

# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Peru

**Date of**

**Ratification:**

2006

**Officially Designated Point of Contact of the Convention:**

**Country:** Peru

**Website:** <https://www.gob.pe/cultura> (<https://www.gob.pe/cultura>)

Ms.

Silvia Agreda

Ministerio de Cultura

Javier Prado Este 2465 San Borja

15021 LIM San Borja

Peru

**Phone Number:** +5116189393

**Email:** [sagreda@cultura.gob.pe](mailto:sagreda@cultura.gob.pe)

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

From the beginning of the process to prepare this report, we sought coordination with diverse actors from the creative sector, and we generated spaces for consultation and dialogue. These actors represented various public institutions, civil society organizations, private sector associations and the academy; and twenty-four (24) of these representatives formed the National Team. This team was made up of a group of actors—selected by the Ministry of Culture—who reported initiatives and joined the QPR building process, pointing out policies, projects or programs that could be included in the report, and contributing to the final assessment with ideas and observations.

A first meeting with the National Team was held in the fourth week of August 2019 to present the

2005 Convention and the work plan to prepare the report; a second meeting took place in the second week of October, where a training workshop was conducted by UNESCO international expert Eduardo Saravia on the 2005 Convention and the monitoring framework that shapes this report. In order to collect all the necessary information, bilateral meetings were also held with different organizations, institutions and associations that work on these matters.

The National Team was made up of the following organizations:

1. National Institute of Radio and Television (IRTP) (Public - National)
2. Ministry of Foreign Affairs (Public - National)
3. Ministry of Production (Public - National)
4. Ministry of Foreign Trade and Tourism - PromPerú (Public - National)
5. National Institute of Statistics and Informatics (INEI) (Public - National)
6. National Autonomous Higher School of Fine Arts (ENSABAP) (Public - National)
7. National Higher School of Folklore – JMA (Public - National)
8. Decentralized Directorate of Culture of Junín (Public - National)
9. Decentralized Directorate of Culture of Ayacucho (Public - National)
10. Provincial Municipality of Huamanga (Public - Local)
11. Municipality of Huancayo (Public - Local)
12. Metropolitan Municipality of Lima (Public - Local)
13. National Organization of Indigenous and Amazonian Women (ONAMIAP) (Civil Society - National)
14. Intercultural Communication Services (SERVINDI) (Civil Society - National)
15. Ethnic Development Center (CEDET) (Civil Society - National)
16. Association of Film Producers of Peru (APCP) (Union - National)
17. Independent Publishers Association (EIP) (Union - National)
18. 'Repercute' Association (Civil Society - Local)
19. Lima Performing Arts Festival (FAE) (Civil Society - National)
20. Association of Curators of Peru (Union - National)
21. IGDA - International Game Developers Association (Union - National)
22. University of Piura (UDEP) (Academy - National)
23. Pontifical Catholic University of Peru (PUCP) (Academy - Local)
24. Peruvian Alliance of Cultural Organizations (APOC) (Civil Society - National)

The actors summoned to form the National Team represent the four abovementioned sectors: public sector, private sector associations, civil society and the academy; nevertheless, the distribution of representatives varies according to the sector: 37% for the public sector; 25% for private sector associations and unions; 21% for civil society organizations; and 17% for the academy. This kind of distribution is due to the fact that the report mainly covers actions generated from the public sector, but it also considers the participation of the other agents that are part of the cultural and creative sector to be essential.

Bilateral meetings were held with the following organizations:

- a. Peruvian Book Chamber (CPL) (Private - National)
- b. National Penitentiary Institute (INEI) (Public - National)
- c. Ministry of the Interior: 'Barrio Seguro' Strategy (Public - National)
- d. Peruvian Film Festival Made by Women (Civil Society - National)

Likewise, spaces were opened to present the process and talk with various actors, in already existing environments and platforms, with the aim of gathering more information, disseminating the objectives of the 2005 Convention and raise awareness of the document and its relevance to the region and the world. In particular, the team participated in the following spaces:

- a) Regional Training Workshop: "Cultural Policies and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions" in the city of Quito.

- b) Living Community Culture International Seminar by the Municipality of Lima (cultural managers working for the State).
- c) Diploma Course on Cultural Management by the Lima Art Museum (MALI) (students).
- d) 'CONECTA' Meeting - Cusco (creators, managers and producers of the cultural industries and arts).
- e) National Meeting on Culture - Chimbote (civil society associations and organizations)
- f) Meeting on Public Management on Cultural Industries and Arts - Lima (cultural managers working for municipalities).

Each of these events gathered feedback on the process and the initiatives included and others to be included in the QPR.

Finally, in February 2020, a series of open meetings were held with representatives of civil society organizations, unions and private sector associations, representatives of the academy and members of the National Team to validate the information gathered and define the main challenges to be posed in the QPR.

### **Executive summary:**

This Quadrennial Periodic Report (QPR) includes 48 policies developed during the 2016–2019 period and has been prepared through a participatory process carried out from May 2019 to April 2020. The work plan to build the QPR has incorporated working groups with representatives of the private and public sector, unions and the academy, as well as spaces for presentation and consultation with diverse groups of actors from the creative sector in Lima, Chimbote and Cusco. The findings recorded in this report can be read at three levels of analysis: i) distribution of the policies: the measures in accordance with the four objectives established in the monitoring framework; ii) content of the policies: themes, new contributions and sustainable measures; and iii) transversal look: main achievements and challenges.

The first level of analysis focuses on the distribution of the reported policies and measures among the various objectives set out in UNESCO's monitoring framework. These are mainly contained in Objective 1 ("Supporting sustainable systems of governance for culture") (21 policies). This objective gathers initiatives related to the various stages of the value chain of the cultural industries and arts: training, creation, production, distribution, access, among others, as well as policies that transversally affect the entire sector, so it understandably includes most of the compiled policies, measures and strategies.

Regarding the other objectives, the distribution varies in the number of measures reported.

Objective 3 ("Integrating Culture in Sustainable Development Frameworks") also records a considerable number of the reported policies (17 policies), being an indicator that the platforms and spaces for skill formation and the generation of networks of collective work have been priority topics for the cultural management in the past four years. Some of the measures included in Objective 3 address topics as diverse as the Culture Points Network, the audience-oriented area of the Grand National Theater or the training for public officers, and also proposals from civil society, such as APOC's shared advocacy agenda, the Cultural Governance Program of the University of Piura, among others.

Moreover, we found that there are fewer measures reported in Objective 2 ("Achieving balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals") (5 measures) and Objective 4 ("Promoting human rights and fundamental freedoms") (5 measures). Although from a first reading, we can see that these are works in progress that still need to be consolidated through strategies and policies, it is crucial to note the contributions of the private sector, civil society and the academy for the promotion and participation of women in the sector, the strengthening of artists' working conditions or the flow of cultural goods and experiences at the international level.

In the second level of analysis, we approach the contents of the reported measures. Many of these are novel, very diverse measures, with years of experience in their implementation, and which jointly indicate significant breakthroughs in the development of the cultural industries and creative sectors. This gains more relevance if we take into account the Quadrennial Periodic Report presented by Peru in 2012; although we can account for the status of the projects already reported in the previous QPR—such as the Culture Points Program, which now has its own law, the Ruraq Maki Program, which has developed a digital platform, or the IBER programs, to which IBERcultura Viva joins—this time, the report is much more comprehensive, detailed and diverse.

Regarding the sectors, the public sector has reported initiatives for all the objectives, both through programs and regulatory frameworks that aim to enhance access to creation (“Libertad Creativa”), encouraging people's active participation in cultural life through physical spaces or digital media (Cultura24) and through strategies that arise from coordination with other public institutions (“Libertad Creativa”, “Barrio Seguro”).

Also noteworthy is the progress made in terms of institutionalization through the promotion of culture from the public sector during this period. This is evidenced by achievements in the form of sustainable financings, such as the Economic Incentives for Culture, which are programmed on an annual basis, have an increasing financing and are prepared jointly with the sectors; or through initiatives promoted by other ministries that go for proposals based on creative tools to achieve sustainable development goals, such as courses by the National Penitentiary Institute (INPE), programs by the Ministry of the Interior or by the Ministry of Education, which value the importance of culture as transversal in all areas of life.

Along these same lines, it is crucial to highlight the context in which these actions have been developed. This is undoubtedly a period in which remarkable breakthroughs and stable strategies that contribute to the growth of the cultural and creative industries have been recorded. But this is also a context of constant political changes that lead to general instability for the sector: abrupt changes in Peruvian political-institutional structure, constant changes in the management of the Ministry of Culture itself, and thus, different priorities that hinder the sustainability of medium-term policies, strategies or actions in the sector. This period also coincides with the creation of the National Cultural Policy (PNC) which is still in progress. We would like to highlight its importance for the development of the sector, as well as to emphasize that, when presented, it will generate crucial changes, which will probably be mapped in the next quadrennial report. Both documents—each of them with a specific profile, where the PNC seeks to establish guidelines for the culture sector and the QPR provides a state of affairs on the creative sector—will have an impact on the sustainability, continuity and strengthening of the recorded policies.

On the other hand, the private sector and civil society design and implement initiatives that represent important pending works that the public sector has not been able to fully address, and which are essential for the development of the sectors: mapping, diagnoses, surveys, training spaces, among others. These are the cases of academic institutions such as the Pontifical Catholic University of Peru (PUCP) or the University of Piura (UDEP), which, among others, have become capacity building spaces for cultural agents, as well as spaces in charge of generating information and producing updated knowledge about the sector in its different components. Civil society, for its part, plays a key role by positioning as an active agent that influences the development and monitoring of public policies, through organization and coordination platforms such as the Peruvian Alliance of Cultural Organizations (APOC), which gathers and disseminates the needs and requests of multiple civil society organizations interested in actively contributing to public policy.

The third level of analysis is set out from a transversal look to the reported policies, in order to identify the achievements of the last four years, as well as the challenges or works in progress.

As has been already mentioned, the growth of the creative sector is indisputable, as it is so that this compilation of policies allows us to see clearly what the current and future urgencies are, posing a tentative order of priorities.

This transversal look was built from a systematization and analysis work by the team in charge of preparing the QPR, but mainly from open meetings with representatives of civil society organizations, unions and associations, actors associated with the academy, and the members of the National Team. Therefore, it is crucial to highlight that the selection of the challenges corresponds to a collective effort to coordinate and organize the information gathered, and also to make the opinions and urgencies of each participant known.

We selected eleven challenges that condense, in concrete statements and clear tasks for the following four years, 58 proposals prepared by the different participating actors. These are: 1) strengthening intercultural approach; 2) strengthening cultural management at the local level; 3) enhancing inter-institutional coordination; 4) having updated information systems; 5) promoting the participation of women and LGTBI communities in cultural life; 6) improving the working conditions of the culture worker; 7) enhancing and enabling digital environment; 8) strengthening measures aimed at creation and management; 9) generating strategies for national and international mobility; 10) establishing synergies with Civil Society and the Private Sector; and 11) the National Cultural Policy. The challenges are developed in the last section of this report.

Finally, it is essential to point out that the Quadrennial Periodic Report presented by Peru in 2020 has been prepared during a period of time affected by atypical conditions that put sectoral priorities into perspective, and cause constant changes and reformulations to the sector's central issues; therefore, the challenges presented in this document have been organized, not only from the context and the needs of a state of emergency, triggered by the health crisis caused by COVID-19 since March 15, 2020 but also with the aim of developing the sector in the long term.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Public Sector	Gobierno Regional de Ancash		<a href="https://www.regionancash.gob.pe/">https://www.regionancash.gob.pe/</a>
Public Sector	Ministerio de la Producción	sandrade@produce.gob.pe	<a href="https://www.innovateperu.gob.pe">https://www.innovateperu.gob.pe</a>
Public Sector	Dirección Desconcentrada de Cultura - Junín	rvila@cultura.gob.pe	<a href="http://www.regionjunin.gob.pe/">http://www.regionjunin.gob.pe/</a>
Public Sector	Ministerio de Relaciones Exteriores	cbastanteg@rree.gob.pe	<a href="http://www.gob.pe/rree">http://www.gob.pe/rree</a>
Public Sector	Instituto Nacional de Radio y Televisión del Perú	gchoque@tvperu.gob.pe	<a href="https://www.tvperu.gob.pe/programas">https://www.tvperu.gob.pe/programas</a>
Public Sector	Ministerio del Interior		<a href="https://www.gob.pe/mininter">https://www.gob.pe/mininter</a>
Public Sector	Instituto Nacional Penitenciario	arteycultura@inpe.gob.pe	<a href="https://www.inpe.gob.pe/index.php">https://www.inpe.gob.pe/index.php</a>

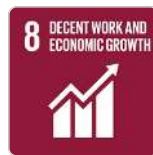
Public Sector	Municipalidad Metropolitana de Lima	lucia.mantilla@munlima.gob.pe	<a href="http://culturavivacomunitaria.munlima.gob.pe/index.php/programa-cultura-viva-mml">http://culturavivacomunitaria.munlima.gob.pe/index.php/programa-cultura-viva-mml</a>
Public Sector	Municipalidad Provincial de Huamanga	robleskajattguillermo@gmail.com	<a href="https://www.munihuamanga.gob.pe/">https://www.munihuamanga.gob.pe/</a>
Public Sector	Ministerio de Educación	mpizarro@minedu.gob.pe	<a href="http://www.minedu.gob.pe/orquestando/">http://www.minedu.gob.pe/orquestando/</a>
Public Sector	Biblioteca Nacional del Perú	laura.martinez@bnp.gob.pe	<a href="https://www.bnp.gob.pe">https://www.bnp.gob.pe</a>
Private Sector	Universidad de Piura	alberto.requena@udep.pe	<a href="http://udep.edu.pe">http://udep.edu.pe</a>
Civil Society Organization (CSO)	Asociación Cultural Arte Libre	siral878@gmail.com	<a href="https://antifil.pe/">https://antifil.pe/</a>
Civil Society Organization (CSO)	Alianza Peruana de Organizaciones Culturales	contacto@apoc.pe	<a href="http://apoc.pe/">http://apoc.pe/</a>
Civil Society Organization (CSO)	Editoriales Independientes del Perú	editoresdeperu@gmail.com	<a href="https://www.facebook.com/editorialesindependientesdelperu">https://www.facebook.com/editorialesindependientesdelperu</a>
Private Sector	IGDA Perú	gpreciado@igda.pe	<a href="http://www.igda.pe/">http://www.igda.pe/</a>
Civil Society Organization (CSO)	Servicios de Comunicación Intercultural	jorgeagurto@gmail.com	<a href="https://www.servindi.org/">https://www.servindi.org/</a>
Private Sector	Pontificia Universidad Católica del Perú	alejandra.vieira@pucp.pe	<a href="https://www.pucp.edu.pe/">https://www.pucp.edu.pe/</a>
Private Sector	Festival de Artes Escénicas de Lima	cferreyros@britanico.edu.pe	<a href="https://www.faelima.com">https://www.faelima.com</a>
Civil Society Organization (CSO)	Asociación Repercuté	asoc.repercute@gmail.com	<a href="http://www.cajonfestival.pe">http://www.cajonfestival.pe</a>
Public Sector	Escuela Nacional de Folklore	jsanchez@escuelafolklore.edu.pe	<a href="http://www.escuelafolklore.edu.pe">http://www.escuelafolklore.edu.pe</a>
Public Sector	Escuela Nacional Superior Autónoma de Bellas Artes del Perú	cvaldez@ensabap.edu.pe	<a href="https://ensabap.edu.pe/ensabap/">https://ensabap.edu.pe/ensabap/</a>
Civil Society Organization (CSO)	Asociación de curadores del Perú	giselaurday@gmail.com	<a href="http://curadoresdelperu.org/">http://curadoresdelperu.org/</a>

Civil Society Organization (CSO)	Festival de Cine hecho por Mujeres	freynagutierrez@gmail.com	<a href="http://www.festivalhechopormujeres.com">http://www.festivalhechopormujeres.com</a>
Civil Society Organization (CSO)	Asociación de Productores Cinematográficos del Perú	nathendrickx@argos.com.pe	<a href="https://apcp.es/">https://apcp.es/</a>
Public Sector	Instituto Nacional de Estadística e Informática	luis.ulloa@inei.gob.pe	<a href="https://www.inei.gob.pe/">https://www.inei.gob.pe/</a>
Public Sector	Programa Puntos de Cultura	educacion@arenayesteras.org	<a href="http://www.puntosdecultura.pe">http://www.puntosdecultura.pe</a>
Civil Society Organization (CSO)	Organización Nacional de Mujeres Indígenas, Andinas y Amazónicas del Perú	presidenciaonamiap@gmail.com	<a href="http://onamiap.org/">http://onamiap.org/</a>
Civil Society Organization (CSO)	Centro de Desarrollo Étnico	cedetdir@gmail.com	<a href="https://cedetperu.org/index.php">https://cedetperu.org/index.php</a>
Private Sector	Cámara Peruana del Libro	pvilla@cpl.org.pe	<a href="https://infolibros.cpl.org.pe/">https://infolibros.cpl.org.pe/</a>
Civil Society Organization (CSO)	Caras de la Cultura Televisión	carasdelacultura@yahoo.es	<a href="https://www.facebook.com/carasdelaculturelevision/">https://www.facebook.com/carasdelaculturelevision/</a>
Civil Society Organization (CSO)	Agrupación Arte Franciscano	dorismotita@gmail.com	
Civil Society Organization (CSO)	PAZOS Arte para la Educación	pazos.arteparalaeducacion@gmail.com	<a href="https://www.facebook.com/pazos.arteparalaeducacion">https://www.facebook.com/pazos.arteparalaeducacion</a>
Civil Society Organization (CSO)	Instituto Nuevos Tiempos: Educación, Patrimonio Cultura, Medio Ambiente y Biodiversidad	sccp.gvparra@gmail.com	
Civil Society Organization (CSO)	Red Collera: Coletiva de creadoras y gestoras culturales	rociofuenteschauca@gmail.com	
Civil Society Organization (CSO)	Centro Cultural Kuyay	centroculturalkuyay@outlook.com	<a href="https://www.facebook.com/C.C.Kuyay/">https://www.facebook.com/C.C.Kuyay/</a>
Public Sector	Municipalidad de Piura	gbisso@muniupiura.gob.pe	<a href="http://www.muniupiura.gob.pe/">http://www.muniupiura.gob.pe/</a>
Private Sector	Editorial Los libros mas pequeños del mundo	ludybriceño@yahoo.es	<a href="http://www.minibooks.com.pe/home.php">http://www.minibooks.com.pe/home.php</a>

Private Sector	Universidad Antonio Ruiz de Montoya	carinamo@yahoo.com	<a href="https://www.uarm.edu.pe/Posgrado/diplomados/gestion-cultural">https://www.uarm.edu.pe/Posgrado/diplomados/gestion-cultural</a>
Civil Society Organization (CSO)	YachayPucllayPacha	carmen.pachas.pielago@gmail.com	<a href="https://www.yachaypucllaypacha.pe/">https://www.yachaypucllaypacha.pe/</a>
Private Sector	Universidad San Martin de Porres	sm_zapata@yahoo.com	<a href="http://vidauniversitaria.fcctp.usmp.edu.pe/">http://vidauniversitaria.fcctp.usmp.edu.pe/</a>
Civil Society Organization (CSO)	Sindicato de trabajadoras y trabajadores audiovisuales y cinematográficos del Perú	lauraquijandria@hotmail.com	<a href="https://www.sinca.pe/">https://www.sinca.pe/</a>
Private Sector	Fondo Editorial Universidad Cesar Vallejo	lcastillo@ucv.edu.pe	
Civil Society Organization (CSO)	Factor Cultura	martorellc@yahoo.com	<a href="https://www.facebook.com/factorcultural/">https://www.facebook.com/factorcultural/</a>
Private Sector	Editorial Océano Peruana	jfernandez@oceano.com.pe	<a href="https://www.facebook.com/editorialoceanoperu/">https://www.facebook.com/editorialoceanoperu/</a>
Civil Society Organization (CSO)	Red de pedagogía de Museos	claramariaruiz@gmail.com	



# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  
YES

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  
YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Cinema/Audiovisual arts

Cultural management

Design

Music

Performing arts

Visual arts

Cinema/audiovisual arts

Cultural management

Design

Music

Performing arts

Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

1.30%

2007

**Please provide whenever possible disaggregated data by sector:**

Gross domestic product 102,204 Gross value added of the cultural sector 1,155 Audiovisual 414 Books and Publications 261 Design 201 Music 112 Cultural Training 94 Plastic and Visual Arts 34 Performing Arts 23 Games and toys 16 Note: For the GDP, the bank average exchange rate was applied (3.128) Source: National Institute of Statistics and Informatics (INEI) - Ministry of Culture Prepared by the Technical Team for the 2007 Cultural Satellite Account

**Share of employment in the cultural and creative sectors:**

0.69%

2007

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

National Employment 15,330,461 Employment in the cultural and creative sectors 105,435 Company's salaried employees (CSE) 70,077 Freelancers (F) 35,359 Audiovisual (CSE) 21,190 (F) 2,865 Books and Publications (CSE) 14,963 (F) 3,934 Design (CSE) 5,755 (F) 8,991 Music (CSE) 10,488 (F) 6,595 Cultural Education (CSE) 13,305 (F) 43 Plastic and Visual Arts (CSE) 2,024 (F) 9,353 Performing Arts (CSE) 1,527 (F) 2,101 Games and toys (CSE) 825 (F) 1,477 Source: National Institute of Statistics and Informatics - Ministry of Culture Prepared by the Technical Team for the 2007 Cultural Satellite Account

**Total public budget for culture (in USD):**

274,004USD

2018

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Total public budget allocated to culture (2016) 184,938 (2017) 235,295 (2018) 274,004 National Government (2016) 97,099 (2017) 113,299 (2018) 118,971 Local Government (2016) 86,292 (2017) 120,224 (2018) 148,895 Regional Government (2016) 1,547 (2017) 1,772 (2018) 6,138 Percentage of the budget in Culture (2016) 0.39% (2017) 0.44% (2018) 0.48% National Government (2016) 0.34% (2017) 0.34% (2018) 0.35% Local Government (2016) 0.93% (2017) 1.12% (2018) 1.29% Regional Government (2016) 0.02% (2017) 0.02% (2018) 0.05% Note: The data corresponds to the Amended Institutional Budget (PIM) Note: The exchange rate used was the bank average according to the period Prepared by the General Directorate of Cultural Industries and Arts - Ministry of Culture. Source: Portal de Transparencia Económica [Economic Transparency Portal] - Ministry of Economy and Finance.

