage and cultural management. The Governance dimension includes indicators that provide further information about the ratification of key international instruments regarding heritage as well as about the adoption of laws, policies and strategies incorporating heritage and cultural diversity, the existence and distribution of non for profit museums, and the degree to which minorities and cultural professionals are included in cultural policy decision-making.

■ Likewise, a detailed analysis of the Heritage dimension can be useful for completing or analyzing the results of indicators of other dimensions. Heritage is important for establishing underlying factors of tradition, it can form the basis for creative inspiration in arts and design, and it can contribute to the national economy through tourism and crafts as well as by attracting investments, factors that may contribute to the analysis of such dimensions as Social Participation and Economy.