**Relevant Policies and Measures:**

**Emergency Decree that promotes the cinematographic and audiovisual activity**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://dafo.cultura.pe/>

**Describe the main features of the policy/measure:**

The Emergency Decree that promotes the cinematographic and audiovisual activity is a regulatory framework of the State that encourages the development of the sector through project financing, having an impact on all the stages of the value chain. The Emergency Decree improves the financing system for the distribution of national films in the country, the international promotion of Peruvian talent and production, the development of capacities, the training of audiences, and audiovisual preservation with automatic support based on objective criteria. Financing is granted to feature films, short films and other audiovisual projects, such as television series, digital media content, festivals, training activities and the recovery of audiovisual heritage, among others. A minimum annual budget allocation of 6,000 Tax Units (UIT) (equivalent to USD 7,701,492.53) has been assigned to this endeavor. This budget brings us closer to the ones of countries such as Colombia and Chile. Financings are granted nationwide, 60% to 70% of which are open to applications from all the regions of the country, without restrictions. Moreover, an annual minimum amount between 30% and 40% is contemplated to be exclusively allocated to regions outside Metropolitan Lima and Callao. This percentage was agreed by all the associations in the country, and seeks to increase regional participation, which was already ranging from 21% to 30% of the total number of received applications. Legal entities and individuals may donate money to national or foreign film projects certified by the Ministry of Culture provided that the owners of those projects are non-profit associations, and deduct their investment in their income tax return, up to 10% of it. In addition to the financings and their regulations, the law establishes the necessary background for the future creation of the National Film Archive, to be inaugurated as an emblematic work within the framework of the commemoration of the Bicentennial of Peru's Independence; empowers the National Institute of Radio and Television (IRTP) to co-produce films and other content; and favors international co-production with countries that have signed co-production agreements with Peru. It also establishes as a priority the promotion of indigenous and indigenous language films, and includes the purpose of promoting equal rights and opportunities between the men and women who participate in the cinematographic and audiovisual activity. The Ministry of Culture has been given the power to grant incentives to cultural industries and arts in general, establishing for this purpose a minimum allocation of 1,000 UIT (USD 1,253,731.3) This Emergency Decree is reported within the objective of supporting sustainable systems of governance for culture since it is a regulatory framework that seeks to encourage the participation of all the citizens in the production chain of the audiovisual sector. Likewise, this measure, which will allow for the development of the sector through the promotion of the creation, production and dissemination, has been prepared in constant dialogue with representatives of civil society.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In 2017 and 2018, some provisions were included in the framework of the Public Sector Budget Laws, which empowered the Ministry of Culture to grant economic incentives to individuals and legal entities participating in the cinematographic and audiovisual activity, as well as in the cultural industries and arts. In this connection, an additional budget of 3,000 UIT

(equivalent to USD 3,761,194) was made available for the cinematographic and audiovisual activity, and 1,000 UIT (equivalent to USD 1,253,731.3) for the arts and cultural industries. In addition, 2008 UIT (equivalent to USD 2,517,492.53) were added to this amount for the cinematographic activity under the framework of Law No. 26370. In 2018, 161 projects or works belonging to the cinematographic and audiovisual activity were benefited, and a total of 865 applications were received.

**Financial resources allocated to the policy/measure in USD:**

- USD 7,636,363.63 (approximately) - 6,000 UIT per year for the film and audiovisual activity •
- USD 1,272,727.27 (approximately) - 1,000 UIT per year for the arts and cultural industries

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Despite not having an official evaluation, according to the studies made by Universidad del Pacífico in the paper “Economic impact of the cinematographic and audiovisual sector and cost-benefit analysis of the implementation of the preliminary draft of the Law of Peruvian Cinematography and Audiovisual”, it is estimated that PEN 25 million (USD 7,665,671.6), distributed in economic incentives, by being fully used as an investment in the sector, should generate an increase of PEN 104 million (USD 31,044,776) on national production, the national income would increase by PEN 49 million (USD 14,626,865) and, as a consequence of the boost of the film sector, 1,464 jobs would be created throughout the economy, according to estimates based on the input-output matrix.

**Partner(s) engaged in the implementation of the measure:**

Ministry of Education

**Type of entity:**

Public Sector

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

National Institute of Radio and Television (IRTP)

**Type of entity:**

Public Sector

Peru Export and Tourism Promotion Agency (PROMPERÚ)

**Type of entity:**

Public Sector

---

## **Extraordinary Emergency Decree that establishes incentives for reading and book promotion**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Publishing

**Describe the main features of the policy/measure:**

The Emergency Decree has two lines of action. On the one hand, it annually allocates an approximate amount of USD 4,848,000 to finance activities related to reading and book promotion. On the other hand, it aims at the exemption of the General Sales Tax for a one (1)-year term, the tax refund of the General Sales Tax for a one (1)-year term, the realization of the nationwide reading survey for a one (1)-year term, which is proposed by the Ministry of Culture, and the granting of the amount of USD 4,848,000 for the implementation of school libraries by the Ministry of Education. This initiative is reported as a strategy to support the systems of sustainable governance for culture because it aims to have a positive impact on citizens' access to books, as well as it seeks to strengthen the various aspects and actors of the book and reading ecosystem, providing them with greater and better capacities, as well as to improve the conditions for creation, production, distribution, and access.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Emergency Decree No. 003-2019, approved on October 11 of the year 2019, is in the process of being regulated. When this process is completed, its provisions should be applied, and, therefore, indicators will be established to measure the impact of the results in a given time frame.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 9.7 million per year (divided equally between MINEDU and the Ministry of Culture).

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Based on the technical considerations carried out, it is concluded that having a budget allocation that finances and thus promotes programs for accessing books and encouraging reading is essential for the economic and cultural development of the country. It is also considered necessary to prioritize the preparation of documents, studies, and other indicators that generate a baseline to measure the results of the investment in actions to promote access to books and reading.

**Partner(s) engaged in the implementation of the measure:**

Ministry of Education

**Type of entity:**

Public Sector

National Library

**Type of entity:**

Public Sector

Ministry of Economy and Finance

**Type of entity:**

Public Sector

National Superintendence of Customs and Tax Administration (SUNAT)

**Type of entity:**

Public Sector

---

## **Economic Incentives for Culture**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://estimuloseconomicos.cultura.gob.pe/>

### **Describe the main features of the policy/measure:**

The Economic Incentives for Culture are the first financing policy of the Peruvian State addressed to cinematographic and audiovisual projects, as well as to the performing and visual arts, music, books and the promotion of reading. This policy is established in Law No. 26370 (Law of Peruvian Cinematography) and Law No. 30879 (2019 Public Budget Law), which authorizes the Ministry of Culture to grant this type of incentives for the year 2019. This State policy allows us to draw attention to the initiatives of creators, managers, producers, and citizens from all over the country, as well as to strengthen the value chain (creation, training, pre-production, production, and access) of the cultural industries and the arts in the country, from a perspective of inclusion and expansion of the cultural offer. This policy is reported as a measure to support sustainable systems of governance for culture because it aims to promote and encourage the activity at all the stages of the value chain of the cultural and creative industries, improving the working conditions in the creative sector, reducing inequality through the promotion of the cultural participation of various sectors of society, and opening new spaces for training, expression and meeting through artistic creation.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In the 2019 edition of the Economic Incentives for Culture, 37 national competitions related to the cultural industries and arts were conducted, resulting in 2,228 projects submitted nationwide and 14 applications from Peruvians abroad, declaring 358 projects as winners

**Financial resources allocated to the policy/measure in USD:**

USD 7,353,074.00 per year as of 2019

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

After the first edition of the Economic Incentives for Culture (2018), we identified a first challenge to expand decentralization and improve the preparation of projects. For this reason, during 2019, 45 workshops on the preparation and presentation of projects were given in various cities of Peru. The workshop proposal generated an immediate impact in 2019, improving the quality of the applications, but it also led to a higher proportion of applications

from regions outside Lima. A 40% increase was perceived over the total number of projects submitted from 2018 to 2019. Some pending works identified for the following editions have to do with improving the virtual application platforms and achieving a greater decentralized reach.

**Partner(s) engaged in the implementation of the measure:**

---



## **The Art at School Program – PASE**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Music

Performing Arts

Visual Arts

### **Describe the main features of the policy/measure:**

The Art at School Program - PASE is a program organized by the Ministry of Culture since 2013. PASE trains art teachers from public and private schools and professionals dedicated to teaching art to children and adolescents, with pedagogical tools to promote peaceful, ethical, and democratic coexistence in our society, while preventing negative attitudes such as bullying, discrimination, and racism. During the training sessions, tools from theater, music, visual arts, and dance are taught. Likewise, notions and guides are transmitted for the design of cultural projects addressed to the youngest ones. In this connection, the teachers or promoters of the arts are expected to take center stage, taking on the role of cultural managers and becoming influential actors in their community.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

More than 3,000 people from Lima, Trujillo, Cajamarca, Ayacucho and other regions of the country were benefited. The Program is recognized by teachers and various cultural and public sector agents as a space for training and promoting the arts in favor of children and adolescents.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 6,042.3 per year

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Regional Directorate of Education for Metropolitan Lima

**Type of entity:**

Public Sector

Art and Culture Unit - MINEDU

**Type of entity:**

Public Sector

UGEL Cajamarca

**Type of entity:**

Public Sector

Subdirectorato de Educación for the Regional Government of La Libertad

**Type of entity:**

Public Sector

Los Andes de Cajamarca Association

**Type of entity:**

Private Sector

---

## **“Non-sporting Cultural Public Show” Rating**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Music

Performing Arts

### **Describe the main features of the policy/measure:**

In 1990, the “non-sporting cultural public show” rating was created in order to exempt certain events from the tax applied to non-sporting public shows (18%). Moreover, as of 1993, the exemption was replicated in the case of the General Sales Tax. In both cases, the rating had to be given by the National Institute of Culture; for this reason, Resolution No. 175-97-INC approved the Regulations for the “Non-sporting Cultural Public Show” Rating. However, in April 2005, as a consequence of a claim of unconstitutionality, the Constitutional Court established constitutional parameters to be observed when rating non-sporting public events, in order to avoid arbitrary, discriminatory or unjustified statements. The aspects to consider were four (4): i) cultural content, ii) popular access, iii) message, and iv) contribution to cultural development. Since the creation of the Ministry of Culture in 2011, the evaluation of the public shows rating files was the responsibility of the Directorate of Arts and, subsequently, the General Directorate of Cultural Industries and Arts. Vice Ministerial Resolution No. 004-2015-VMPCIC-MC, dated January 14, 2015, approved Directive No. 001-2015-VMPCIC/MC, Directive on the “Non-sporting Cultural Public Show” Rating (hereinafter, the Directive), which regulates the procedure to be followed to rate a public show as non-sporting cultural. According to the provisions of paragraph 4 of the Directive, the “Non-sporting Cultural Show” Rating is aimed only at stage plays, zarzuela, opera, ballet, circus, classical music and national folklore concerts, as well as cultural-artistic shows, in accordance with the cultural policy of the ministry and provided that the requirements established in the Single Text of Administrative Procedures of the Ministry of Culture are met.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Based on his 2019 study, Omar Narrea found that tax exemptions to non-sporting cultural events have had a positive effect with regard to their promotion and the removal of their access barriers, as well as to the distribution and characteristics of these shows. He also found that most of the events are organized by private promoters for purely lucrative purposes. Likewise, most of the shows are theater plays, this being the most popular category, although the circus is the one with most presentations. Additionally, it was found that exempted events mainly take place in the traditional Lima districts. Moreover, he found that all the classical music, ballet, circus, opera, dance and music events that received the “Non-sporting Cultural Show” Rating offered a type of ticket at a popular price, that is, they complied with the requirement of the Ministry of Culture. The percentage of theater and folklore events with popular price tickets was high, although it did not reach 100%. Globally, the proportion of events with “popular access” between 2017 and 2018 was approximately 99%, so it can be

considered that in almost all exempted events, a group of tickets are sold at a cost that is economically accessible for all public. The cultural shows offer has increased in two aspects: (1) the number of events and presentations in a subgroup of genres (theater); and (2) the average capacity per show in all the analyzed subgenres. It was found that since the implementation of the exemptions, there is an increasing trend to use large-capacity venues (capacity between 1,000 and 2,000 people) for cultural events. Finally, we can clearly see that, between 2017 and 2018, the number of events rated as cultural grew by 11%, with 40 events more from one year to the next. Likewise, the cultural genres that grew in number of events rated as cultural shows within the same years were theater, music and dance.

**Has the implementation of the policy/measure been evaluated?: YES**

**If yes, what are the main conclusions/recommendations?:**

The number of production companies that participated in the cultural ratings in 2018 was concentrated in the theater genre (104), this being the type of show with the largest presence of production companies and the largest number of events offered to the public (209). The number of theater production companies increased between 2017 and 2018, while the number of shows also increased from one year to the next. The production companies are betting on offering shows with a lower level of price differentiation, which responds to the average spectator's willingness to pay, given that the rating is not the only factor that has changed between those two years. The cultural ratings do not encourage the generation of a monopoly of production companies, but rather the democratization of the sector. In other words, artists, artist collectives and cultural centers are encouraged, in a valuable and direct manner, to offer citizens a variety of cultural shows at affordable prices. All this unlike other public subsidies that are monopolized by a few firms or companies. Finally, the analysis allowed us to observe that the exemptions have led to improvements in the increase of job generation by rated shows. Therefore, it can be stated that tax exemptions cause positive impacts on the access to and promotion of non-sporting cultural events, the quality of the shows and the generation of jobs by them. The recommendations emphasize the improvement in the quality of information. There are variables that do not provide very relevant data, so the information needs to be collected in a systematized and standardized way. On the other hand, there are variables for which there is no information, and that could be very useful for future analyses, such as, for example, the approximate or budgeted cost to carry out the event, since this would facilitate the calculation of the net benefit of the events, so that the effect of the exemptions can be estimated more accurately. Likewise, it is vital that, as far as possible, digital versions of the entire administrative process of the impact rating become available, since this allows for the impact studies on the ratings to be made more efficiently. Along these lines, it is essential to consider the design of a virtual system to register the events that request a rating as a non-sporting cultural show with the aim of making the administrative process and the collection of systematized statistical information on the production companies and the registered events more efficient and simple. Finally, it would be advisable to conduct, in addition to the registration or request forms to obtain the cultural ratings, a survey where information can be obtained on the results of the shows made by the companies benefiting from the cultural ratings. Likewise, it could be interesting to evaluate the implementation of another survey to the production companies that applied for but did not obtain the cultural ratings, in order to characterize their offer.

**Partner(s) engaged in the implementation of the measure:**

---

## **General Directorate of Cultural Industries and Arts**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

The General Directorate of Cultural Industries and Arts (DGIA), founded in 2012, is the line agency responsible for drafting, coordinating, executing and supervising policies, strategies and actions aimed at stimulating artistic creation and fostering artistic activity in the most diverse fields, as well as promoting the productivity and competitiveness of industries that are directly linked to artistic creation and audiovisual, publishing, phonographic and new media production, as well as the distribution of cultural goods and services that are usually protected by copyright. It functionally depends on the Vice Minister's Office of Cultural Heritage and Cultural Industries (2013 Organization and Roles Regulations - ROF). The DGIA has 4 Line Directorates: i) Directorate of Audiovisual Art, Phonography and New Media; ii) Directorate of Arts; iii) Directorate of Books and Reading; and iv) Directorate of National Ensembles. It is also the General Directorate in charge of the Grand National Theater (GTN). The General Directorate has internally organized its work in 9 areas that are transversal to all the line directorates, which have been established in accordance with the guidelines and proposals of international organizations such as UNESCO and OEI, among others. These are: i) incentives and financing; ii) regulatory/institutional framework; iii) information management; iv) cooperation and coordination; v) capacities; vi) markets; vii) audiences; viii) innovation and creativity; and ix) infrastructure. The determination of these areas, in an internal management exercise, aims to increase access to a varied cultural offer and foster the participation of Peruvians in cultural activity, as well as to strengthen the development of the local cultural offer within the country and abroad. This, within the competencies framework of the DGIA in the ROF of the Ministry of Culture. The General Directorate of Cultural Industries and Arts is a reported initiative because it is the Directorate in charge of making policies for the development of the sector, but it is also the Directorate that allows the creative sector to position itself in the public agenda, making its contributions visible and enhancing its development.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

These are the activities managed from the DGIA, in coordination with the Line Directorates, during the year 2019: Area: Cooperation and coordination Participation in 4 international cooperation events (CAACI, IBER Cultura Viva, IBER música and IBER Escena). Member of the Technical Group of Culture of the Pacific Alliance Area: Capacities 2,257 beneficiaries of

different types of training (CONNECTA, training meetings, PASE). 132 trained organizations (Network of theaters and community management training for Culture Points). 40 trained public managers (Public Management Meetings on Cultural Industries) Area: Incentives and financing Incentives: 5 organizations recognized as producers of cultural shows. 241 activities recognized as non-sporting cultural shows. 104 cultural organizations recognized as Culture Points. 356 beneficiaries of the competitions and economic incentives: 199 from the audiovisual sector, 77 from the arts and 80 from books and reading. 11 culture points benefitted from the projects competition. Participation in 6 cultural industries positioning events (Festivals: San Sebastian Film Festival in Spain, Cinema of Tomorrow Festival in Lima, Lima Film Festival, Viña del Mar International Film Festival in Chile, Huelva Ibero-American Film Festival, ArcoMadrid). 2 cultural industries positioning actions (selection of Peruvian candidates for the Oscar and Goya Awards). Area: Markets Virtual platforms: 2092 recurring users of PerúLEE 42781 plays of Peruvian films in Retina Latina. 311982 plays of videos on the Cultura24.TV platform and Facebook page. 26 private events scheduled, with 39,516 attendees (GTN). 6,472 beneficiaries of art workshops that took place in the Ministry of Culture. 6,196 beneficiaries of screenings at the Armando Robles Godoy Room. Area: Audiences 1013 beneficiaries of the book and reading programs in vulnerable populations. 14 institutional events with the participation of the National Ensembles, with 5,300 beneficiaries (DEN). 41 presentations of the National Ensembles in other spaces (outside GTN), with 40,189 beneficiaries (DEN). 51 activities free of charge ('Afuera' Fest, Café Concierto, Festivals), with 16,319 beneficiaries (GTN). 6,218 students benefited from the Audience Training program: guided visits to IE (GTN). 401 teachers received informative talks through the "Maestros Contacto" Program (GTN). 13,108 beneficiaries of the educational shows at the GTN (GTN). 9 educational shows performed outside GTN, with 3,632 beneficiaries (GTN). 11 educational shows in various educational institutions in Lima and Callao, with 5,250 beneficiaries (DEN). 5,511 beneficiaries of the Community Program: 3,589 guided tours and workshops for families, and 1,922 guided tours and workshops for senior citizens and people with disabilities (GTN).

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 363,656.47 per year Approximately USD 6,265,817.00 per year for the National Ensembles USD 7,353,074.00 per year for the Economic Incentives for Culture

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Since its foundation, the General Directorate of Cultural Industries and Arts has carried out programs and strategies, and has evaluated the forms and lines of work designed and implemented towards and for the sector. Some of the results of these continuous evaluations have led to strategic changes within the General Directorate. For example, having officers exclusively dedicated to information management, who are responsible for systematizing and generating statistical information on the cultural industries and arts sector. Likewise, the selection of eight areas with the priority to guide the work of the DGIA has allowed for the organization of actions and activities carried out, according to institutional objectives that respond to the existing information on the sector.

**Partner(s) engaged in the implementation of the measure:**

---

## **Ruraq Maki, Hecho a Mano**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Design

Visual Arts

### **Describe the main features of the policy/measure:**

The purpose of Ruraq Maki, Hecho a Mano (2007) is to renew and strengthen the circuit of production, commercialization, knowledge and enjoyment of traditional popular art, with the certainty that, in the multiple popular artistic creations, the history of the cultural diversity of Peru is preserved. In accordance with this horizon, the specific objectives of Ruraq Maki are to: a) promote knowledge on traditional popular art; b) foster intercultural dialogue among diverse cultural groups with a view to value cultural diversity; c) encourage the exchange of specialized knowledge between artists, artisans and creative communities, and generate new routes of circulation and consumption of traditional art; d) promote ways to develop cultural industries based on artisanal manufacturing; e) safeguard the intangible cultural heritage—ancestral knowledge, practices and rituals—contained in the techniques, styles and meanings of the pieces of traditional popular art; f) make traditional creation a tool for social inclusion and human development. It also consists of three lines of action: a) research and register of creators of traditional art, as well as of their artisanal lines b) publications in various formats and museum exhibits based on the register and research c) the “Ruraq Maki, Hecho a Mano” traditional popular art exhibition-sale. Ruraq Maki has grown and consolidated as one of the biggest State projects dedicated to popular and traditional art, generating new conditions for economic and symbolic flow—a flow that does not propose an adjustment to the content to fit market demands, but rather is based on the knowledge, enjoyment and use of artistic production—between creators and consumers. The program is the product of the coordinated management between the Directorate of Intangible Heritage, the National Museum of Peruvian Culture, the Qhapaq Ñan Project and the Decentralized Directorates of Culture, all of which are divisions of the Ministry of Culture.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The “Ruraq Maki, Hecho a Mano” exhibition has been carried out for over a decade, in two annual editions in the months of July and December, each lasting ten days and with the participation of nearly 150 popular artist collectives and creative communities from all over the country. From the first version (July 2007) to the most recent one (December 2019), more than twenty editions have been organized in the Ministry of Culture, where hundreds of artisan collectives from all over Peru and sister countries such as Mexico (2018) and Chile (2019) have participated, thus connecting traditional artists with new markets. The exhibition-sale has also been invited to other events at the national and international levels, giving exposure to Peruvian artists, such as the Asia-Pacific Economic Cooperation (APEC) (2016), UNESCO'S 4th World Congress of Biosphere Reserves (2016), some editions of ‘Mistura’ Gastronomic



Fair, the 'Expotextil' Fair, the International Book Fair of Bogota (2014), events of the Peruvian Embassy in Ireland (2018), among others. Decentralized editions also take place in regions such as Huancavelica, Ayacucho and Junín, driven by the Decentralized Directorates of Culture, and a special edition took place in the Huallamarca Site Museum (2019). Also, a series of documentaries have been produced, providing an overview of the artisanal disciplines and life stories of traditional artists of a certain region. To date, more than 50 documentaries have been produced on artisans from different regions of the country. These documentaries have been broadcasted on the State television network, are available on the Ruraqmaki.pe website and are used by the artisans themselves as a tool to promote their work. Finally, five books have been published: Textiles Tradicionales de Taquile (2014), Cerámica Tradicional Awajún (2015), Cerámica Tradicional de Huarquesh y Punchao Chico (2016), Cerámica Tradicional Kichwa Lamas de Wayku (2017) and Cerámica Tradicional Shipibo-Konibo (2019). One of the most recent achievements of this initiative is the electronic sale platform (virtual stores) of Peruvian popular art based on fair and solidary trade that, in addition to generating income for artisans' families, makes visible the value of traditional art and its creators. This platform offers a model of autonomous self-managed stores (<https://tiendasvirtuales.ruraqmaki.pe>). Similarly, the "Person of Cultural Merit" recognition given to traditional artists and the "Cultural Heritage of the Nation" declaration to traditional plastic expressions are two strategies that adhere to the methodology of vindication and dissemination of traditional popular art. These recognitions constitute State mechanisms to promote the protection of the knowledge lying in people and cultural practices. Likewise, Ruraq Maki, Hecho a Mano has established links among the traditional artists who exhibit their work and specialized buyers such as craft store owners, craftwork exporters, interior designers, fashion designers, among others, who attend the exhibition-sale year after year, making contacts to place specific orders later. This way, Ruraq Maki, Hecho a Mano works as a business network that allows traditional artists to receive orders that give sustainability to their production throughout the year. Since 2018, a section dedicated to celebrate co-creativity has been opened, as a result of the meeting between designers and traditional artists within a framework of fair and solidary trade, but especially within a framework of equity and recognition for the contribution to the traditional artist creation.

**Financial resources allocated to the policy/measure in USD:**

USD 80,000.00 per year

**Has the implementation of the policy/measure been evaluated?: YES**

**If yes, what are the main conclusions/recommendations?:**

The work of Ruraq Maki raises constant questions on the main needs of the sector. Recently, based on a review of the actions carried out from the project, we identified the need to bring the exhibition-sale space to an online platform, thus multiplying the mechanisms of access and dissemination of the artists and their proposals and works before a large and diverse audience beyond Peru. The creation of a co-creative section is also the result of a transversal look at Ruraq Maki and its objectives, from which a need arose to materialize the meeting among various Peruvian artists, within a framework of equity and recognition offered by this space

**Partner(s) engaged in the implementation of the measure:**

Local and regional governments

**Type of entity:**

Public Sector

Non-governmental organizations

**Type of entity:**

Private Sector

---

## **'CONECTA' Meeting**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

Since 2014, the Ministry of Culture has promoted the 'Conecta' Meeting, a free-of-charge space for capacity building and exchange addressed to cultural entrepreneurs. This initiative promotes the coordination of associative and working networks in the cultural and creative industries sectors. Twelve decentralized 'CONECTA' Meetings have been held in various regions of the country. Likewise, it has had the support of various allied institutions. This initiative is a strategy that seeks to strengthen the capacities of the various actors in the sector, in transversal (copyright, audiences) or specific (festival management) issues to achieve better conditions in the creation, production and distribution processes, as well as to generate strengthening, exchange and dialogue networks among different actors.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Since its creation, twelve 'CONECTA' Meetings have been organized in different cities of the country, such as Trujillo, Lima, Junín, Cusco, Ayacucho and Tacna. Each meeting has focused on specific issues, developing proposals centered on music, books and publishing, audiovisual, performing and visual arts, or transversal approaches to the cultural industries and arts, such as the formalization of ventures or festival management. Last year, the capacities of over 170 people from 15 regions of the country were enhanced. Likewise, these meetings have an open call for mobility aids, benefiting a large number of entrepreneurs, managers, artists and producers from different sectors of the cultural and arts industries. The program is recognized by various cultural and public sector agents as a space for training and promotion of the arts.

### **Financial resources allocated to the policy/measure in USD:**

As of 2019, an approximate amount of USD 11,782.5 was allocated.

**Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

Since its creation, the 'Conecta' Meetings have been addressed to specific sectors of the cultural industries. However, one of the main needs identified in the evaluation of last year's experiences has been the importance of generating spaces that are transversal to all sectors, generating capacities for the development of the cultural and creative industries in all their manifestations. Finally, the recommendation for these spaces is to seek a greater impact on

the working conditions of culture workers. In the past edition, “CONECTA de Festivales” brought representatives of music, books, performing, visual and audiovisual arts closer to a common space, with the issue of festival management, a relevant and necessary topic for the entire creative sector. Along these lines, the need to think of new transversal issues to all sectors of the cultural and creative industries, such as, for example, the development of the digital environment, has been set out.

**Partner(s) engaged in the implementation of the measure:**

Decentralized Directorates of Culture

**Type of entity:**

Public Sector

Selvámonos

**Type of entity:**

Private Sector

Antenor Orrego Private University (UPAO)

**Type of entity:**

Private Sector

---

## **Regional Council of Quechua Language and Culture of Ancash**

### **Name of agency responsible for the implementation of the policy/measure:**

Regional Government of Ancash

### **Describe the main features of the policy/measure:**

In September 2019, within the framework of the preservation, development, recovery, promotion and dissemination of the original languages of Peru, the Regional Ordinance No. 013-GR/CR for the creation of the Regional Council of Quechua Language and Culture of Ancash was approved to give the Quechua speakers back the due security and respect in public and private institutions, thus strengthening interculturality and social inclusion. The purpose of the Regional Council of Quechua Language and Culture of Ancash is to promote regional policies for the implementation, dissemination, use and preservation of the Quechua language and culture in Ancash, in recognition of the linguistic and cultural rights of Quechua speakers and non-speakers. The Regional Council of the Quechua Language and Culture of Ancash is made up of 46 members who represent State and civil society institutions.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The first results of the Regional Council of Quechua Language and Culture of Ancash have been the preparation of the guidelines of the internal regulations, work plan, and the structural and functional organization chart.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Linguistic diversity in media programming

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

Consejo Consultivo de Radio y Televisión (2005)

**If YES, these regulatory authority(ies) monitor:**

Public media

Private sector media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

**Relevant Policies and Measures:**

-

## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** NO

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** NO

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** NO

**Relevant Policies and Measures:****Cultura24.tv****Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

**Website of the policy/measure, if available:**

<https://www.cultura24.tv/>

**Describe the main features of the policy/measure:**

The Cultura24.tv WEB TV Channel (2015), managed by the Directorate of Arts of the Ministry of Culture, is a digital online platform for the dissemination of cultural and artistic content of public, educational, scientific, social and cultural interest, that uses the new technologies and media spaces generated by the Internet to democratize equal access to such content.

Cultura24.tv disseminates artistic and cultural production originating from both the ministry and civil society, while incorporating the use of ICTs by the ministry, allowing for positive feedback in the evaluation of the directorate's communication and dissemination objectives. Its successful use allows modern communication elements to be incorporated into the objective of disseminating art and culture and its development as part of a State policy. To comply with its promotional purpose, and in accordance with its Organization and Roles Regulations, the Ministry of Culture seeks to implement actions for the population's promotion and access to culture, contemplating the production of radio and TV programs that promote multiethnic and multicultural expressions. For all these reasons, this web TV channel aims to spread cultural and artistic activity in a broad and inclusive manner. Its beneficiaries are all Peruvian citizens having public or private Internet access. This strategy supports sustainable systems of governance for culture, by generating access to a wide diversity of activities, through new media platforms, with greater reach nationwide.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

As of 2019, 1,200,919 minutes have been played through the web and Facebook. Register and co-production of content have been achieved through association with institutions related to the arts (FAE, ArtLima, PaRC, UNESCO, Playlitz, ICPNA, BNP). A first coverage of an international event (ArcoMadrid) was conducted.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 10,479.00 per year (not considering personnel fixed costs)

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The evaluation of the program, during these years of implementation, has led to the following lines of work towards the future: 1. Improving the techniques used to reduce the time to upload content to the channel. 2. Changing a broadcasting model for a model of production and flow of audiovisual content through the creation of an Audiovisual Production Center for culture and arts. 3. Creation of a legal procedure to assign the use of the channel's signal to third parties.

**Partner(s) engaged in the implementation of the measure:**

Various organizations and institutions from the public and private sectors.

---



## **Retina Latina**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<https://www.retinalatina.org/>

### **Describe the main features of the policy/measure:**

Retina Latina (2016) is a free-and-individual-access public digital platform for the dissemination, promotion and distribution of Latin American films for the citizens of the Latin American region. The proposal arises from the need to generate regional-reach concrete actions to respond to three conditions: 1. the lack of a consolidated regional market 2. the concentration of national works that are successful in the local market but are not exhibited in neighboring markets 3. the insufficient regional coordination mechanisms for film distribution. For this reason, taking into account the advantages of the Internet and of the new audiovisual consumption and appropriation practices of the audiences, we decided to create a network of exchange between the works, industry agents and users in cyberspace. Retina Latina is conceived as a space for users to enjoy a landscape that represents the diversity of our production and to expand their knowledge on the history and present of cinematographic art in Latin America, through reviews, critics, essays, interviews and extra multimedia material to the audiovisual works. It is also a joint initiative of Latin American countries to strengthen regional cooperation and increase the presence of Latin American films in regional and international markets. This initiative contributes to the sustainable development of the Latin American film industry through the implementation of digital solutions and the use of platforms that are accessible to the citizens. It also contributes with capacity building related to the creation of innovative business models for distribution and broad access.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Peru has 32 short films and feature films online (between current and non-current)

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 15,299.4 per year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Peru's participation in Retina Latina has generated the need to: • develop new strategies or alternatives to reach a greater number of viewers/users; • enhance tools to measure the data generated by the use of the platform; • systematize the curatorship criteria to diversify the programming divisions among diverse cinematographic proposals.

**Partner(s) engaged in the implementation of the measure:**

National Council of Cinematography of Bolivia - CONACINE

**Type of entity:**

Public Sector

National Council of Cinematography of Ecuador - CNCINE

**Type of entity:**

Public Sector

Mexico's Institute of Cinematography - IMCINE

**Type of entity:**

Public Sector

National Institute of Cinema and Audiovisual of Uruguay - ICAU

**Type of entity:**

Public Sector

Directorate of Cinematography of the Ministry of Culture of Colombia (coordination and technical secretariat)

**Type of entity:**

Public Sector

---

## **Co-financing for innovative ventures - Start Up Perú**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Production

### **Website of the policy/measure, if available:**

<https://www.innovateperu.gob.pe/convocatorias/por-tipo-de-concurso/concursos-para-emprendimiento>

### **Describe the main features of the policy/measure:**

It is a co-financing granted to innovative ventures, among which creative industry projects have been financed, under the following modalities: 1. Seed Capital for Innovative Ventures co-finances, with non-reimbursable resources of up to approximately USD 15,105.7, projects of up to 12 months for the co-financing of projects to validate innovative business models or based on innovative product, process, service or marketing style. 2. Seed Capital for Dynamic Ventures co-finances, with non-reimbursable resources of up to approximately USD 45,317.2, projects of up to 18 months for the commercial rise of young companies with high impact potential, for the co-financing of commercial rise projects based on innovative business models, products, processes, services or marketing style.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A brief review of the results: Some of the outstanding startups that have been co-financed are Arte Manifiesto, Aire Ayni, Crehana, Insecta, Luckuma, BQUATE, IFurniture, Tulpu. Likewise, Innóvate Perú has financed the First Agenda for the Innovation of Stage Dance in Lima, Trujillo and Arequipa. Further information on this agenda can be found on this link: <https://www.interarts.net/news/new-performative-dance-innovation-agenda-in-lima-trujillo-and-arequipa/>. Also, as part of the project "Design of strategies to improve the self-sustainability of the museums and exhibition centers of Metropolitan Lima", which is co-financed by the Innóvate Peru Program, the Lima Art Museum (MALI) presented the book "Hacia un museo sostenible: Oferta y demanda de los museos y centros expositivos de Lima" ["Towards a sustainable museum: Supply and demand of the museums and exhibition centers of Lima"]. In the "1st National Competition of Audiovisual Works for the Dissemination of Innovation and Entrepreneurship, Recognizing Innovation", Asociación Guarango Cine y Video was granted financing for its project "Dream, innovate and grow: 4 stories of success". Another project co-financed by the Innóvate Peru Program was "Giramos", an innovative digital platform that enhances the work of musicians in the country. This project was presented by Cernícalo Producciones.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:** YES

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:** YES

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):** YES

**If YES, please provide up to 2 examples:**

The Culture Points Program's plenary sessions for the organizations that are officially recognized within the initiative. These plenary sessions are open meetings for dialogue and exchange of ideas between civil society organizations and public sector representatives. These sessions are held periodically.

The regulatory frameworks that regulate the activity of the book, publishing and audiovisual sectors have been developed with the active and constant participation of different associations from each sector.

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:** YES

**Relevant Policies and Measures:**

### **“La Independiente” Peruvian Publishers Fair**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<https://www.facebook.com/LaIndependiente/>

**Describe the main features of the policy/measure:**

La Independiente was born in 2017 as an exhibition, trade, and meeting space for the promotion of Peruvian publishing work, the productive exchange of ideas, management models and good publishing practices, and the dynamization of a wide offer of Peruvian

content that highlights the diversity of the publishing sector. This initiative also aims to encourage reading habits, make visible the literary and artistic production of Peruvian authors, promote the development of publishers' catalogs, contribute to the professionalization of the book ecosystem agents and foster improved communication between participating providers and publishers. This fair is organized by the Ministry of Culture and has the support of the Independent Publishers Association of Peru (EIP), a non-profit association the mission of which is to integrate and represent the interests of Peruvian independent publishers. This association represents a broad spectrum of the national production and is exclusively made up of publishers (legal entities) that publish and promote, with special emphasis, the works of Peruvian authors under the guidelines established to strengthen bibliodiversity. La Independiente strengthens the capacities of civil society organizations through joint work with the public sector.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The third edition of "La Independiente" Peruvian Publishers Fair, which took place in April 2019 in the Kuélap Room of the Ministry of Culture, included 42 publishers from 13 regions of the country: Áncash, Arequipa, Cusco, Huánuco, Junín, La Libertad, Lambayeque, Lima, Loreto, Moquegua, Piura, Puno and San Martín. This edition had more than 80 programmed activities. Over 40 book presentations stood out, addressing topics such as interculturality, illustration, gender, children and juvenile literature, horror, short story, novel, poetry, essay, testimony and digital books. Additionally, poetry recitals, expert round tables, book signings and four activities for children were conducted. Also, seven workshops took place within the program for the general public, touching on themes such as literary creation, physical and digital books publishing, picture books, among others. CONECTA EDITORIAL aimed to promote the strengthening of the publishing sector agents. In October 2017, an edition of La Independiente fair took place in Juliaca, in the atrium of the mother church of Santa Catalina. The Publishing Group "Hijos de la Lluvia" was the entity in charge of organizing this fair, which also received the support of the Decentralized Directorate of Culture of Puno. Within the framework of the aforementioned fair, the first National Assembly of Publishers was conducted, where 18 publishers from all over Peru participated, promoting association. LA INDEPENDIENTE AT LIMA INTERNATIONAL BOOK FAIR (FIL LIMA) Likewise, the participation of La Independiente in the Lima International Book Fair expanded during 2018 and 2019. In 2018, La Independiente had a stand in which 46 Peruvian independent publishers from 9 regions from all over the country (Lambayeque, Ancash, Lima, Huánuco, Junín, Cusco, Arequipa, Puno and Moquegua) were grouped. In 2019, the stand of "La Independiente" brought together 48 publishers from 9 regions of Peru (Ancash, Arequipa, Cusco, Huánuco, Junín, Lima, Loreto, Piura and Puno) and the Implementation Unit 003 of the Ministry of Culture - Caral Archaeological Zone.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 31,641.8 per year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The data generated by the participants or attendees to La Independiente allowed us to prepare a profile and a characterization of the Peruvian publisher, which is currently in progress and under evaluation. Likewise, one of the tasks in progress is the positioning of the fair as a central activity in the publishing industry calendar, providing a greater number of dates that stimulate the activity of the sector throughout the year, and not only in limited occasions. Finally, another challenge for the next years is to strengthen the use of virtual platforms and digital tools, thus promoting a space called "La Independiente Digital", which shall broaden the participation of publishers and citizens' access to goods and services.

**Partner(s) engaged in the implementation of the measure:**

Independent Publishers Association of Peru (EIP)

**Type of entity:**

Civil Society Organization (CSO)

---

## **Creation and Implementation of the Regional Council for Culture, Languages and Interculturality**

### **Name of agency responsible for the implementation of the policy/measure:**

Creation and Implementation of the Regional Council for Culture, Languages and Interculturality

### **Website of the policy/measure, if available:**

[http://www.regionjunin.gob.pe/ver\\_documento/id/GRJ-171006a06ddc748f0e34ec728cb291bd92c6ad.pdf/](http://www.regionjunin.gob.pe/ver_documento/id/GRJ-171006a06ddc748f0e34ec728cb291bd92c6ad.pdf/)

### **Describe the main features of the policy/measure:**

The Provincial Councils and the Regional Council for Indigenous Languages and Interculturality have the following objectives: a. To institutionalize spaces for citizen participation to propose and manage culture-related policies, programs, projects and actions. b. To promote a citizen participation model based on associativity, strategic planning, intersectoral coordination and involvement of the public, private and civil society sectors. c. To strengthen capacities to regard culture as a basis for development. The Junín regional council is made up of: • The Regional President of Junín (or the person appointed by him or her), who shall preside. • The Decentralized Directorate of Culture (or the person appointed by it), who will be the technical secretary. • 1 representative of each Provincial Municipality. • Representative of organized civil society. • Representative of Native Communities/Indigenous Organizations. • Representatives of all the arts: performing arts, audiovisual arts, writers, among others. • Other representatives of public and private institutions related to culture, indigenous languages and interculturality. • Ombudsperson's Office. This initiative is crucial for the creative sector as it generates and enhances inter-institutional and decentralized alliances for the development of the different stages of the value chain. This measure also strengthens the ties between the public, private and civil society sectors, seeking coordination among all the actors involved in creation.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Some results achieved by the creation of this Regional Council are the following: • 9 Territorial Cultural Agendas have been prepared based on the participation of a group of cultural agents divided in working groups (Arts, Museums, Languages-Interculturality, Libraries, Publishing Industry, Intangible Cultural Heritage, among others). These agendas have been incorporated into the institutional operational plans of the municipalities. • One of these Regional Working Groups has been categorized as Museums. • 3 Organizational Cultural Units with exclusive functions and competences in cultural matters, as well as a profile fitting such functions have been created. • 2 Historical Immovable Heritage Properties have been vindicated for the theater. • 4 provincial municipalities have worked on the Implementation Budgetary Programs No. 132 (Vindication and Social Use of Cultural Heritage) and 140 (Development and Promotion of the Arts and Cultural Industries). • 2 Municipal Language Courses have been implemented: Quechua in the Municipality of Jauja and Asháninka in the Municipality of Chanchamayo, addressed to public officers and workers of the jurisdiction for the

implementation of Law No. 29735. • 1 Screening and Exhibition Room (Municipal Cinema) has been set up. It is conditioned, operating and it has 60 seats, where regional and national audiovisual productions are screened weekly. • 9 theater groups give a cultural offer, with a total income of over PEN 30,000. • Plastic arts exhibitions have been conducted in coordination with the private sector (Open Plaza).

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 15,000.00 per year

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Regional Government of Junín

**Type of entity:**

Public Sector

Provincial Municipalities of Huancayo, Chupaca, Concepción, Jauja, Yauli-La Oroya, Tarma, Junín, Chanchamayo and Satipo.

**Type of entity:**

Public Sector

Collectives/organizations, cultural agents of each province.

**Type of entity:**

Civil Society Organization (CSO)

Private sector (Open Plaza, NGOs)

**Type of entity:**

Private Sector

---



## **“CINESUYU” Cusco Film Festival**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture- Decentralized Directorate of Culture of Cusco

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<https://www.culturacusco.gob.pe/event/cinesuyu-festival-de-cine-de-cusco/>

### **Describe the main features of the policy/measure:**

The Cusco Film Festival is an activity organized by the Decentralized Directorate of Culture of Cusco, together with civil society organizations, since 2011. Its objective is to make a film festival with the community to empower it through processes of training, creation and exhibition of audiovisual content. Its specific objectives are: - To generate processes of training and exchange of experiences. - To generate artistic exhibitions that promote their own cultural identities. - To consolidate a cinematographic exhibition of alternative films. The festival has two main lines of work: - Community film festival in two districts of the province of Cusco. - Film screenings - National Cinematographic Exhibition. The beneficiaries are the citizens of the city of Cusco, who can participate in the different stages of the value chain of the audiovisual sector.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

As of 2019, nine editions of CINESUYU have been conducted, and 29,157 participants and 445 films screenings have been registered.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 105,421.70 per year.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

- We consider it is necessary to broaden the call, involving other regions of the country; to do so, the festival's communication plan should be strengthened. - A program to train audiences should be developed with the community, prior to the festival, not only with the aim to fill the rooms but also to train citizens to participate in culture. - The offer of training activities on audiovisual issues should be enhanced, as it is the case of “Creative Freedom”, and the scope should be expanded to other spaces of vulnerable population, such as homes for abandoned children, abused women, teenage mothers, etc. - It is essential to create a network of festivals that allows us to strengthen our skills to organize festivals for the cultural and arts industries.

**Partner(s) engaged in the implementation of the measure:**

Provincial Municipality of Cusco

**Type of entity:**

Public Sector

Provincial Municipality of Santiago

**Type of entity:**

Public Sector

Provincial Municipality of San Jerónimo

**Type of entity:**

Public Sector

Comunicación Audiovisual Riqchari

**Type of entity:**

Civil Society Organization (CSO)

Ruwashaycu Comunicaciones

**Type of entity:**

Civil Society Organization (CSO)

Asociación Cultural Simbiontes

**Type of entity:**

Civil Society Organization (CSO)

Charly Quispe & Co

**Type of entity:**

Civil Society Organization (CSO)

Microcines Chaski

Asociación Cultural Lagaña de Perro

**Type of entity:**

Civil Society Organization (CSO)

Centro Cultural de Danza y Música P'allchay

**Type of entity:**

Civil Society Organization (CSO)

Asociación Pukllasunchis

**Type of entity:**

Civil Society Organization (CSO)

---

## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

**Relevant Policies and Measures:**

-

### FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Music

Publishing

Visual Arts

Performing Arts

**Your country has granted or benefited from preferential treatment\* to support a balanced**

**exchange of cultural goods and services in the last 4 years:**

-

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

-

**If YES, please provide up to 2 examples:**

-

**If YES, please provide up to 2 examples:**

-

**Relevant Policies and Measures:**

### **Foreign Cultural Policy Plan**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

Since 2003, there is a foreign cultural promotion policy that guides the promotion of cultural and creative industries within the cultural promotion programs. Since the Organization and Roles Regulations (ROF) were approved in 2010, the Directorate of Cultural Promotion is in charge of four programs for the promotion of the cultural and creative industries: a. Exhibitions and visual arts b. Cinema and audiovisual arts c. Books and Authors d. Music and performing arts The objectives of this policy are directly related to national development priorities that encourage foreign action. This policy has a projection in the cultural, political and economic-commercial fields and in the relationship with Peruvian communities abroad. It has mechanisms for its implementation, such as policies and programs, budgets according to results, among others. Those objectives are: - To promote different expressions of Peruvian culture abroad. - To fulfill the strategic objective 2 of Peruvian foreign policy: "Contribute to strengthening the country's competitiveness through the economic and cultural promotion, and the protection of our cultural heritage." - To increase the country's prestigious image abroad, enhancing its political and economic positioning at the regional and global levels. - To take advantage of the international cultural promotion platform for the benefit of Peruvian citizens (artists, academics and cultural managers).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the**

**policy/measure?:**

As of 2019, 183 activities have been supported. Approximately 40 artists received support from the budget program 133. However, the missions also offer support with their own resources for these purposes. 73 visual arts exhibitions or activities, 24 participations of the audiovisual sector, 33 activities related to books and their authors, and 53 activities involving the performing arts were carried out. Since its creation, Peru's participation in cultural promotion activities has increased, especially due to the support given to independent artists who do not have the necessary resources. Work with Peruvian cultural groups abroad has also increased. The cultural promotion work of the Chancery has been strengthened and institutionalized.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 441,176.47 per year

**Has the implementation of the policy/measure been evaluated?: YES****If yes, what are the main conclusions/recommendations?:**

Budgetary program 133 has allowed for the strengthening of the image of Peru and a positioning of the cultural and creative industries. Especially, authors and books have been promoted in international fairs; films have been screened in festivals; and musicians and their record productions have been disseminated.

**Partner(s) engaged in the implementation of the measure:**

Ministry of Economy and Finance

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

---

## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:** NO

**Relevant Policies and Measures:**

### **Ibero-American Cooperation Programs**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

**Website of the policy/measure, if available:**

<http://iberculturaviva.org/?lang=es>

<http://www.iberescena.org>

<http://www.ibermusicas.org/>

<https://www.programaibermedia.com/>

**Describe the main features of the policy/measure:**

Peru participates, as part of acquired commitments, in various "Iber" programs: IBERCULTURA VIVA (2013), IBERESCENA (2006), IBERMÚSICAS (2011) and IBERMEDIA (1998). These initiatives seek to strengthen cultural policies and encourage activity in the various sectors involved, in and among Ibero-American countries. These programs offer financial aids to foster the creation, distribution, mobility and promotion of performing arts shows, cinematographic and musical works, and the strengthening of community-based cultural policies, as well as the development of capacities, spaces of diffusion (festivals) and the diversification of contents. It also allows for synergy among creators from different countries, encouraging the generation of networks and stimulating regional dialogue. The Iber Programs actively influence the creative sector on fundamental issues for their development, such as the generation of innovative languages in the arts, the mobility of works and the promotion of spaces for meeting and dialogue that allow for the generation and development of special policies, actions and projects. Finally, they are spaces and platforms that allow for the knowledge, dialogue and exchange of experiences among our countries in cultural matters, thus renewing interregional

ties between public managers and officials in culture.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

These are the results identified as of 2019: The IBERMEDIA Program has issued 27 calls through which it provided aid to 787 co-production projects and 859 film development projects. It has also contributed to screen 298 films and awarded 2,842 training scholarships in all the countries of the community. In total, 131 audiovisual projects from Peru have benefited, in the different categories. The IBERCULTURA VIVA Program has 52 beneficiaries, between projects, public workers and managers who belong to organizations and collectives associated to community-based culture and indigenous peoples of Peru. We have also participated in a regional publication: "Puntos de Cultura Viva Comunitaria Iberoamericana. Experiencias Compartidas" ["Ibero-American Living Community Culture Points. Shared Experiences"], published by the Mayor's Office of Medellín (Colombia). Likewise, 21 calls have been issued to grant aid for mobility to participation spaces, exchange programs, festivals, congresses, a course on community-based cultural policies, and for the creation of short films to raise awareness on the different forms of social coexistence. The IBERMÚSICAS Program has benefited 95 Peruvian musical projects, including participations in international festivals, Peruvian festivals, residences, workshops and the creation of songs. The IBERESCENA Program has benefited 102 Peruvian performing arts projects. Within this initiative, artistic presentations have been made through festivals and co-productions, with two objectives: the strengthening of cultural projects and the promotion of citizens' access to these expressions.

**Financial resources allocated to the policy/measure in USD:**

Each program contributes an approximate annual total amount between USD 25,000.00 and USD 50,000.00.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Some transversal conclusions to IBER programs are linked to the need to: - Strengthen the dissemination of calls to achieve greater decentralized national reach. - Encourage the realization of projects that permit the application of learning in each of the lines. - Include –or, in some cases, respect– in the selection process, criteria related to social inclusion, gender equality and the recognition of indigenous and Afro-descendant peoples. - Evidence and disseminate the impact of the winning projects and the profile of the applicants, in relation to indicators that account for the objectives of sustainable development, the economy of culture, the operation of the program, and cultural rights. - Increase the country's quotas.

**Partner(s) engaged in the implementation of the measure:**

Ministry of Culture of Brazil

**Type of entity:**

Public Sector

Ministry of Cultures, Arts and Heritage of Chile

**Type of entity:**

Public Sector

Ministry of Culture and Youth of Costa Rica

**Type of entity:**

Public Sector

Ministry of Culture of Cuba (guest)

**Type of entity:**

Public Sector

Ministry of Culture and Heritage of Ecuador

**Type of entity:**

Public Sector

Secretariat of Culture / National Institute of Fine Arts and Literature of Mexico

**Type of entity:**

Public Sector

Ministry of Education and Culture of Uruguay

**Type of entity:**

Public Sector

Government Secretariat of Culture of Argentina

**Type of entity:**

Public Sector

Ministry of Culture of El Salvador

**Type of entity:**

Public Sector

Ministry of Culture and Sports of Spain

**Type of entity:**

Public Sector

Ministry of Culture and Sports of Guatemala

**Type of entity:**

Public Sector

Ministry of Culture and Tourism of Bolivia

**Type of entity:**

Public Sector

National Arts Foundation of the Ministry of Culture of Brazil (Funarte)

**Type of entity:**

Public Sector

Directorate of Arts of the Ministry of Culture (Colombia)

**Type of entity:**

Public Sector

Inaem's Deputy General Directorate of Theater

**Type of entity:**



Public Sector

Ministry of Culture (Panama)

**Type of entity:**

Public Sector

National Secretariat of Culture (Paraguay)

**Type of entity:**

Public Sector

National Institute of Performing Arts (Uruguay)

**Type of entity:**

Public Sector

National Council of the Performing Arts of Cuba

**Type of entity:**

Public Sector

Ministry of Education, Culture, Science and Technology of the Nation / INAMU Mexico

**Type of entity:**

Public Sector

Ministry of Popular Power for Culture of Venezuela

**Type of entity:**

Public Sector

---

## GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)

Creativity and innovation

Cultural and creative industries

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies 1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 3**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1**

---

**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES**

**Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):**

Population who have attended cultural activities at least once in the last 12 months in 2018 Data: Cultural Participation <sup>1</sup> 2018 Results: 61.6% Gender: Women (59.8%) Men (63.6%) Age group: 14 to 29 (79.8%) 30 to 44 (64.4%) 45 to 64 (54.5%) 65 or older (36%) Area: Urban (66.9%) Rural

(40.9%) Sociodemographic Stratum: Stratum A (highest) (79.9%) Stratum B (72.2%) Stratum C (67.2%) Stratum D (63.5%) Stratum E (lowest) (57.5%) Level of education: No instruction (21.1%) Initial education (12.5%) Primary (34.1%) Secondary (63.4%) Higher (no university) (78.4%) Higher (university) (86.7%) Postgraduate (90.3%) Note: 1 / Cultural Participation considers the following activities: Theater, dance, circus and music shows; movies; painting and photography exhibitions; art gallery, craft fair, library and/or reading room and book fair. Prepared by the General Directorate of Cultural Industries and Arts - Ministry of Culture. Source: Encuesta Nacional de Programas Presupuestales - ENAPRES 2018 [National Survey on Budgetary Programs - ENAPRES 2018]

**Relevant Policies and Measures:**

**Public Management Meeting on Cultural Industries and Arts**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

**Describe the main features of the policy/measure:**

The Public Management Meetings on Cultural Industries and Art are a strategy that promotes integrating culture into sustainable development frameworks, since it fosters the generation of sustainable cultural development plans at the district level. These meetings were born as part of the initiative by the Ministry of Culture and UNESCO, during 2018, to strengthen the territorial coordination related to the cultural industries and the arts with local governments. Since 2019, already managed by the General Directorate of Cultural Industries and Arts, the purpose of the meetings is to coordinate the sector with the new district municipal administrations of Metropolitan Lima. In this connection, it was sought to promote the creation of a network made up of officers and managers involved in culture, thus encouraging a coordinated and committed work that seeks to strengthen the cultural industries in their districts. In addition to the aforementioned, this initiative allows for the generation of information on cultural management developed by local governments with the aim of influencing the creation of public policies based on evidence. We identified two types of beneficiaries: on the one hand, public officers who have access to a space for capacity building, dialogue and exchange with other officers; on the other, the citizens, who will have cultural development plans for their districts and cities.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In 2019, three meetings were scheduled and held with the participation of representatives of the 43 district municipalities of Lima. This space for discussion and collaborative work revolved around the pending challenges for the strengthening of cultural industries and arts at the local level, and around the benefits of inter-institutional collaboration, looking to enhance cultural governance. This has resulted in bilateral coordination among various district municipalities. Likewise, it has resulted in the approach by the ministry to various districts, conducting information workshops on Economic Incentives, Culture Points, Reading Promotion, among others.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 1,020.00 per year (2019).

**Has the implementation of the policy/measure been evaluated?: YES**

**If yes, what are the main conclusions/recommendations?:**

Based on the reports, memory aids and agreements reached in each of the 2019 Meetings, an evaluation report has been prepared to improve actions for the year 2020. The main conclusions are the following: - It is necessary to carry out activities in public spaces. - The recognition of the socioeconomic and cultural diversity that coexists in a district allows for the investigation and subsequent awareness raising of the history of the districts, and the creation of identities and sense of belonging. - Allies depend on the close relationship between districts and the private sector and civil society cultural organizations, the respect the neighbors have for their municipality, and the influence of cultural promoters. The most important allies are educational institutions, cultural associations, non-profit festival organizers, among others. - Ways to forge these ties include: (i) work with local companies (within the district); (ii) develop commitments on the part of the municipalities to create taxes to promote culture; (iii) create spaces for dialogue among all the strategic actors, among others. Municipalities could be grouped by proximity to carry out joint cultural actions. This could help reciprocal strengthening through successful experiences. - It is necessary to make a joint calendar of cultural activities in coordination with the other municipalities. - It is important to support the awareness raising on and to attract the public to cultural activities organized by other municipalities. - It is necessary to carry out joint activities such as the recovery of public spaces, preparation of a register of civil society cultural organizations, awareness raising of neighbors' ethnic-cultural diversity, among others. From the DGIA, we mainly recommend the following: • The participation of each of the members representing the district municipalities is very important. We encourage them to keep the continuity of these spaces, to which we expect the same specialists to continue attending. • We encourage the search for a greater objective: cultural governance among all the participants. For this, it is important to take into account each of the initiatives proposed during the workshop, which should be aligned. • It is always recommended to think a priori about the target audiences you want to impact, to know what are their expectations, topics of interest, among others. • Alliances are essential for the coordination and organization of cultural events in favor of citizens. In this connection, synergy among all the parties involved is necessary to be able to start that political will. • The information management that can be prepared by each district municipality must be taken into account to know the reality and context of other public entities. • The DGIA seeks to strengthen a network of cultural managers of the municipalities. Nevertheless, this space must have the support of all the members, without depending only on the initiatives and proposals arising from the ministry.

**Partner(s) engaged in the implementation of the measure:**

Local and regional municipalities.

**Type of entity:**

Public Sector

---

## **Culture Points**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.puntosdecultura.pe/>

### **Describe the main features of the policy/measure:**

The Culture Points are non-profit organizations, recognized by the Ministry of Culture given that they work with their communities from the arts and cultures, contributing to the construction of a more fair, democratic and solidary society that recognizes and values its diversity, memories and creativity. Culture points could be non-profit cultural organizations, associations, collectives, groups and initiatives with at least two years of continuous work, and made up of a minimum of two members who constantly work with their community from the arts and culture in activities addressed to socially vulnerable populations; contribute to the recovery and strengthening of community life and relationships; promote respect for the diversity of identities and the recognition of the rights of populations and/or collectives whose rights have been historically infringed; contribute to the recovery, protection, use and expansion of ancestral knowledge, traditions, cultural identity and memory of originary peoples, farmers, indigenous people and Afro-Peruvian populations; promote the appropriation of public space and cultural heritage, and strengthen the experiences of networking and collaborative action aimed at strengthening civic movements, advocacy and construction of cultural public policies that contribute to social development. Culture Points seek to expand the exercise of cultural rights at the community level, with special emphasis on children, youths and other populations in vulnerable situations, by promoting inclusion, empowerment and intercultural citizenship. This initiative aims to recognize, coordinate and enhance these experiences in a National Network, promoting a cooperative and transformative culture based on community organization. This initiative is reported as a measure that contributes to sustainable development because it fosters the capacity building of community organizations and encourages work in networks of collective coordination and strengthening.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Alternatives for integral development have been generated, especially for children and youths. Actions were developed to directly affect the improvement of health, education and public safety. The emergence of economic and social ventures that improve the quality of life of the communities was encouraged. The transmission of values such as solidarity, respect and

appreciation of cultural diversity, as well as the active exercise of democracy were encouraged. Currently, there are already 169 culture points in 22 regions, of which 85 are organizations from Lima and Callao, and 84 are organizations from other regions of Peru.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 125,000.00 per year.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

- Culture points are spaces that promote citizen participation, from cultural activities to public policy advocacy initiatives.
- It is necessary to expand the number of organizations that are part of the National Culture Points Network, taking into account the decentralization criterion.
- It is necessary to strengthen the culture points' sustainability strategies on the basis of financing through competitions, training activities and coordination with public and private institutions.
- It is necessary to increase the budget to strengthen, in a decentralized manner, the mechanisms for promoting the culture points established in Law No. 30487.

**Partner(s) engaged in the implementation of the measure:**

---

## **Audience-oriented Area of the Grand National Theater**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Music

Performing Arts

### **Website of the policy/measure, if available:**

<https://www.granteatronacional.pe/formacion>

### **Describe the main features of the policy/measure:**

The Audience-oriented Area of the Grand National Theater was implemented in 2018 thanks to the experience gained in the Audience Training Program (2012-2018), the first audience development program in the country and in the public sector. The purpose of this area is to generate connections between the citizens and the shows offered in different theater locations, through programs and services. Each spectator is encouraged to attend the activities of the Grand National Theater (GTN), in an environment where all perceptions and opinions are valuable, and where learning takes place through meeting and talking to others. The area is structured as follows: Education Department, with two programs: Audience Training Program and the Young Critics Club. Community Department, with four programs: Large Audiences, Senior Citizen Program, 'Stage' Families, GTN Without Limits, addressed to people with disabilities and GTN Neighbors.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Audience Training Program (2019) • 356 guided visits • 22 educational shows in the GTN • 12 educational shows in schools • 145 participating educational institutions • 29,801 school children and adolescents • 1,909 teachers • 16 talks and training workshops for teachers  
Young Critics Club (2019) • 41 journalistic chronicles • 23 interviews with artists and cast directors • 23 show photo galleries  
Large Audiences (2019) • Over 1,100 participating senior citizens • 53 educational concerts, body expression workshops and guided tours  
'Stage' Families (2019) • 3,800 attendees • 314 workshops and guided tours  
GTN Neighbors (2019) • 330 participating neighbors • 8 workshops and educational concerts  
GTN Without Limits (2019) • Shows and relaxed activities • Round tables, talks and workshops

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 281,782.30 per year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The activities of the Audience Training Program have a positive impact on school children and adolescents, and teachers. On the one hand, they awaken interest in the consumption of performing arts and motivate them to research and practice the arts in their school environment. Likewise, teachers feel their management is more valued, as it is a program that meets their needs and gives them training in the use of pedagogical material. We gathered

this information in the round table on the results of the use of pedagogical material for the educational shows, conducted on Saturday, December 7, 2019 in the GTN. Based on the results, we think that there is a change in the adolescents' perception on the performing arts and the professions emerging from it, as well as that theater is an art that helps them reflect and obtain a critical take on life and on the social problems that afflict them.

**Partner(s) engaged in the implementation of the measure:**

British Council (2015-2020)

**Type of entity:**

Public Sector

Cultural Center of Spain (2017)

**Type of entity:**

Public Sector

National University of San Marcos (UNMSM)

**Type of entity:**

Public Sector

Senior citizen programs, CIAM, CAM

**Type of entity:**

Public Sector

Municipality of San Borja

**Type of entity:**

Public Sector

CONADIS

Private Educational Institutions

**Type of entity:**

Private Sector

Public Educational Institutions

**Type of entity:**

Public Sector

---



## **Junín's Regional Culture Plan**

### **Name of agency responsible for the implementation of the policy/measure:**

Regional Government of Junín

Decentralized Directorate of Culture of Junín

### **Describe the main features of the policy/measure:**

It is a planning instrument (prepared during 2018) that is aligned to the Cultural Policy Guidelines, Bicentennial Plan, SDGs and the relevant sectors. This plan is built with the full participation of cultural actors in the so-called "Provincial Cultural Meetings". The provincial meetings were held in the nine provinces of the region with the aim of establishing regional policies regarding culture, interculturality and the rights of indigenous peoples through coordination with representatives and leaders. This activity was justified by Regional Ordinance 287-2018/GRJ7CR, created by the Regional Council for Culture, Indigenous Languages and Interculturality, made up of State and civil society sectors.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Some results registered for this initiative are: - The participation of over 500 actors in the preparation of the diagnoses of the Regional Culture Plan. - The preparation of a Management Instrument at the regional level in cultural matters.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Culture organizations

**Type of entity:**

Civil Society Organization (CSO)

Local Governments

**Type of entity:**

Public Sector

---

## **Awareness raising and attention to prioritized populations (youths and children, originary peoples)**

**Name of agency responsible for the implementation of the policy/measure:**

National Institute of Radio and Television of Peru (IRTP)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://www.tvperu.gob.pe/programas>

<https://www.canalipe.tv/>

**Describe the main features of the policy/measure:**

The National Institute of Radio and Television of Peru provides television content addressed to Peruvian children and youths, promoting innovation, dialogue, representation and integration, and strengthening Peruvian identity in the child and youth community. It also fosters access to content in originary languages by removing barriers to access information in favor of remote populations nationwide, in their own languages and with information of interest for them. In this connection, inter-institutional cooperation agreements are promoted for the flow of quality television and/or radio content in line with that established in the IRTP's mission, through coordination and communication with the embassies of the countries with which the agreements have been reached.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The IPE channel has become established as a platform with an audiovisual and information quality above the average, which has earned it national and international recognition, positioning itself as a reference point for public television and communication for children/youth in the region. Also, the number of subscribers in their social networks have been increasing progressively. To date, they offer programs (especially informative programs and magazines) in the following originary languages: Quechua, Aymara, Asháninka, Shipibo Conibo, vindicating such languages. It should be noted that some of these programs have won awards. Through inter-institutional cooperation agreements, quality audiovisual contents have been acquired and exchanged non-profit with other institutions similar to the IRTP from other countries, allowing us to broadcast such content—where part of the culture, music or other aspects of those countries is shown—through our signals, for the benefit of all Peruvians.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 1,105,711.93 per year. Disaggregated: Access to content in originary languages: USD 44,205.6 IPE Channel: USD 1,019,752.24 International agreements: USD 41,754.63

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

---

## **"Safe Neighborhood" Program**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of the Interior

### **Website of the policy/measure, if available:**

<https://www.mininter.gob.pe>

### **Describe the main features of the policy/measure:**

This initiative promoted by the Ministry of the Interior allows culture and various artistic manifestations to occupy a position at the national level and, in a formal manner, as essential tools or pathways for the sustainable development of the citizens. Nevertheless, the 'Safe Neighborhood' (SN) Multisectoral Strategy, approved by Supreme Decree No. 008-2017-IN, has a much broader scope, with the aim of reducing crime and violence rates, as well as increasing trust in the Peruvian National Police, based on three main aspects: police prevention, identifying the open criminal incidence points; social prevention, by various institutions in order to give social support to the community; and, finally, community prevention, which consists in organizing society so that it collectively assumes the challenges posed by safety in the districts. For the implementation of the 'Safe Neighborhood' Multisectoral Strategy, there are 4 stages: Planning. Diagnosing the area and social actors to identify and decide which is the most suitable neighborhood to intervene. Execution. Recovering the city from crime rings, restoring population's trust in its institutions, with integrated police patrolling in hot zones, implementation of the Community Police, an operation that arises from investigative and intelligence work, training for the policemen from the police station and municipality, neighborhood associations, and work to recover public spaces and reduce alcohol consumption. Consolidation. Reinforcing the peaceful coexistence of social actors through measures that approach the risk factors; most actions have to do with social prevention and others beyond police responsibilities, which fall to sectoral programs, formal education, social skills, work and entrepreneurship opportunities, as well as activities to encourage the good use of free time and entertainment. Evaluation and monitoring. In accordance with the goals established with the support of INEI, 5 SN were implemented in 2016; 18 SN were implemented in 2017; 30 SN were implemented in 2018; and 38 SN were implemented in 2019; with a total of over 25,000 beneficiaries with the support of the sectors. Within this framework, the Culture Points initiative (Ministry of Culture) and the 'Safe Neighborhood' Multisectoral Strategy (Ministry of the Interior) have started a sustained and progressive work from 2018 to the present, allowing for the coordination with community cultural organizations living in territories directly affected by lack of public safety in four districts of Lima. Culture Points adheres to and strengthens the consolidation stage, which refers to: "Strengthening the peaceful coexistence of social actors through longer-term measures that address risk factors. It encourages youths to get involved in sports and culture in order to get them out of gangs, and it works on the recovery of public spaces for the benefit of the community." Within the framework of this partnership, Culture Points develops a process of training activities, project strengthening and accompaniment that generates cultural strategies of social intervention, integral actions and development of indicators and achievements that reflect the positive impact in four districts of Lima (San Martín de Porres, Comas, San Juan de Lurigancho and Rímac).

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

From January to September 2019, Safe Neighborhood has carried out a total of 8,291 activities nationwide, including community work activities with the Peruvian National Police; activities with the Sectoral Programs in favor of addressing risk factors; activities with the local governments in favor of the neighborhoods' most vulnerable population; and with strategic allies, such as educational institutions, private companies, NGOs, among others. Safe Neighborhoods (SN) were implemented: 5 SN in 2016, 18 SN in 2017, 30 SN in 2018 and 38 SN in 2019. 91 safe neighborhoods implemented to date (2016-2019) Over 30,000 beneficiaries During 2019, Culture Points carried out training activities for 12 organizations in the first stage. In the next stage, four projects from organizations recognized as culture points were selected, financed, executed and evaluated between August and December of the same year. In total, these organizations generated 13 workshops (243 participants), and 11 activities (439 participants).

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 5,369,221 per year.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Education

**Type of entity:**

Public Sector

National Institute of Statistics and Informatics

**Type of entity:**

Public Sector

Ministry of Health

**Type of entity:**

Public Sector

Ministry of Development and Social Inclusion

**Type of entity:**

Public Sector

Ministry of Labor

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

INPE

**Type of entity:**

Public Sector

Public Prosecutor's Office

**Type of entity:**

Public Sector

Ministry of Justice

**Type of entity:**

Public Sector

---

## **Management and Promotion of Art and Culture in the Prison Treatment**

### **Name of agency responsible for the implementation of the policy/measure:**

National Penitentiary Institute (INPE)

### **Describe the main features of the policy/measure:**

This initiative focuses on the management and promotion of art and culture in prison treatment, for the benefit of persons deprived of liberty. The art and culture policy in the penitentiary system is not only a set of guidelines, regulations and projects; it is, most importantly, a contribution to the development and reconstruction of the inmates' citizenship, recovering and complementing their training processes, reinforcing the multiple existing activities and projects, generating the promotion and fostering of cultural diversity, interculturality and the development of the effective and successful practice of art as a powerful tool for re-socialization. INPE has the obligation to close the access gaps and guarantee the artistic-cultural practices for the strengthening of the prison treatment in favor of the re-socialization of the inmate. In this connection, the main objective is to establish the routes, formal access and recognition of artistic-cultural practices, which have always been developing in the prison population and treatment, in order to ensure not only a spontaneous and incidental practice, but a sustainable development that helps inmates in the construction and reconstruction of their citizenship; enhance their values and skills for coexistence and thus, through the strong and effective power of art and culture as transversal agents of change and social inclusion, help making them become better people and better citizens. Thus, we assume the responsibility, through the Management and Promotion of Art and Culture in the Prison Treatment, to coordinate and unify the conditions for the proper development of these spaces and actions for the benefit of the persons deprived of liberty of the National Penitentiary Institute. The following activities have been developed: I- Season of Recitals and Educational Concerts. It seeks to generate an inclusive artistic connection, an experience through musical education that directly influences students deprived of liberty in their cognitive, social and human training. II- The Alliance between INPE and the Metropolitan Municipality of Lima: ART WITHOUT BARRIERS, stage proposals for prison population in 2019. III- "InternArte: Another Form of Freedom". Plastic arts exhibition by inmates of penitentiary establishments in alliance with the Museum of Popular Arts and Traditions of the Riva Agüero Institute of the PUCP. IV- Capacity building workshop on high-temperature ceramics. In search of strengthening the artistic processes, especially the production of high-temperature ceramics, training workshops on sculpture and ceramics were conducted. V- INPE ORQUESTANDO. Musical education workshops.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The results achieved by this initiative are: - The organization of educational recitals and concerts for various audiences. - Institutional alliances. For instance, with the Metropolitan Municipality of Lima, which has allowed for the development of artistic performances with different proposals, the Lima Film Festival, the Alliance Française (Music Festival), MINEDU, among others. - INPE has allocated a budget of over half a million soles in the provision of

musical instruments and music teachers. The initiative includes 7 prisons nationwide (5 for men and 2 for women) and it has over 520 beneficiaries, and casts such as symphonic bands, polyphonic choirs, percussion ensembles and a symphony orchestra have been formed.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 147,058.00 per year. Only from INPE, in instrument implementation for seven penitentiary establishments, teachers, training and capacity building in plastic arts.

**Has the implementation of the policy/measure been evaluated?: YES**

**If yes, what are the main conclusions/recommendations?:**

To guarantee the sustainability of cultural practices and policies for the over 100 thousand people deprived of liberty in Peru's 68 prisons, an internal framework and formality are necessary, as well as inter-institutional cooperation where re-socialization is everyone's commitment and task. In a country with a penitentiary reality like ours, it is necessary to adopt urgent measures and new tools for re-socialization in prison treatment, which allow us to close the access gaps, but especially to guarantee the decrease in prison population and recidivism.

**Partner(s) engaged in the implementation of the measure:**

Metropolitan Municipality of Lima

**Type of entity:**

Public Sector

Ministry of Education

**Type of entity:**

Public Sector

---



## **Community Living Culture Program**

### **Name of agency responsible for the implementation of the policy/measure:**

Metropolitan Municipality of Lima - Directorate of Culture - Subdirectorate of Cultural Promotion and Citizenship

### **Website of the policy/measure, if available:**

<http://culturavivacomunitaria.munlima.gob.pe/index.php/programa-cultura-viva-mml>

### **Describe the main features of the policy/measure:**

The program was created by Ordinance No. 1673-2019 and its jurisdiction covers Metropolitan Lima. It recognizes and registers community living culture groups that, through artistic, communicational and/or cultural proposals, generate local development in their territories or neighborhoods. Such groups are registered in the Community Living Culture Groups Database, which allows them to access a series of benefits such as: 1) competitions with pecuniary awards for the financing of cultural initiatives for the benefit of the communities, such as festivals, workshops and others; 2) continuous training and development of experiences by the registered groups; 3) logistical support for the development of their actions; 4) participation in activities organized by the municipality, with the aim of promoting cultural rights, democratization of access to cultural goods and services, development of artistic appreciation and creation skills, and the activation of public spaces. The program keeps a participatory management through constant spaces to talk about actions and improvements to the program, strengthening the exercise of cultural democracy. The program keeps a continuous call and registration strategy for new groups to register in the database.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

2016 to 2019: The program's activities have attended 433,336 citizens of Lima. The second (2017), third (2018) and fourth (2019) editions of the Annual Art and Community Projects Competition have been conducted. Approximately PEN 200,000 (USD 60,060) have been invested in each edition, and a total of 40 projects have been financed in the three years. In 2019, the 4th Community Living Culture International Seminar was conducted, bringing together more than 40 national and international speakers with the aim to discuss and reflect on the achievements and perspectives on the subject. As of the end of 2019, 57 community living culture groups from 17 districts of Metropolitan Lima are registered. It should be noted that, at the start of the 2015-2018 administration, there were approximately 70 groups registered. However, a good number of groups withdrew during the course of the administration, so by the end of the term, there were 50 groups. During 2019, a call and guidance strategy has been implemented for registration in the Database. NOTE: It should be noted that, since the information requested in this item corresponds to the 2015-2018 municipal administration, we are gathering information from the municipal archives, in order to send a more accurate update of the results requested.

### **Financial resources allocated to the policy/measure in USD:**

Approximately USD 203,724.44 per year.

**Has the implementation of the policy/measure been evaluated?: YES**

**If yes, what are the main conclusions/recommendations?:**

The Community Living Culture Program has indicators of compliance and results of its intervention based on the 2019 performance. During 2019, fifteen open plenary sessions were conducted for the groups of the Database, with which it was possible to generate a dialogue and consensus for the programming of the activities of that year. Fourteen cultural projects were financed through the Annual Art and Community Projects Competition with a fund of PEN 175,000.00. Likewise, economic incentives were granted to four groups with a fund of PEN 10,000.00, while nine groups received technical and logistical support for the development and continuity of their activities throughout the year. As part of the activities financed to address vulnerable populations, 80 shows were presented in public schools from different areas of Lima; and twelve community workshops were conducted for the populations surrounding the Program's groups. Finally, forty workshops and artistic presentations were conducted at five festivals that took place in public spaces. As of December 2019, there were 53 groups registered in 18 districts of Metropolitan Lima, from where they contribute to their local development through art and culture. Out of this total, 40 organizations (76%) participated in the activities and competitions outlined in the previous paragraph. In total, during 2019, more than 60 thousand people were benefited, most of them being children and adolescents. Additionally, community coordination was strengthened through the organization of the 4th International Seminar on Living Community Culture, an event that had over 2,000 attendees over four days of lectures, activities, specialized workshops, and open to all public. Currently, we have identified the need to develop an evaluation study that measures the impact of the program on the groups, in terms of its organizational strengthening and sustainability, and on the actual beneficiaries, in terms of the individual and collective development achieved through the arts and culture.

**Partner(s) engaged in the implementation of the measure:**

Community Living Culture Organizations

**Type of entity:**

Civil Society Organization (CSO)

---

## **Huamanga's Provincial Culture Plan 2018-2030**

### **Name of agency responsible for the implementation of the policy/measure:**

Provincial Municipality of Huamanga

### **Describe the main features of the policy/measure:**

The development of the Huamanga's Provincial Culture Plan 2018-2030 is a component of the work plan named "Development of the Cultural Industries and Arts of the Province of Huamanga", a plan designed and executed jointly by the Provincial Municipality of Huamanga, the Decentralized Directorate of Culture of Ayacucho and the Directorate of Cultural Industries and Arts of the Ministry of Culture. The purpose of the Huamanga's Provincial Culture Plan is to implement an intercultural policy that values cultural diversity and the construction of memory, through the systemic management of cultural heritage, the recovery of ancestral and traditional knowledge and the Quechua language, the promotion of contemporary artistic creation and cultural industries. Within this framework, Huamanga's Provincial Culture Plan strengthens the governance and sustainability of cultural policies and promotes coordination between cultural and social organizations to establish permanent spaces for dialogue and participation, thus generating alliances with other areas of local development, such as education, and creating spaces for capacity building and research within the cultural sector.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Contributions were collected from local socio-cultural agents through various participation instances, such as the Technical Team for the Culture Plan, the Culture Plan Commission, and the development of five citizens' open public consultations both in urban and rural areas, where more than a hundred residents of the province participated. The five public consultations were distributed as follows: one general consultation meeting to review the preliminary diagnosis and four macro-district consultation meetings to collect contributions to the preliminary proposal of the culture plan. Likewise, seven work meetings were held with the Technical Team for the Culture Plan and with the Culture Plan Commission, where, through dialogue, collective reflection and critical exercise, the contents of the culture plan were constructed. The Culture Plan Commission, made up of ten representatives from public institutions and five representatives from civil society, approved the final document of the Huamanga's Provincial Culture Plan 2018-2030 through the meeting minutes.

### **Financial resources allocated to the policy/measure in USD:**

A total budget of USD 9,929.29 for preparing the plan

**Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Decentralized Directorate of Culture of Ayacucho

### **Type of entity:**

Public Sector

---

## **Art-based Learning - “Orquestando” and “Expresarte”**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education

### **Website of the policy/measure, if available:**

<http://www.minedu.gob.pe/orquestando/>

<http://www.minedu.gob.pe/expresarte/>

### **Describe the main features of the policy/measure:**

The Ministry of Education develops two policies related to learning art: “Orquestando” and “Expresarte”. Both are regulated by General Secretariat Resolution (RSG) No. 015-2017-MINEDU, which establishes them as strategies to foster the learning promoted by the National Curriculum for Basic Education. Orquestando is a pedagogical initiative supplementary to the implementation of the National Curriculum for Basic Education (CNEB), co-managed by MINEDU, the Regional Directorates of Education (DRE) and the Local Educational Management Units (UGEL), which implements musical training workshops that are given outside school hours to students of all levels of basic education from public and private educational institutions. The purpose of Orquestando is to contribute to the development of artistic-cultural competencies of the National Curriculum for Basic Education, through a playful and inclusive pedagogy that promotes individual and collective musical practice that contributes to the students' integral development, the strengthening of their artistic-cultural, socio-emotional and civic competencies, and to their healthy and active integration into community life, as well as to the search for excellence in their life-long learning processes. Expresarte is also an educational activity supplementary to the implementation of the CNEB, co-managed by MINEDU, DRE and UGEL. The Supplementary Educational Activities (AEC) are a set of artistic and cultural workshops that take place at hours supplementary to the regular school day, with the aim of providing students with opportunities for their integral education and the development of lessons included in the CNEB during their free time. These activities promote a school culture open to the community and foster the healthy coexistence and healthy life of students of different ages, grades, educational levels and educational institutions, as well as the coordination of school with the education community and its environment. The “Expresarte” AEC started its activities in 2015. Its purpose is to contribute to the development of the CNEB's artistic-cultural competencies, through a pedagogical proposal that promotes collective artistic-cultural practice to contribute to its integral development through the strengthening of its artistic-cultural, socio-emotional and civic competencies.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

On the one hand, Orquestando, in coordination with the directorates of alternative basic and special basic education and high-performance schools, reaches 3,000 regular basic education students; 200 special basic education students (made up of students with severe disabilities); 300 alternative basic education students (made up of students deprived of liberty); and 680 students from high-performance schools. Furthermore, it is implemented in each of the directorates, with a total of 54 educational institutions that are divided into 13 regular basic

education institutions, 8 in Metropolitan Lima, 1 in Callao, 2 in Arequipa and 2 in Junín; 7 special education institutions, one in each UGEL of Metropolitan Lima; 9 alternative basic education institutions, 5 in Metropolitan Lima, 1 in Callao, 1 in Provinces of Lima and 2 in Junín; and 25 high-performance education institutions nationwide. It should be emphasized that Orquestando has 73 music teachers who teach regular basic education students, hired by the Regional Directorate of Metropolitan Lima, Callao's DRE, Northern Arequipa's UGEL, Southern Arequipa's UGEL, Concepción's UGEL and Chanchamayo's UGEL. On the other hand, Expresarte reaches over 36,000 primary and high school students of basic regular education, who participate in 277 Core Educational Institutions through the recruitment of 277 Cultural Promoters in 21 UGEL from the following 6 regions: Metropolitan Lima, Provinces of Lima, Callao, Ica, Tumbes and Puno (183 from Metropolitan Lima, 53 from Provinces of Lima, 13 from Callao, 15 from Ica, 7 from Tumbes and 6 from Puno). As of 2019, Expresarte developed a 126-hour training program to strengthen the pedagogical, artistic and management capacities of the cultural promoters, achieving a final participation of 94%.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 3,323,497.87 per year Disaggregated: Orquestando: Approximately USD 600,935.74 per year Expresarte: Approximately USD 2,722,562.13 per year

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Regional Directorates of Education

**Type of entity:**

Public Sector

Local Educational Management Units (UGEL)

**Type of entity:**

Public Sector

Management Teams of Targeted Educational Institutions (IIEE)

**Type of entity:**

Public Sector

---

## **Creative Freedom - Programs addressed to populations deprived of liberty.**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Publishing

### **Website of the policy/measure, if available:**

<http://dafo.cultura.pe/libertadcreativa/>

### **Describe the main features of the policy/measure:**

The General Directorate of Cultural Industries and Arts has developed the “Creative Freedom” program, which coordinates initiatives led by the Line Directorates, specifically addressed to populations deprived of liberty: “Freedom of the Word”, of the Directorate of Books and Reading; and “Audiovisual Training Workshop”, of the Directorate of Audiovisual Art, Phonography and New Media. The Directorate of Books and Reading develops the “Freedom of the Word” program since 2016. This initiative seeks to benefit children, adolescents, youths, adults and senior citizens in situation of vulnerability and/or social exclusion, by training the professionals from the institutions in charge of working with this population nationwide, for the planning and development of actions for the circulation of books and the promotion of reading and writing among the participants of the program and their families. This program has three divisions: 1) Reading intervention [permanent reading sessions with literary conversation in book clubs and the visit of a suggested writer] 2) Creative writing [reinterpretation of texts in any artistic or creative format] 3) Reading Families [lending and circulation of books, and promotion of reading as a family activity] The Audiovisual Training Project (PFA) has been managed since 2014 at the Youth Center for Diagnosis and Rehabilitation of Lima (CJDRL) and carried out through institutional collaboration agreements by the Ministry of Culture, the Youth Centers' National Program (PRONACEJ) of the Ministry of Justice and Human Rights (before, the Judiciary was in charge of the Youth Centers Administration) and the Pontifical Catholic University of Peru (through its Faculty of Communications and the Academic Office of Social Responsibility). This project stems from the need to look for new ways to approach the social reintegration of adolescents in conflict with the criminal law of our country. The project lasts approximately six months and is divided into three stages: i) Film laboratory; ii) Participatory master classes; and iii) Filmmaking workshop. It involves the critical appreciation of audiovisual works, familiarization with the audiovisual language, and the making of short films by the participants (from the creation of the script to recording and editing). This initiative seeks to foster dialogue, collaborative work and new relations between young inmates and their environment (relations and ties with technical teams, with other inmates, with external agents, volunteers, etc.); to motivate the expression and consolidation of identity when discussing and reflecting on films; to discuss stereotypes and stigmas associated to the CJDRL and the young inmates outside the Youth Center's environment, with a view to focusing on public policies and the community's subjectivity and encouraging the participants to reflect about the construction of citizenship, by approaching issues such as gender violence, disability and inclusion. These initiatives seek to reduce inequalities, by generating access and participation of populations traditionally excluded from cultural activities, as well as

by showing their own creation through the dissemination of the program and its results.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The “Freedom of the Word” program is currently developed in thirteen Penitentiary Establishments (PE) in ten regions of the country: Ancón II, Arequipa (men), Callao, Chorrillos, Huancavelica, Huancayo, Huanta, Iquitos (men), Lurigancho, Miguel Castro Castro, Moquegua, Puno and Tacna (men). In total, to date, 3,153 participants have benefited from the program. Regarding the activities of reading intervention (education), two training workshops have been held in reading and writing intervention for the INPE professionals in charge of the program. Additionally, in the first semester, a “First Reading Intervention Training Workshop” was developed for the inmates who collaborate as culture promoters and librarians at the Miguel Castro Castro, Lurigancho, Callao and Chorrillos PEs in order to improve access to reading and services to foster it. Subsequently, as part of the Reading Intervention, to date, 41 Peruvian writers have been promoted, and have visited the abovementioned PEs to discuss literature and meet with their readers. Some other achievements have been identified: • INPE assigned personnel (regional coordinators, teachers and/or psychologists) to be directly in charge of the program in their respective PEs. • The institutional structuring of cultural and artistic activities in the PEs of the country. • The inmates have been able to commit to the development of the program and in accordance with INPE standards. • The impact of the activities was extended to the inmates’ families, especially on visitation days and through the bolsa lectora (book bag). To date, the Audiovisual Training Workshop has 24 short films written, produced and directed by the participating adolescents, and an approximate of 60 to 90 adolescents have been part of the process since 2014. Moreover, in 2018, the guide “Spaces for creative freedom: an audiovisual training project for youths in conflict with criminal law” was published. This guide systematizes the project’s experience and proposes methodologies to be replicated in similar projects and contexts. Available at <http://dafo.cultura.pe/wp-content/uploads/2018/08/Gu%C3%ADa-Espacios-de-Liberty-Creativa.pdf>

**Financial resources allocated to the policy/measure in USD:**

Freedom of the Word (2019): Approximately USD 8,804.02 Audiovisual Training Workshop: Approximately USD 10,000 contributed by three institutions

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The evaluation of the program has led to the determination of lines of work to broaden its scope: By 2020, the “Freedom of the Word” program is expected to have the participation of three institutions (INPE, Ministry of Justice and INABIF), and to be implemented in 13 additional centers (26 in total) located in 20 regions of the country. The guide “Spaces for creative freedom: an audiovisual training project for youths in conflict with criminal law” has been prepared, including interviews with adolescents participating in the project and, taking into account the importance of developing projects that can be adapted to different contexts, providing the tools to replicate the experience. • The contribution of the project to the

expression of creativity and the development of ties between the participants stands out. • The adolescents themselves regard the culmination of the project with a work that they recognize as their own and that shows their effort and talent as an achievement. • Likewise, the positive impact generated on the families by knowing that the adolescents have participated in a creative process and that they can show their work once it is finished is recognized. • The exhibition of these works enables society to access a new reality, thus having an impact on the construction of the image it has of adolescents. • The project should be extended to all youth centers in the country and a strategy should be developed for the exhibition and dissemination of the short films.

**Partner(s) engaged in the implementation of the measure:**

National Penitentiary Institute (INPE)

**Type of entity:**

Public Sector

Youth Centers' National Program (PRONACEJ) of the Ministry of Justice and Human Rights

**Type of entity:**

Public Sector

Pontifical Catholic University of Peru (PUCP)

**Type of entity:**

Private Sector

---



## **Vidéothèque of Cultures (VDC)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<http://videoteca.cultura.pe/>

### **Describe the main features of the policy/measure:**

The "Vidéothèque of Cultures" project is an initiative of the Directorate for Cultural Diversity and the Elimination of Racial Discrimination of the Ministry of Culture, which aims to contribute to strengthening intercultural competencies in citizens, in contexts of formal and non-formal education, taking advantage of the potential of the audiovisual resource as a generator of processes for positive recognition of cultural diversity. The initiative started to operate in November 2013 and was officially launched in November 2014. The VDC seeks to partner up with public and private organizations that work directly with citizens, with an emphasis on children and adolescents, in order to make a series of pedagogical and audiovisual resources available to these allies.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Vidéothèque of Cultures has compiled and produced audiovisual and pedagogical resources; it has delivered these resources to public and private institutions that develop formal and non-formal education interventions; and it has designed and implemented training actions for teachers, pedagogical specialists and community leaders to promote the use of the resources provided.

- Realization and dissemination of a participatory video: The VDC has produced 28 videos through participatory video and script workshops with Afro-Peruvian, Andean and Amazonian citizens in different small towns, such as San Luis de Cañete (Lima), Perccapampa (Huancavelica), Puerto Ocopa (Junín), Yapatera (Piura), Capote (Lambayeque) and San Luis de Tacsha Curaray (Loreto). The most recent workshop took place in December 2017 and sought to generate a self-representing visual discourse on the identity of indigenous women in response to the discourse imposed by a TV character called "La Paisana Jacinta". Representatives from ONAMIAP, Chirapaq and AIDSESEP participated in this workshop.
- Communicational and pedagogical methodology: The VDC has developed different methodological materials that allow audiovisual resources to be used in processes developed from a communicational and/or pedagogical approach. These resources are: 1. Briefcase of Cultures. It is a pedagogical resource including a selection of 83 videos with activity sheets to develop in the classroom or workshop, before, during and after watching the videos. The videos address various topics such as coexistence, identity, diversity, interculturality, discrimination and memory. 2. On-line audiovisual archive on cultural diversity: The VDC has mapped and gathered at [www.videoteca.cultura.pe](http://www.videoteca.cultura.pe) more than 200 audiovisual resources produced by the Ministry of Culture, independent filmmakers, film producers, cultural associations, international organizations and development organizations. 3. Movie forum of

cultural international days. VDC has developed 16 movie forum sessions that, based on watching one or several videos, encourage reflection and subsequent discussion around a commemorative date, for example, International Day for the Elimination of Racial Discrimination, World Health Day, International Mother Earth Day, International Women's Day, World Folklore Day, Day of Indigenous Peoples and Intercultural Dialogue (formerly known as Columbus Day or Day of the Race), among other dates.

4. Audiovisual lessons for intercultural citizens. Pedagogical material that compiles a selection of participatory videos and documentaries that express the views and voices of different communities in our country. Taking these materials as triggers for work in the classroom, pedagogical sessions are proposed for reflection, dialogue and joint creation on the focal points of identity, culture, memory, diversity, discrimination, interculturality and coexistence. The material contains sessions for three groups: 3rd to 5th grade (primary school); 6th grade (primary school) to 2nd grade (high school); and 3rd to 5th grade (high school). The material can be found at the Intercultural Resources Center.

5. Vidéotheque of Cultures' Movie Forum Workshop. Composed of 12 sessions (1.5 hours each) divided into 4 thematic units: culture, cultural identity, racism and intercultural citizenship. The workshop can be taken in 3 modalities: complete program (12 sessions), introductory program (4 sessions) and by thematic unit (3 sessions). It is addressed to 3 age groups: preadolescents (11 to 13 years old), adolescents (14 to 17 years old), and adults (18 years old and older). In 2018, we want to make this material available to schools, cultural associations, community centers and other spaces to carry out a pilot implementation. The following resources will be made available to the institutions interested in them: video presentation, orientation guide, session sheets, support presentations and assessment instruments.

- Training and awareness raising for and through allies: The VDC offers training and awareness raising sessions to different allies to ensure the transfer, use and appropriation of materials and methodology. The training seeks that the ally promote the positive recognition of cultural diversity and accept the joint challenge of building intercultural citizenship. Through the PAIS Program of MIDIS [PIAS (traveling platforms of social action) and Tambos (State's social service fixed platforms in rural areas)]: Although its target audience is not specifically children and adolescents, in 2019 alone, screenings and movie forums have been held in 111 primary and secondary education institutions, benefiting 3,656 children and adolescents. (\*) This information is provided by the MIDIS' Tambook system.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 2,089.5 per year It includes: Update of the virtual archive of the Vidéotheque of Cultures: approximately USD 1,000. Actions to raise awareness and realization of a film season: approximately USD 1,000

**Has the implementation of the policy/measure been evaluated?: YES**

**If yes, what are the main conclusions/recommendations?:**

Two monitoring and information collection processes have been carried out during 2018. Conclusions of the results of the first survey made to Institutional Managers (IMs) of the National PAIS Program, regarding the implementation of the Vidéotheque of Cultures in the Tambos: A sample of 103 respondents out of 370 managers from all over Peru was collected between July and August 2018. • Wide acceptance of the activities carried out with the VDC and PAIS was found. Between 70% and 90% of the IMs indicated that the population liked

very much the “Screening of feature films or movies in Tambos”. • According to the IMs, the implementation of the VDC facilitates identification with the film, provide new information on different cultures and landscapes, and encourage conversations about identity, diversity and citizenship. • The main audience for VDC activities are primary school students, followed by high school students. We recommend reviewing a child citizenship approach. • 80% of the IMs do not have the VDC Briefcase and they are interested in knowing, training and working with this resource. It is recommended that the distribution of these briefcases takes place within the framework of the expansion of the VDC Movie Forum pilot workshop to various tambos, since this implies delivering a medium-term work methodology. • Around 10% to 40% propose to diversify the themes. It is suggested to address the problems and needs of the area. Treating malnutrition, anemia and violence against women is urgent. • 10% of IMs want to learn how to make participatory videos. They say they could teach the community how to record their own customs and traditions. This could be a next step in the work with PAIS, and it would mean a more formative activity addressed to public officers or mediators. • The most accepted premise was that the Vidéotheque of Cultures is a positive contribution to local schools, which allows the Tambo population to expand their access to quality films and videos. First collection of qualitative information on the implementation of the VDC in the tambos of northern Ayacucho. It was conducted in December 2018. Six IMs, five community members, six teachers, two school directors and two students were interviewed; four focus groups and two participant observations were carried out. The main conclusions were: • The audiovisual resource is highly appreciated by all the actors involved, since they consider that it allows kids to see, hear and, in some cases, understand contexts other than their own. In the teachers' opinion, they learn better by seeing than by reading. • There are experiences in which seeing other realities has provoked discussion and action on one's own attitudes and practices. • Participants like to learn things from other places, and technology should be used to see and discover things that contribute to the education of citizens. • The locals do not recognize cases of discrimination or 'culture clash' within the same community; however, it is easier for them to recognize cases and/or preconceptions regarding people from other localities in the community, and when one of them travels to the city. • The most remarkable thing for the participants and IMs is that the VDC allows beneficiaries to observe/get to know/acquire new landscapes/customs/lifestyles that, given their limited access to other resources or information mediums, they could not acquire by their own.

**Partner(s) engaged in the implementation of the measure:**

National PAIS Program of the Ministry of Development and Social Inclusion (agreement to be renewed)

**Type of entity:**

Public Sector

Ministry of Education (agreement to be renewed)

**Type of entity:**

Public Sector

---

## **Intercultural Resources Center (CRI)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Website of the policy/measure, if available:**

<http://centroderecursos.cultura.pe>

### **Describe the main features of the policy/measure:**

The Intercultural Resources Center (CRI) is a public-access virtual platform that manages, generates and provides information specialized in interculturality. This platform was created in August 2015 and is mainly addressed to public workers, researchers, university students, among others. In a strategy to improve the CRI and materials for promoting and disseminating the adaptation of services with intercultural appropriateness and free from discrimination, these materials are mostly in digital format, which facilitates their management through the Intercultural Resources Center platform.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Intercultural Resources Center provides resources in different formats (videos, regulations, books, articles, training materials, dissemination materials, etc.) on cultural diversity, indigenous peoples, Afro-Peruvian population, ethnic-racial discrimination, among other similar topics. To date, it has more than 1,200 materials from the public sector, the academy and civil society. Since it was launched on August 23, 2015 until April 14, 2019, there have been 401,302 visits to webpages of the Intercultural Resources Center, 209,677 sessions have been registered and 173,483 people have accessed.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 13,437.59 per year

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

There is no evaluation of the Intercultural Resources Center; however, the General Directorate of Intercultural Citizenship has noticed that:

- This is the only web platform in the country that gathers the main bibliographic material of Peru and the region on interculturality, cultural diversity, indigenous peoples, Afro-Peruvian population and ethnic-racial discrimination.
- Although the platform mainly seeks to enhance the competencies of public workers on intercultural issues, it is designed for the use of anyone, and not only in Peru.
- The material included in the platform is diverse, ranging from regulations, informative materials, publications and training material, to audiovisual material. Likewise, the platform is not restricted to disseminating only State material; it actually disseminates any type of academic material.
- All the materials gathered on this website are for massive and free use.
- The platform also provides information on activities carried out by the Ministry of Culture on the topics covered and provides links to resource centers on interculturality and related topics, as well as to national and international entities addressing these topics.
- This tool is designed not only to have knowledge of the latest publications and resources that are carried out in the

country and the region on these topics, but also to promote reflection and debate on these matters. Therefore the following is recommended: • Disseminate the tool internally, within the Ministry of Culture itself to prevent discrimination and promote the approaches promoted by the ministry in its institutional management. • Promote the use and application of the tool at an inter-institutional level, in the different State institutions. • Disseminate the platform in the media. • Create a slogan or catchy name to the "CRI" platform so that it generates a more meaningful and friendly message. • The platform must be updated periodically, not only with the resources of the Ministry of Culture, but also of other sources. • Likewise, since this website includes a section entitled "Activities", this one should be kept up-to-date with the main activities carried out on the issue of interculturality.

**Partner(s) engaged in the implementation of the measure:**

Public authorities, officers and workers of the three levels of government.

**Type of entity:**

Public Sector

Indigenous organizations, associations and federations.

**Type of entity:**

Civil Society Organization (CSO)

Afro-Peruvian organizations.

**Type of entity:**

Civil Society Organization (CSO)

Educational, cultural and artistic entities

**Type of entity:**

Civil Society Organization (CSO)

Civil Society Organizations

**Type of entity:**

Civil Society Organization (CSO)

---

## **National Policy for the Mainstreaming of the Intercultural Approach**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

### **Website of the policy/measure, if available:**

<https://centroderecursos.cultura.pe/sites/default/files/rb/pdf/Politica-nacional-para-la-transversalizacion-del-enfoque-intercultural-final.pdf>

### **Describe the main features of the policy/measure:**

The National Policy for the Mainstreaming of the Intercultural Approach has the objective of guiding, coordinating and establishing State's action mechanisms to guarantee the exercise of the rights of the culturally diverse population of the country, particularly those of indigenous peoples and the Afro-Peruvian population, promoting a State that recognizes the cultural diversity inherent to our society, operates with cultural appropriateness and thus contributes to social inclusion, national integration and the elimination of discrimination. This policy was approved by Supreme Decree No. 003-2015-MC. According to the interculturality approach, from an ethical-political paradigm, interculturality is based on the recognition of cultural differences as one of the pillars of the construction of a democratic society, based on the establishment of equal relations, opportunities and rights. The Intercultural Approach implies that the State values and incorporates the different cultural visions, conceptions of well-being and development of the various ethnic-cultural groups for the generation of services with cultural appropriateness, the promotion of an intercultural citizenship based on dialogue and the differentiated attention to indigenous peoples and the Afro-Peruvian population. The National Policy for the Mainstreaming of the Intercultural Approach is mandatory for all the sectors and institutions of the State and different levels of government. For the private sector and civil society, the National Policy will be useful as a guiding instrument

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The main breakthroughs in the implementation of the National Policy for the Mainstreaming of the Intercultural Approach are: - The intercultural approach has positioned itself in the State apparatus, in policies and plans. - Development of criteria for the provision of services with cultural appropriateness. Indeed, the following have been included in some health services: i. Sociocultural diagnosis; ii. Planning instruments with an intercultural approach; iii. Public workers with strengthened intercultural capacities; iv. Provision of services in predominant indigenous or originary languages; v. Spaces conditioned to the relevant sociocultural characteristics; vi. Discrimination-free establishments; vii. Communication with cultural appropriateness; and viii. Spaces for intercultural dialogue. - There is a legally recognized Intercultural Seal. By Supreme Decree No. 006-2019-MC, the President of the Republic ordered the creation of the Intercultural Seal, a recognition that helps the State to ensure the provision of services with cultural and linguistic appropriateness, bringing them closer to the culturally diverse population of the country. It focuses on the improvement of the living conditions of indigenous or originary peoples and the Afro-Peruvian population, and on the reduction of social gaps in the country. - Little by little, public establishments have been

providing services that respect cultural diversity and be free from discrimination. - Processes to develop intercultural capacities in public officers, workers and service operators have been expanded. - We actively intervene in eight regions of Peru (Piura, Amazonas, San Martín, Loreto, Junín, Ayacucho, Puno and Cusco) but our jurisdiction covers the entire country. - There is a semi-face-to-face technical training and assistance program that seeks to strengthen the capacities of officers and service operators, as well as of indigenous organizations and peoples, and the Afro-Peruvian population. - A virtual platform is being designed and the design of a public management program in alliance with Servir is being promoted so that public managers have the capacities and skills to implement the National Policy for the Mainstreaming of the Intercultural Approach at the three levels of government. - Within the framework of the Budgetary Support Agreement of the National Strategy for Development and Social Inclusion (CAP ENDIS), the implementation of the Policy is promoted in coordination with other sectors such as MIDIS, MINSA and MEF; benefiting four prioritized Regions: Amazonas, San Martín, Loreto and Junín, where criteria with intercultural appropriateness are being implemented in the health services of the IPRSS in indigenous areas. - Among other aspects.

**Financial resources allocated to the policy/measure in USD:**

Approximately USD 333,043.73 per year

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Strengthen the incorporation of the intercultural approach in public policies and management. Promote that public policies incorporate the intercultural approach, and especially that they guarantee the exercise of indigenous peoples' rights. Strengthen the Intercultural Seal for the recognition of public establishments nationwide. Drive public services with cultural and linguistic appropriateness in order to guarantee the exercise of the rights of indigenous peoples and the Afro-Peruvian population, and reduce the existing social gaps. Complete the redesign of the technical training and assistance program, reorienting its needs and demands within the new context posed by the CORONA VIRUS global pandemic, betting on self-guided and self-instructional courses and tutorials, and the alliance with Servir to reach the highest level. Promote the revaluation and incorporation of peoples' life plans and ancestral knowledge into public management. Promote a strategic agenda on the rights of indigenous women, especially in the prevention and attention to violence against indigenous women and children, particularly in health and education. Update the National Policy for the Mainstreaming of the Intercultural Approach and align the instruments of public management and the budget of public entities to the Policy's key criteria. Build a roadmap, guidelines, directives, guides and tool kit to implement the intercultural approach at the three levels of government (national, regional and local), as well as at the community and rural levels, coordinating with other national strategies and the ones of policies regarding gender, health, justice, climate change, environment, safety, etc.

**Partner(s) engaged in the implementation of the measure:**

Public authorities

**Type of entity:**

Public Sector

indigenous peoples and Afro-Peruvian population organizations

**Type of entity:**

Civil Society Organization (CSO)

---



## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

Acuerdo Iberoamericano de Coproducción Cinematográfica (2010)

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

-

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

0.00

2019

**Relevant Policies and Measures:**

-

# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist but are not relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** YES

**Data is regularly collected and disseminated to monitor:**

Gender equality in the culture and media sectors

Participation of women in cultural life

**Percentage of women/men in decision-making /managerial positions in public and private cultural and media:**

54% of all leading positions in APOC (Peruvian Alliance of Cultural Organizations) are held by women.

**Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):**

42% from female artists (49) 58% from male artists (69) Disaggregated data about representation: a. ARCO MADRID (2019) = 53% from female artists (15) – 57% from male artists (20) b. FILSA (2018) = 40% from female artists (14) – 60% from male artists (21) c. MICSUR (2016) = 42% from female artists (20) – 58% from male artists (28)

**Percentage of women receiving art national prizes/awards:**

15.00%

2018

**Percentage of women participation in cultural activities:**

59.80%

2018

**Relevant Policies and Measures:**

**Working Group for Gender Equality**

**Name of agency responsible for the implementation of the policy/measure:**

National Library of Peru

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

[https://www.bnp.gob.pe//documentos/resolucion\\_jefatural/2019/RJ-169-2019-BNP.pdf](https://www.bnp.gob.pe//documentos/resolucion_jefatural/2019/RJ-169-2019-BNP.pdf)

**Describe the main features of the policy/measure:**

The Working Group for Gender Equality (2018) is one of the actions carried out within the incorporation of the gender perspective in the National Library of Peru (BNP), in compliance with Law 28983, the Framework Law on Equal Opportunities for Women and Men, and the National Policy for Gender Equality approved by Supreme Decree No. 008-2019-MIMP. The BNP established the Working Group in order to coordinate actions aimed at reducing gender gaps between women and men in the BNP, through two guidelines: 1. The internal regulations of the BNP's Working Group, which establish roles and responsibilities. 2. The BNP's Policy for Gender Equality. Likewise, during 2019, seventeen activities were developed to allow for the spread of and reflection on the role of women through the documentary bibliographic heritage safeguarded by the BNP. Activities aimed to raise awareness on the importance of adopting a gender perspective in the institution's activities were also carried out for BNP's officers and workers. Within this framework, two talks took place: a. Informative talk to raise awareness about the law on the prevention of and sanctions for sexual harassment. b. Talk on gender equality. Additionally, the Working Group participated in the conference entitled "Presence of women in the National Library of Peru", which raised reflections on the intervention of women in the National Library of Peru (BNP), as intellectual producers and workers of the first republican cultural institution of Peru. Also, a mapping of women's collections was carried out at the BNP. Finally, the GTIG-BNP promoted and encouraged projects for the recovery of the documentary bibliographic memories of women, kept in other institutions. For this reason, in 2019, a team of female collaborators and specialists from the Directorate of Bibliographic Collections' Protection (DPC) was organized on a voluntary basis. This team, in addition to their usual tasks, managed to work on Saturdays from March to September, to identify and inventory the collection of María Jesús Alvarado Rivera, an important intellectual of the 20th century and promoter of women's rights in Peru. This material is kept by the Flora Tristán Center for Peruvian Women.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The preparation of a "Plan of activities for the implementation of the gender perspective in the BNP for 2020-2021".

**Financial resources allocated to the policy/measure in USD:**

It does not have financial resources

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Volunteers organized for the recovery of the María Jesús Alvarado's Archives kept in the Flora Tristán Center for Peruvian Women.

**Type of entity:**

Civil Society Organization (CSO)

---

## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

### **Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES**

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): NO**

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES**

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): NO**

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES**

### **Relevant Policies and Measures:**

#### **Amendment to Law No. 28131 - Performing Artist's Law**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture

#### **Describe the main features of the policy/measure:**

The update of the Artist's Law seeks to establish the regime, rights, obligations and labor benefits of the performing artist, including the promotion and dissemination of their performances and interpretations abroad, as well as their moral and financial rights. The law considers that a performing artist is any individual who interprets or performs an artistic work, with or without text, using his or her body or abilities, with or without instruments, that is exhibited or shown to the public, giving as a result an interpretation and/or performance that can be disseminated by any means of communication or set on a proper format, created or to be created. In this connection, the law applies to actors; banderilleros; singers; choreographers; dancers in all their expressions and modalities; directors of stage, theatrical, cinematographic, television and similar works; conductors of orchestras or musical groups; stunt doubles; voiceover artists; impressionists and the persons who perform artistic works with a similar modality; interpreters and performers of artistic works in circuses and similar shows; interpreters and performers of folklore works in all its expressions and modalities; magicians; bullfighters; mentalists; mimes; models for plastic artists, advertising works, catwalks, or at stage, theatrical, film and television shows; musicians; novilleros; parodists; picadores; illusionists; reciters or declaimers; rejoneadores; puppeteers or puppet masters; ventriloquists; prompters, or teleprompter operators; director's assistants; cameramen;

directors of photography; sound and image editors; set designers; stage managers; makeup artists; special effects artists and lighting technicians for stage, theatrical, film, television and similar works; technicians of variety shows, circus and similar shows; stagehands; among others.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Labor

**Type of entity:**

Public Sector

---

# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

From the beginning of the process to prepare this report, we sought coordination with diverse actors from the creative sector, and the generation of spaces for consultation and dialogue. These actors represented public institutions, private sector associations, the academy, and civil society organizations, through alliances which represented multiple organizations. Twenty-four (24) of these representatives formed the National Team. This team was made up of a group of actors—selected by the Ministry of Culture—who reported initiatives and joined the QPR building process, pointing out policies, projects or programs that could be included in the report, and contributing to the final assessment of all policies with ideas and observations. A first meeting with the National Team was held in the fourth week of August 2019 to present the 2005 Convention and the work plan to prepare the report; a second meeting took place in the second week of October, where a training workshop was conducted by UNESCO international expert Eduardo Saravia on the 2005 Convention and the monitoring framework that shapes this report. They were also encouraged to report their own initiatives in order to be included in the QPR and had the opportunity to explore the Civil Society Form and share their doubts about it with the international expert. In order to collect all the necessary information, bilateral meetings were also held with different organizations, institutions and associations that work on these matters. At the end of the process, we collected and included 15 measures (31.25%) from Civil Society Organizations in the QPR.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **Alternative Book Fair - ANTIFIL**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Asociación Cultural Arte Libre

**Website of the measure/initiative, if available:**

<https://antifil.pe/>

**Describe the main features of the measure/initiative:**

The Alternative Book Fair - ANTIFIL, produced by Asociación Cultural Arte Libre (ACAL), is a self-managed and multidisciplinary free-access fair, where various artistic expressions such as literature, music, performing arts, plastic arts, photography, audiovisual screenings, contemporary dance and theater, among others, meet. Additionally, national and international conferences open to the public take place, as well as book presentations, poetry workshops and recitals, all within the framework of our objectives to encourage reading, the dissemination of freethinking and awareness-raising through culture and education. ANTIFIL is registered as a collective trademark in INDECOPI since 2017. It was born out of the lack of massive cultural

initiatives and the need to promote new ways of disseminating art and culture, generating spaces where the artists and the public can meet within a horizontal, inclusive and equitable space. In this sense, we consider that the free-of-charge nature of the event is a key element to promote the cultural-artistic industry. ANTIFIL's principles are based on addressing issues that are unusual in other cultural spaces. During the four editions we have held since 2016, we have worked and reflected on the alternative spaces and the issues that interest our public, who are mostly young people between 17 and 34 years old, as shown by the statistics of our social networks, positioning this group with a representation of 77% of our followers. That is why we chose six central themes that cross the proposals of the fair in an integrated and transversal manner. There is no hierarchical order, on the contrary, they are themes that also respond to the organization's values. The programs, spaces and artists included in the fair contributed to reinforce: Gender Equality, the Environment, LGTBIQ, Interculturality, Education and Original Languages. Since its establishment as an organization, ANTIFIL has the following objectives to be met in the short and medium-term: • Achieve that our target audience considers ANTIFIL as the alternative cultural event of Peru, thus identifying with our proposals. • Generate a plural space that houses all kinds of artistic-cultural projects, and that promotes new proposals and inspires society. • Contribute to development through art and public exposure to popular and independent culture. • Open spaces for coordination and cooperation between collectives, artistic-cultural associations allied to our project. Additionally, it has an impact on the achievement of the following Sustainable Development Goals: a) Goal 4, which seeks to guarantee inclusive, equitable and quality education, and to promote lifelong learning opportunities for all; b) Goal 5, which seeks to achieve gender equality and empower all women and girls as creators and producers of diverse expressions; c) Goal 8, which seeks to promote a sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all; and d) Goal 13, which seeks to improve education, awareness, and the human and institutional capacity in relation to climate change mitigation, adaptation, reduction of its effects, and early warning.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

1) Promoting human rights and fundamental freedoms: - Gender Equality: In this area of monitoring, ANTIFIL has made significant progress, since gender equality has been one of its pillars since its inception. From its organizational structure, we have a majority participation of women in the different organization stages of the fair and related activities, representing 65% of our active members. Also, during the central days of ANTIFIL, we have had the opportunity to work with female artists, managers and thinkers with feminist discourses that have been portrayed both in the different artistic disciplines that we present at the fair and in the publishing proposals that we have exhibited at the fair. We have also worked with feminist and transfeminist collectives such as Paremos el Acoso Callejero, Serena Morena, Chola Contravizual, La Promesa, No tengo Miedo, Trenzar, La Manada Feminista, Comando Plath, etc. We have had the opportunity to discuss endemic problems in our society such as harassment, rape, physical and psychological violence, the empowerment of women, among others, with these collectives, in discussions and workshops. Finally, this year we prepared our



first Security Protocol for the 2019 edition of ANTIFIL, in which we established rules for us and also for the fair workers, artists and the general public. In turn, these rules establish sanctions against people with a criminal record and/or who incur in situations of harassment, gender violence, rape, improper touching, etc. 2) Supporting sustainable systems of governance for culture - Cultural and creative sectors. In this area of monitoring, the work of ANTIFIL has also been significant, as it has substantially revitalized the cultural and creative sectors through its platform. This is because our mission is to build our programs in all the areas of the fair using at least 50% of what is sent to us through the call we make for an open public to present their projects. In this connection, ANTIFIL shows, in a horizontal and democratic way, projects that are not usually shown in the hegemonic spaces of art and culture. In this connection, the work of ANTIFIL is to show these projects in order to give an alternative and different vision of what happens in our society from the six central themes around which the fair is centered.

### **Institutionalization of culture in the academy**

#### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

Pontifical Catholic University of Peru

University of Piura

#### **Website of the measure/initiative, if available:**

<http://departamento.pucp.edu.pe/artes-escenicas/>

<http://udep.edu.pe/humanidades>

#### **Describe the main features of the measure/initiative:**

The Pontifical Catholic University (PUCP) and the University of Piura (UDEP) have promoted the institutionalization of culture in the academy through the creation of academic departments dedicated to train students in Cultural Management and Performing Arts, among others, thus allowing the transmission of expertise by the greatest exponents of culture in Peru. In 2012, the Pontifical Catholic University of Peru created the Faculty and the Academic Department of Performing Arts in order to call and bring together its professors who dedicate to the creation, research and teaching of the Performing Arts, in order to provide an education to actors, musicians and dancers, so they can become highly qualified to assume with efficiency and leadership all the areas of their artistic discipline, capable of carrying out performing, research and creation works in line with the cultural development of the country and the world.

Currently, the faculty has around one hundred and twenty professors with great professional experience in the performing arts from different fields of action and reflection, and more than 700 students. The main objective is to consolidate a community through teacher training and the development of the teaching career to provide a high-level artistic education committed to our context, in addition to promote and develop research in and for the performing arts, to make known their methodologies and approaches for the reflection and production of knowledge, also enriching other academic disciplines. Moreover, in 2017, the master's degree programs in Performing Arts and Musicology were created. The professionalization of the cultural sector proposed by the University of Piura is carried out on the basis of the development of educational programs. It promotes the Licenciatura (Licentiate) in History and Cultural Management (a five-year program); the Master's Degree in Cultural Management (a two-year postgraduate program); and the Doctorate in Humanities with a specialization in Culture Studies. The undergraduate program is taken in Piura and in Lima.

**Does it specifically target young people?: YES**

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

In the case of the Catholic University of Peru, the positioning of the Performing Arts as a professional career; it has 39 licenciados (licentiate) in performing arts; 107 holders of bachelor's degrees in performing arts; 42 professors from our Faculty are studying for a master's degree at PUCP and other universities to regularize their academic degrees and comply with the New University Law. For its part, the University of Piura's undergraduate program with a licenciatura (licentiate) in History and Cultural Management, has had more than 100 graduates since 2008. More than 90% of them work in the cultural sector. Within the postgraduate program, UDEP has held the master's degree program twice so far, the first time with 24 graduates and the second one with 42 students. In the doctoral program, it has 36 doctoral students and 39 students enrolled for the next program. It is contributing to the professional education of the local cultural agents and to the research on issues of the cultural sector through theses and studies.

### **Development of the local and regional network of indigenous communicators**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

SERVINDI - Intercultural Communication Services

**Website of the measure/initiative, if available:**

<https://www.servindi.org/>

**Describe the main features of the measure/initiative:**

SERVINDI is organized as a non-profit civil association that provides an intercultural information and communication service in order for national and international society to have a better understanding of the reality, needs and aspirations of indigenous peoples and communities. This independent informative service reflects a critical and thoughtful opinion through news, special reports, interviews and audiovisual productions. SERVINDI's purpose is to strengthen the leading role of indigenous peoples and communities, as well as the one of their representative organizations through the dissemination of their problems, actions, proposals and the local, national, regional and global indigenous agenda, thus supporting the freedom and diversity of the information and communication media.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

SERVINDI's main results focus on publishing pedagogical materials, which especially address issues that do not receive enough attention from the organizations themselves. So far, we have six publications: 1) Indigenous Peoples, the FTAA and FTAs (Training Manual); 2) Interculturality: Challenge and process under construction (Training Manual); 3) Indigenous Communication and Communicators (Training Manual); 4) Right to Communication: Reality and challenges in Latin America: Indigenous Peoples and public broadcasting policies; 5) Communicating climate change from an intercultural approach (Training Manual); and 6)

Territorial Rights of Indigenous Peoples and Communities (Illustrated Primer). Each of these publications can be found at the following link: <http://www.servindi.org/publicaciones/21>

## **Peruvian Alliance of Cultural Organizations (APOC)**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

The APOC is preceded and sustained by 27 cultural organizations grouped into 9 Territorial or Thematic Working Groups. See list at <http://apoc.pe/mesas/>

### **Website of the measure/initiative, if available:**

<http://apoc.pe>

### **Describe the main features of the measure/initiative:**

The Peruvian Alliance of Cultural Organizations (APOC) is mainly a measure/initiative that seeks to have an impact on national policies and plans for sustainable development that include lines of action in support of diverse cultural expressions. Date of implementation. APOC was born on August 5, 2017, but it was originated throughout previous processes: • “Pre/Encuentros” (“Pre/Meetings”) Decentralized Program: June 27, 2016 to June 1, 2017. See details at <http://encuentrocultura.pe/5/plan/programa/cronograma-del-programa/> • 5th National Meeting of Culture: August 3 to 5, 2017 • APOC launch: August 5, 2017. See the Declaration of Iquitos at <http://apoc.pe/acerca/> • Launch of the first version of the Shared Advocacy Agenda (AIC1): April 15, 2017 • Launch of #7Commitments to transform cultural policies at the local and regional levels: August 9, 2018 • Season of Forum-Workshops to promote the role of civil society in the design, implementation and evaluation of cultural policies: August 11 to October 13, 2019. Objectives: • Strengthen and promote coordination among cultural organizations. • Influence the design, implementation and evaluation of cultural policies, recognizing the transversality of culture. • Promote and institutionalize spaces and mechanisms that guarantee dialogue and collaboration between the State and civil society. Beneficiaries: • Peruvian society as a whole in terms of the quality, relevance, inclusion and legitimacy proposal for the co-construction of cultural policies, as well as of the enrichment of the quality of public debate within the framework of the 2019 electoral process. • The cultural sector in terms of strengthening its capacities for advocacy, promotion and strengthening of coordination. • The Peruvian State at all levels in terms of the proposed practices, capacities and political will. • The allied organizations that make up the APOC in terms of network practices, reflections, co-responsibilities and actions. • Cultural organizations that are not part of the APOC but use the tools that it makes available, as well as the achieved and expected open spaces and collective impacts. Links with the objective and area of monitoring of the Convention: • The systems of governance for culture will only be sustainable if they guarantee the full and broad participation of the citizens, but this is not enough if civil society does not have strengthened coordination and capacities. Impact on beneficiaries and/or impact of cultural products or services.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

As to: • Number of actions carried out o 3 Work Meetings of the “Pre/Encuentros” (“Pre/Meetings”) Decentralized Program. o 25 “Pre/Encuentros”. o 2 National Cultural

Meetings (5ENC, Iquitos 2017 and 6ENC, Chimbote, 2019). • Funds made available to 5ENC: PEN 156,460. See balance sheet at <http://encuentrocultura.pe/5/transparencia/> • Funds made available to 6ENC: balance sheet is pending as this form is being filled out while the Meeting is taking place. o Development of two versions of the Shared Advocacy Agenda (within the framework of 5ENC and 6ENC): [http://apoc.pe/aic/?fbclid=IwAR28Fc7\\_uaCsNDyeaICGup3NqSWxQs6MEIwWlcMy5UO\\_XgZwJsvY\\_3UeE9U](http://apoc.pe/aic/?fbclid=IwAR28Fc7_uaCsNDyeaICGup3NqSWxQs6MEIwWlcMy5UO_XgZwJsvY_3UeE9U) o 10 Forum-Workshops. • Funds made available: pending balance sheet. o Activities within the framework of the #7Commitments • Meetings and collection of signatures from candidates to assume commitments. • Meeting of the MT-Cusco with the Provincial Municipality of Cusco • Two videos of interviews with the Cusco candidates Luis Wilson Ugarte and Jean Paul Benavente. • Forum on Cultural Policies for Cusco. • Inclusion of the 7 Commitments in the Governability Agreement for Inclusive Development of Metropolitan Lima 2019-2022. • Inclusion of the 7 Commitments in the Governability Pact of Ate 2019-2022. • Inclusion of the 7 Commitments in the Lima Electoral Debate: “The Candidates Respond”. The Shared Advocacy Agenda: • Achievement of an open-source resource since each of its contribution blocks account for the Pre/Encuentro, themes and territory from which they came, proving their legitimacy and generating trust for those who wish to use it as reference material and support of actions, projects, coordination and mobilizations. • Conceive a permanent dialogue between cultural organizations with the potential and commitment to reach more localities and realities. • Not only the submission of the Shared Advocacy Agenda to the Ministry of Culture, but also the fact that said institution recognized having taken it into account. The preparation process of the National Cultural Policy • Develop three public observations and through reception desk, to the Preparation Process of the National Cultural Policy (now up to 2030) in spite of the constant changes of ministers. • Generate spaces for reflection and debate that include more cultural organizations and even officers from the Ministry of Culture to transmit the citizens' concerns, complaints and proposals. National Meeting of Culture: • Renovation of the entity in charge of the National Meeting of Culture; APOC is driving it since 2017. • Enhance the presence, proposal and agenda of the Working Groups assumed by the Committees that organized such Meetings (Iquitos and Chimbote). • Generate novel spaces for reflection and debate for the localities where they were developed. • Generate civic spaces where any representative of a public entity can participate in an environment of horizontality and openness to dialogue. Project: "Strengthening capacities for collaborative work and the participation of cultural organizations in the design and implementation of cultural policies in Peru". • The bet for the development of a complex and ambitious project together. • Achievement of its financing by the UNESCO's International Fund for Cultural Diversity. • Strengthen ourselves as a network of organizations. • Identify the problems of our work's ways and structure, and the challenges to face.

## **Policy to promote associativity and coordination for advocacy**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Independent Publishers of Peru (EIP)

**Cultural domains covered by the measure/initiative:**

Publishing

**Website of the measure/initiative, if available:**

<http://www.eip.org.pe>

**Describe the main features of the measure/initiative:**

Independent Publishers of Peru (EIP) is a non-profit association with the mission of integrating and representing the interests of Peruvian independent publishers before State and private, national and international institutions, seeking to develop both the commercial aspects of training and professionalization among its members, with the purpose of helping in the growth of the entire reading and book ecosystem, assuming ourselves as its coordinating agents, under the guidelines of respect and strengthening of bibliodiversity. EIP was founded in 2014 and, since then, different publishing initiatives and companies have joined it, finding strength in their union. Given the shortcomings of the sector, we proposed working with two focal points within the policy to promote associativity and coordination for advocacy: (i) Exposure to the work of independent publishers as a key point in the book and reading ecosystem; and (ii) Participation in policy proposals that channel the problems of independent publishers, promoting bibliodiversity and the strengthening of alternative markets. With respect to point 1, we foster the decentralization and empowerment of each region, either from the generation of subgroups in the regions with the highest concentration of publishers so they can lead local initiatives (as it occurs in the southern area of the country), as well as the task of being the focus of their region in the event that they are the only publisher of the association (such as Junín or Lambayeque). On the other hand, "La Independiente" Peruvian Publishers Fair, organized by the Ministry of Culture with the support of EIP, is the ultimate space where this growth occurs. This fair not only generates a meeting space between publisher and reader, but also fosters the union among publishers themselves, the beneficial conversation about our business models and the challenges they pose from different parts of the country. Additionally, participation in national and international fairs is promoted, both as a collective (such as, for instance, the 2019 Guadalajara International Book Fair, where the participation of the associated independent publishers in the Peruvian stand will be allowed for the first time, thus allowing a truly national display of publications), among the members or individually. We believe that, in addition to contributing to the exposure of the work of publishers through the organization of and the participation in fairs, the management of new spaces and other actions to attract readers, a space is being built within the association for dialogue and reflection on the challenges of independent publishing that encourages solidary practices among its associated publishers. Regarding point 2, the participation with legislative proposals and public policies that channel the initiatives of independent publishers, that is, the political purpose of the association, has been a key factor that allows us to think not only about the present of our activities, but also about creating and rethinking our actions with regard to books and reading. We participate in working groups or meetings with entities such as the Ministry of Culture, the Ministry of Economy and Finance, the Council of Ministers' President's Office, Promperú, the Regional Center for the Promotion of Books in Latin America and Caribbean (CERLALC), the National Library of Peru, the Peruvian Book Chamber, among others. Through this second point, our participation in the preparation of a consensual proposal for the Book Law had an impact on the drafting of the Emergency Decree. We wish to continue this work in the preparation of the Decree's regulations, as well as in the management of the law and a national policy that the book and reading sector in Peru needs and deserves. This measure/initiative responds to objective 1 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which seeks to guarantee, adopt and apply measures/initiatives aimed at protecting and promoting the diversity of

cultural expressions, based on informed, transparent and participatory processes and systems of governance. The policy to promote associativity and coordination for advocacy is a measure/initiative that seeks to strengthen the competencies and capacities of civil society

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The scenario we face today is different than the one existing when we started our work in 2014. Today we assume our role as agents of development from the potential we have to coordinate the book and reading ecosystem. At EIP, we believe in the growth of the entire book and reading ecosystem, and we think that our growth as an association is a positive symptom of the progress made. This growth has occurred, despite unequal circumstances, due to a positive economic period; however, we could start talking about a greater growth in indicators, both in production and access, and about a future as a country of people who create, research and read. This is why there is an interest in generating favorable conditions for independent publishing to consolidate and diversify by addressing other issues, which require larger investments, such as the production of picture books or books of research/essays. A clear indicator of this is the number of members and the representation in the regions. In 2014, we started with 15 publishers from two regions. As of 2019, we are more than 40 publishers from 10 regions. On the other hand, our participation with respect to legislative proposals and public policies has consisted in channeling the initiatives of independent publishers, which, in the first instance, seeks access to the tax benefits already established in the law, among other aspects that promote good practices, strengthening of publishing agents and local production. We are confident that working together with other institutions will achieve laws that allow each of the agents in this ecosystem to compete on equal terms.

### **Survey to professional game developers and final report**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

IGDA Perú

**Cultural domains covered by the measure/initiative:**

Media Arts

**Website of the measure/initiative, if available:**

[https://docs.google.com/forms/d/155VAe\\_5Xcl9AzBZnnWeJrAJVCTkq3da41K-rBVjUC2Q/edit](https://docs.google.com/forms/d/155VAe_5Xcl9AzBZnnWeJrAJVCTkq3da41K-rBVjUC2Q/edit)

**Describe the main features of the measure/initiative:**

The survey aims to collect accurate data on the imagined community of game developers. The survey consists of 27 questions, which are divided into Basic Indicators (age, sex and place of origin); Professional Indicator (professional identification); Economic Indicator (economic remuneration, working hours, expenses); Videogame Launch Indicator (launch, platform); Education Indicator (educational level, professional career, educational center, among others); and Contact Networks Indicator (contacts, national events, among others); information of economic and social nature as a main input will be useful to promote cultural policies. This measure/initiative responds to objective 1 of the 2005 Convention on the Protection and

Promotion of the Diversity of Cultural Expressions, which seeks to guarantee the sovereign right of States to adopt and apply policies aimed at protecting and promoting the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance. The Survey to Professional Game Developers and Final Report is mainly a measure/initiative that supports the strengthening of civil society's competencies and capacities.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Among the data found, the following stands out: -Huge gender disparity; 84% of the respondents identify themselves as men. -In spite of being a multi-disciplinary industry, an overwhelming majority have an engineering background. There are not enough liberal arts professionals within the community. -77% of the respondents get paid for making games, but only 25% of them consider that this activity covers their expenses. -59% work remotely. -Passion is still considered as the main motivation to develop games. -The average age of videogame developers is between 23 and 30 years old.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

### **Lima Film Festival**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Pontifical Catholic University of Peru (PUCP) and PUCP Cultural Center

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<https://www.festivaldelima.com/2019/>

**Describe the main features of the measure/initiative:**

During the nine days the Lima Film Festival lasts, its purpose is "to recover certain territories that got lost far from mass productions to resume the healthy tradition of going to the movies and find social and cultural realities similar to ours, Latin American, Peruvian and from unknown corners." Likewise, the festival promotes the exposure of national and international independent production (especially Latin American), making young creators visible; additionally, it generates spaces for dialogue and exchange among creators and also with and among the spectators. The festival has positioned itself as one of the most important festivals in Latin America and is the most important film event nationwide. This measure/initiative responds to objective 2 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which seeks to facilitate equitable access, transparency and balanced flow of cultural goods and services, as well as the free mobility of artists and professionals of culture. The Lima Film Festival is primarily a measure/initiative that promotes the balanced national and international flow of goods and services.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

So far, 23 editions of the festival have been held since its inception. In its most recent edition, 58,000 spectators watched the films programmed, and 67,000 people participated in festival activities. 156 feature films were screened in the regular program and 320 in the traveling exhibition. 14 regions of the country were part of the traveling exhibition. 34 Peruvian films were recognized.

### **FAE LIMA (Lima Performing Arts Festival)**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

British Cultural Center

Cultural Center of Universidad del Pacífico

Cultural Center of the Pontifical Catholic University of Peru

Cultural Center of the University of Lima

La Plaza' Theater

Grand National Theater of Peru

**Cultural domains covered by the measure/initiative:**

Performing Arts

**Website of the measure/initiative, if available:**

<https://www.faelima.com/>

**Describe the main features of the measure/initiative:**

The International Performing Arts Festival presents national and international shows in the stages of the six organizing theaters and other allied spaces in different districts of Lima. This measure/initiative encourages the professionalization of Peruvian creators through workshops, round tables and meetings with international programmers and creators. The festival has been presented annually since 2017, for 10 days in March. Its main characteristics are the following:

1. The festival has an organizing committee that is made up of representatives from the six organizing theaters that contribute an annual amount of money to conduct the festival.
2. The committee is also made up of an artistic director and a production team led by a hired production company. The other tasks of the festival, such as administration, technical supervision, hospitality for international programmers and artists, and communications are carried out by the organizing theaters on a rotative biannual basis. Additionally, an executive director is elected from the representatives on an annual basis.
3. 50% of the national program is chosen through an open call and selected by an external jury that varies every year and is chosen by the organizing committee; the other 50% is proposed by the organizing theaters. Each work has two or more presentations depending on the assigned room. Around 10 to 12 national works are presented every year.
4. All national works are presented during the programmers' week, where an average of 10 to 15 performing arts programmers are invited, predominantly from the southern hemisphere. During this week, the festival also organizes a "Market" with the programmers and national groups, and a dance "Showcase", in which excerpts of dance projects are shown to the programmers, in addition to social meetings. The organizing theaters' teams also offer free training sessions to the national groups on issues related to the internationalization of their work.
5. The international program



is selected by the Artistic Director of the Festival, with a view that seeks to broaden the offer of stage languages and deepen on current and relevant issues in our society. On average, 60% of the international works come from the southern hemisphere and the rest are mainly European works invited in alliance with international institutions such as the British Council, the Spanish Cooperation and the Italian Cultural Institute (IIC), as well as embassies. Between six and eight international shows are presented. 6. Workshops with international guests (thanks to the support of the Ministry of Culture) and round tables between national and international artists, where current issues and the state of the performing arts are explored, are offered free of charge. 7. Affordable prices are offered, and with at a special discount in the case of workers of the performing arts. This measure/initiative responds to objective 2 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which seeks to facilitate equitable access, transparency and balance in the flow of cultural goods and services, as well as free mobility of artists and professionals of culture. The Lima Performing Arts Festival - FAE LIMA is primarily a measure/initiative that supports the international flow of cultural goods, serving as a network/platform for organizing artistic tours, biennials, music festivals, art fairs, residences, exhibition spaces, training programs and working groups on cultural policies.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The most outstanding results in the last four years of the festival are: - The alliance formed by the five organizing institutions with the public sector (in this case, the Grand National Theater, the Ministry of Culture and PromPerú). - The continuity and growth of alliances with other private entities, through funds for dissemination, lodging and food for international guests. - Consolidated alliances with the British Council and the Cultural Center of Spain in Peru. - The attendance of an average of 8,000 people to the festival's shows every year. - A total of 32 national works and 21 international works presented in the three editions of the festival. - Four of the national works presented during the programmers' week have traveled or have agreed trips to festivals in countries of the southern hemisphere, specifically: Ecuador, Chile and Brazil. This means that an average of 40 national artists have traveled or will travel abroad to show their work from 2017 to the beginning of 2020. - The meeting of 120 national artists with international programmers and artists through meetings arranged by the festival. - 300 students have participated in free workshops with international artists in the three editions. - In 2018, the festival was awarded a fund as part of the incentives of the Ministry of Culture, and it has gained support from other entities such as Pice. - Through the editions of the festival and the curatorial trips of the artistic director, ties and relationships have been created with artists and programmers from other countries and important festivals such as: Santiago a Mil (Chile), FIBA (Argentina), the Loja International Festival (Ecuador), the Edinburgh Festival Fringe and Edinburgh International Festival (United Kingdom). This has generated invitations to future editions of such festivals, and the insertion of the FAE Lima in the southern hemisphere's festivals route.

**Rafael Santa Cruz" and "Arguedas for the World" International Festivals**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Asociación Repercuté, Entretenimiento Afrocultural  
National School of Folklore

**Cultural domains covered by the measure/initiative:**

Music  
Performing Arts

**Website of the measure/initiative, if available:**

<http://www.cajonfestival.pe>  
<http://www.escuelafolklore.edu.pe>

**Describe the main features of the measure/initiative:**

The importance of recognizing Peruvian cultural traditions and making them visible is the driving force that has mobilized cultural organizations to generate mechanisms that aim to strengthen the cultural presence abroad, as well as the integration into the international community. In this connection, we present two initiatives. On the one hand, Asociación Repercuté presents the International Festival of Cajón and Percussion (FICP), which has the cajón (an instrument of Afro-Peruvian origin) as its host. The FICP was founded with the aim of knowing and recognizing the Afro-Peruvian origin of the cajón, celebrating that the instrument has transcended geographical and musical borders. Through a comprehensive program, which includes thematic concerts, conferences, video exhibits, workshops, fairs and master classes, the FICP is a platform where musicians from different schools, styles and nationalities meet to make known their percussion instruments, their music and their culture. The festival covers various areas, ranging from the cultural and educational, to issues such as inclusion, multiculturalism and recognition to the contributions of minority groups, without neglecting heritage-related issues. It also focuses on the appropriation of public spaces by citizens through a massive central event. On the other hand, the "Rafael Santa Cruz" Festival makes it possible to stimulate cultural flow and development activities among countries, as well as facilitating access to culture for all sectors of the population. Its objectives are to:

- implement an unprecedented annual festival, free of charge, with an original program and capable of uniting an audience made up of both professionals and enthusiasts;
- expand the recognition and media coverage of the Peruvian cajón at the local, regional and international level;
- expand the knowledge and perception of the public towards percussion in general;
- include a pedagogical component through videos, musical clinics and master classes;
- produce audio and written material;
- promote the participation of citizens in general and of young people, in particular alongside renowned artists through a massive act in a public space (La Cajoneada);
- become a reference point for percussion in Peru and the Ibero-American region;
- become a landmark tourist attraction in the city of Lima and Peru.

Finally, the National School of Folklore conducts the "Arguedas for the World" International Folk Dance Festival, which is a space for academic cultural exchange, where students have the opportunity to interact with and learn from the different techniques shown by visiting international delegations, who showcase the best of their musical and dance repertoire, while joint activities are developed to enhance the comprehensive training of our students, such as Educational Workshops, given by the directors of the groups; as well as Keynote Speeches, where participation is not only massive on the part of our students, since they are also open to the general public. It is a four-day festival of artistic and academic appreciation within an

integration and bonding environment. The festival is held to celebrate World Folklore Day on August 22 of each year.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The "Rafael Santa Cruz" International Festival has been held throughout 12 consecutive editions, with more than 60,000 attendees over twelve years. The following presentations, activities, publications, among others, have taken place in it: more than 125 concerts with 400 national and international artists; 12 massive "cajoneadas"; 2 Guinness World Records; screening of 56 specialized video documentaries; 12 round tables with musicologists and experts; 68 master classes of Peruvian cajón, cajón flamenco, drums, tap dance, Mexican marimba, m'bira, pandeiro, Indian tabla, bass drum, experimental percussion, djembé, etc.; a workshop addressed to professionals; 12 workshops for children, enthusiasts and professionals; four fairs dedicated to supporting and promoting the work of local artists, institutions, companies and entrepreneurs, offering them the support and space they need to be able to show the public their projects related to cajón, percussion and the Afro-descendant legacy with total freedom; six closing concerts at the Grand National Theater; the release of a freely-distributed double CD entitled: "Festival Internacional del Cajon Peruano - Grandes Momentos" ("International Festival of Peruvian Cajón - Great Moments"); the sponsorship of "Método de Cajón Peruano" ("Peruvian Cajón Method") (book and CD) by F. Vallejos Paulett; position itself as a national and international reference point in the world of percussion. The "Arguedas for the World" International Festival has been held in three editions. The first edition, in 2017, had the visit of Mexico, Panama, Paraguay and Argentina; the second edition, in 2018, had the visit of Colombia, Ecuador and Egypt; and, in the third edition, in 2019, Mexico, Chile, Bolivia, Costa Rica and Colombia participated as guests. To date, throughout the three editions, 210 exclusive educational workshops for the students of the school, given within the schedule of the dance workshop, and 18 workshops for the general public, have been developed. It is also connected to FESTIDANZA, the most important dance festival in Peru, which takes place in Arequipa. Five school presentations have been carried out in important educational institutions, with which professional internship programs are developed. This year, the activities inside the School were focused on giving the responsibility of representing Peru to the different students groups: The Students Cast, The National Music and Dance Group of Peru and Generación Enriqueta Rotalde (made up of graduates from the school), as well as dances presented by the students at the 2019 Festival Arguediano - I, both regular and PAEA MEIE students.

**GOAL 3 - Integrate culture in sustainable development frameworks:**

**"Producing Knowledge from within"**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Ethnic Development Center (CEDET)

**Cultural domains covered by the measure/initiative:**

Publishing

**Website of the measure/initiative, if available:**

<http://www.cedetperu.org>

**Describe the main features of the measure/initiative:**

CEDET publishes research papers about afro-descendant communities and Afro-Peruvian population, in order to create social value within Peruvian society, and through three activities:

- International Seminars. Biannually Organized, this seminar gathers national researchers and international specialists in the topic of Afro-descendant culture. Papers are edited and published in "Serie Caja Negra" - Independent Research editing and publishing. These books are published in the "Mano Negra" series.
- children's book editing and publishing. These are published in the "Palenque" series and address issues of Afro-descendant and Afro-Peruvian population, specially made for children.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

In the last four years, CEDET has edited two (2) books as the result of international seminars, three (3) books from independent research, and one (1) book for children.

**Pluralism and diversity in the artistic education**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

National Higher Autonomous School of Fine Arts of Peru (ENSABAP)

**Cultural domains covered by the measure/initiative:**

Media Arts

Visual Arts

**Describe the main features of the measure/initiative:**

"Pluralism and diversity in the artistic education" has three basic components. On the one hand, the great respect for the academic freedom of ENSABAP teachers. On the other, the coexistence of traditional arts subjects (Ayacucho's retablo, Amazonian textile, traditional ceramics) with modern approaches (sculpture, engraving, painting) and contemporary approaches (integrated arts, interdisciplinary spaces, performing arts seminar, among others) has been promoted. As a result, academic spaces currently coexist with different views and positions towards the arts, which generates a very constructive and democratic ecology. Another factor is the methodology proposed by ENSABAP, based on "Artistic Projects", which allows each student to have a lot of room for decision-making and independence since they choose the techniques, means, references, themes and field of application they want. We believe this is vital for a State and Latin American entity, in terms of the existing plurality and diversity. This is also reflected in the publications, exhibitions and awards granted. This measure/initiative responds to objective 3 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which seeks to recognize the complementarity of the economic and cultural aspects of sustainable development. Pluralism and diversity in arts education is primarily a measure/initiative that supports equitable access of vulnerable groups to cultural resources.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The students of the recent classes show art and art education projects quite different from each other in terms of techniques, media, themes and positions, which is an indicator of the level of the currently existing artistic freedom. Proof of this are the gold and silver medal winners from the most recent classes of the five professional careers, as well as the awards for the interdisciplinary project and research. Their themes are gender, memory, social problems, local identities, among many others

### **Cultural Development: Cultural Governance Program**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

University of Piura - Faculty of Humanities

**Website of the measure/initiative, if available:**

<http://udep.edu.pe/humanidades>

**Describe the main features of the measure/initiative:**

Cultural Development: The Cultural Governance program seeks to build alliances and establish a dialogue with local governments from small communities in the north of Perú (Piura). In this program, a number of agreements with district municipalities, and associations were signed, in order to improve their management skills related to culture, arts, and heritage. The University of Piura and local municipalities propose and develop projects to promote social development through cultural enterprises. One of the main goals of this initiative is to strengthen the social fabric and to keep the local talent within these districts. Additionally, this program aims to convince local agents about the importance of responsible and planned investment in culture. This measure/initiative responds to Objective 3 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which seeks to recognize the complementarity of the economic and cultural aspects of sustainable development. Cultural Governance Program is mainly an initiative that promotes and participates in the implementation of policies and national plans for sustainable development. These include lines of action for the support of the diversity of cultural expressions.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

3 Agreements were signed and several projects have been developed with local governments from lower, middle and high Piura (coast and highlands areas) Also, this initiative contributed to strengthening the confidence of local authorities to invest in culture and to consider culture as a transversal key pillar in their public policies for development.

**GOAL 4 - Promote human rights and fundamental freedoms:**

### **Association of Curators of Peru**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Association of Curators of Peru

**Cultural domains covered by the measure/initiative:**

Visual Arts

**Website of the measure/initiative, if available:**

<http://curadoresdelperu.org>

**Describe the main features of the measure/initiative:**

The measure we want to report is the creation of the Association of Curators of Peru, which complies with objective 4 of the Monitoring Framework of the 2005 Convention, "Promoting human rights and fundamental freedoms", specifically in the "Artistic Freedom" area of monitoring. The Association seeks to safeguard the labor rights of its members, as well as to guarantee their freedom of speech, through the recognition and positioning of the curatorial activity as an intellectual work that can constitute a contribution to society. One of the steps taken is the preparation of its own bylaws, which include, as some of its objectives, to contribute to the artistic development of society, to ensure the professional and union interests of its members, as well as to reach institutional agreements and/or alliances at the national and international levels. In order to achieve its objectives, a dissemination work has been undertaken on the scope of curatorial activity, as a task that belongs to the field of cultural workers; the dissemination is carried out before civil society, other actors in the cultural field, as well as private and public institutions. It is expected that the initiative for the creation of this Association and the educational work that is being carried out to make known the importance of curatorship promote the protection of the labor rights of its members, and guarantee the free expression of ideas and artistic creation. Another effect would be to provide better cultural services to citizens. The strategies developed to achieve the objectives of the association consist in, first of all, its formal creation and approval of bylaws, dissemination of the curatorial activity through the creation of a website and profiles on social networks, creation of an institutional video, dissemination in the media and sending letters to various institutions to make known the existence of the association. Likewise, several work commissions have been created: communication, education, institutional relations, labor rights, and ethics and good practices. Through these commissions, the aim is to make known the curatorial work and its importance for society, as well as to ensure good practices. On the other hand, the association seeks coordination with organizations capable of providing cultural services to the population, to discuss the possibility of including the curator as a cultural worker within the corporate scheme. The lack of knowledge on the existence of this activity and its scope is a core problem we have identified, and due to which the rights (labor and intellectual) of curators are not respected. Due to this problem, the institutions do not contemplate in their organizational charts or in their budgets the hiring of a curator, which has negative effects on the cultural services intended to be provided to the public. Some of the problems detected are: a) nobody fulfills this role, and the cultural rights of society are affected; b) personnel lacking the specific preparation for the position are hired or appointed; c) when the need to seek suitable personnel is perceived, the institution does not have the administrative tools needed for their hiring (the position does not exist in the organization chart and there is no assigned budget), in such a way that the curator must be hired under unfavorable conditions, such as external personnel (without labor rights).

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural**

**Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The Association of Curators of Peru has been recognized as a civil society organization by various institutions with which a good dialogue has been established, such as: the Ministry of Culture, Unesco, PromPerú, Patronato Cultural del Perú (PCP), the Municipality de Miraflores, Peruvian-North American Cultural Institute (ICPNA), National Higher Autonomous School of Fine Arts of Peru (ENSABAP), Museum of Contemporary Art (MAC) and ARTLIMA Art Fair. As a sign of this recognition, various activities have been carried out with the aim of both disseminating the curatorial activity and driving the participation of the association in cultural events of national and international reach. Some of the activities carried out are: Meeting with the Organizing Committee of the 2021 Cusco Biennial in order to present the association; a special mention was made on the interest of strengthening the diversity of the curatorial work; participation in the Congress of the National Higher Autonomous School of Fine Arts of Peru entitled "Artistic Education for Peru and Latin America", at the "Experience of museums and art galleries as spaces for mediation and pedagogy" table. The Association of Curators of Peru was presented and the multiple functions of the curators were explained, highlighting the educational aspect of curatorship. Participation in the programming of the conferences of the ARTLIMA International Art Fair; the "Curatorial Zone" conferences were presented, with the participation of Pedro Pablo Alayza, curator and director of the "Pedro de Osma" Museum; Lizet Díaz, art historian and director of Cultural Promotion at the National Higher Autonomous School of Fine Arts of Peru; Sissi Hamann, curator and researcher; Manuel Munive, curator and art historian; and Enrique Planas, journalist and writer, as moderator. The conference entitled "Woman and art in the Amazonia" was also presented with the participation of Malú Cabellos (photographer), Diana Riesco (curator and artist), Shirley Villavicencio (artist) and Gisela Urday (artist and president of the Association of Curators of Peru), as moderator. Collaboration with Patronato Cultural del Perú (PCP), which is in charge of the administration, production and promotion of the Peruvian pavilion at the Venice Biennale (art and architecture), until the year 2034. Such collaboration has taken place for both the Working Group and the establishment of the Evaluation Panel for the Curatorial Competition of the Peruvian Pavilion on the 58th Venice Biennale 2019 (with the participation of Gisela Urday, president of the Association of Curators of Peru).

### **Gender Equality Policies for Teaching and Guide for Teaching Performing Arts with a Gender Perspective and Protocol in Cases of Sexual Harassment**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Pontifical Catholic University of Peru (PUCP) and Department of Performing Arts of PUCP

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

**Website of the measure/initiative, if available:**

<https://www.pucp.edu.pe/documento/politicas-igualdad-genero-docencia/>

**Describe the main features of the measure/initiative:**

The Gender Equality Policies for Teaching (University Council Resolution N119/2015) have as

"general objective to develop in the university community a culture and practice that promote equality between men and women in the different strategic areas of the university, with special emphasis on education, research and management." With regard to the above, a series of measures have been proposed to promote equal opportunities for its professors to develop their teaching career, academic production, their inclusion in management and governing bodies, among other measures. This regulatory framework that governs the entire university (this is why it has been pointed out above that it benefits several cultural domains) is benefiting or has benefited several female teachers from the Academic Department of Performing Arts. The Guide for Teaching Performing Arts with a Gender Perspective and Protocol in Cases of Sexual Harassment are documents that are in the process of being validated, and which resulted from a diagnosis commissioned by the Academic Department of Performing Arts to professors Adriana Fernández (psychology) and Cynthia Silva (law), who carried out focus groups with students and professors from our Unit, as well as meetings with a commission of professors interested in this issue. Due to the nature of the stage work, which involves working with your body, emotions, sensitivity and physical contact with the other, it is urgent to establish guidelines to encourage and carry out good practices in the classroom, both for teaching and for the generation of a culture of equity and non-violence among students and professors of the performing arts. In this connection, the objective of the documents was to develop and implement policies and actions to ensure that the teaching environment is safe and equal; in turn, to prevent sexual harassment, and act immediately if it occurs. This way, we aim to ensure equal and safe conditions for learning, and that both teachers and students are informed about what sexual harassment is and how to act if it occurs, within the regulatory frameworks of the university and the country. This measure/initiative responds to objective 4 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which seeks to respect human rights and the fundamental freedoms of expression, information and communication as prerequisites for the creation and distribution of diverse cultural expressions. The Gender Equality Policies for Teaching and the Guide for Teaching Performing Arts with a Gender Perspective and Protocol in Cases of Sexual Harassment are mainly policies/measures that promote gender equality in the cultural sectors and monitoring systems to assess the levels of representation and participation in the culture sectors, as well as their access to it.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

We have temporarily exempted two female professors from complying with their teaching load based on the gender equality policy. One of them has already completed her master's degree, backed by this measure. Regarding the Guide and the Protocol, they are still in the process of being validated, but the fact that the Department is working on these issues had a positive impact on the students' perception.

### **Festival Made by Women**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Festival Made by Women



**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<http://www.festivalhechopormujeres.com>

**Describe the main features of the measure/initiative:**

Made by Women is the first festival the purpose of which is to contribute to the reduction of gender gaps in Peruvian cinema, through the exhibition of feature films and short films made by young filmmakers, educational meetings and the debate on the current situation of the audiovisual and cultural sector with a feminist approach and a decentralist vision. This is a response to a situation of inequality that the sector is experiencing, where, annually, the feature films directed by women/diversities represent between 5% and 8% of the new national releases and where, many times, the youngest female filmmakers do not find a space to show their works and talk about their position in the industry. Our first two editions were held in 2018 and 2019, reaching 10 regions and more than 35 venues nationwide, with the participation of over four thousand people in all the activities, which so far have included, in addition to the screenings in cultural venues and spaces, outdoor screenings, empowerment workshops addressed to girls and boys, interdisciplinary workshops, decentralized meetings of artists and filmmakers, round tables, short film presentations, tributes to Peruvian female filmmakers with great careers, and musical performances. Our strategy focuses on: 1. Exhibition of short films and feature films: -We seek to honor female filmmakers with great careers, who have been made invisible in the history of Peruvian cinema. -Through the official competitions, we seek to recognize the effort of female filmmakers, most of whom have had to develop their projects in hostile environments and without financing. -We make the work of young female filmmakers and their debut films visible. -We create spaces where students from different film or audiovisual communication schools can present their projects. -We make short films and feature films presentations where filmmakers can discuss their creative processes. -We invite festivals and projects from different Latin American countries with the aim of promoting the exchange of knowledge that allows us to know the views of the region. 2. Round tables, tributes and meetings: -Tributes to filmmakers with great careers by professionals in the sector where the contribution to the inclusion of the view of women/diversities in Peruvian cinema is made visible. -Decentralized meetings in different regions of the country that allow for the development of networks between film students and young filmmakers with the aim of promoting joint initiatives. -Round tables where the role of women/diversities in the sector and the role of cultural projects led by women/diversities, and with a gender perspective, in closing these gaps, are discussed. 3. Educational meetings: • First focal point: Community. Addressed to the general public, with special emphasis on girls, boys and adolescents. It focuses on the development of activities that, from the artistic-audiovisual perspective, provide critical, reflective, creative and empowering spaces for their needs. For example: activism workshops, audiovisual workshops addressed to girls and adolescents, and outdoor screenings. • Second focal point: Interdisciplinarity. Addressed to adults from different disciplines with an interest in artistic and audiovisual language. This point seeks to become a meeting space for people coming from different creative experiences in which, through the provision of artistic-audiovisual tools and information, collaborative learning and proposals are generated from collective support. For example: interdisciplinary video workshops. • Third focal point:

Professional development. Addressed to a specialized young audience. We seek to provide tools of interest and that are useful for young women who are developing a professional career in the world of cinema and audiovisual arts. For example: creative laboratories and specialized workshops. This measure/initiative responds to objective 4 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which seeks to respect human rights and fundamental freedoms of expression, information and communication as prerequisites for the creation and distribution of diverse cultural expressions. The Festival Made by Women is mainly a measure/initiative that promotes gender equality in the culture and communication sectors. Besides, it has an impact on the achievement of the Sustainable Development Goals: a) Goal 5, which seeks to achieve gender equality and empower all women and girls as creators and producers of diverse expressions; and b) Goal 8, which seeks to promote a sustained, inclusive and sustainable economic growth, and full, productive and decent jobs for all

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Some of the main results are: Media exposure to the gender gap issue in the audiovisual sector, and the impact on the public agenda. Exhibition of more than 150 Peruvian productions, between short films and feature films, directed by women. Generation of networks with different collectives and organizations nationwide. Decentralization of the project: more than 40 venues in 10 regions of the country. Two decentralized meetings of artists and filmmakers: Trujillo and Ayacucho. Ten round tables held in Lima, Huancayo, Ayacucho and Arequipa, with the attendance of more than 300 people. Eleven workshops held in Lima, Cusco, Arequipa and Ayacucho, with the participation of 150 people. Screenings and a workshop held in collaboration with INPE, addressed to female inmates of the Santa Mónica prison. Recognition through economic incentives provided by the Directorate of Audiovisual Art, Phonography and New Media in 2018 and 2019.

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

- Generate networks of support and exchange of ideas for the professionalization of the creative sector. This is crucial, since strengthening the academic environments will reaffirm the importance of the tie between culture and development, especially in developing countries. -
- Promote policies that contribute to gender equality and the inclusion of diversity in the educational spaces related to the creative ecosystem. Initiatives for the inclusion of diversity from the educational spaces are fundamental because those are the places where the imaginaries are open to change and transformation, which increases their chances to have an impact in the future. -
- Implement a national information system updated with indicators that measure the impact of culture on society. -
- Strengthen platforms for national and international artists to meet each other. It is vital that the artists' needs are understood by the public sector in order to internationalize their work and thus generate changes in the laws related to these issues. -
- Strengthen ties with local governments. Hold meetings with local agents to work on the insertion of culture in public policies. -
- Create participatory spaces with government institutions, to clarify

the actors' needs in order to promote the development of the creative sector. Demand that the design and implementation of policies and measures from the Ministry of Culture be transparent and participatory. - Demand a balance between the economic purposes and the cultural content that protects and guarantees cultural diversity in the different subsectors. - Demand government initiatives that promote interculturality in a transversal way in the different cultural subsectors. - Demand laws that take into account artistic freedom and gender equality, with special emphasis on the most vulnerable groups: indigenous peoples, boys, girls, adolescents, senior citizens and the LGBTIQ+ population. - Promote actions that democratize goods and services in a decentralized and participatory manner. - Build networks and strengthen unions within the sector.

## EMERGING TRANSVERSAL ISSUES

### Relevant Policies and Measures:

-

## CHALLENGES AND ACHIEVEMENTS

### Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

The majority of policies reported are mainly contained in Objective 1 ("Supporting sustainable systems of governance for culture") (21 policies). This objective gathers initiatives related to the various stages of the value chain of the cultural industries and arts: training, creation, production, distribution, access, among others, as well as policies that transversally affect the entire sector, so it understandably includes most of the compiled policies, measures, and strategies. Within the key findings related to this Objective, it is necessary to mention the normative framework for books and reading, and also film and audiovisual sectors. Additionally, the Economic Incentives for Culture is one of the main initiatives developed by the public sector in the last 4 years. Regarding the other objectives, the distribution varies in the number of measures reported. Objective 3 ("Integrating Culture in Sustainable Development Frameworks") also records a considerable number of the reported policies (17 policies), being an indicator that the platforms and spaces for skill formation and the generation of networks of collective work have been priority topics for the cultural management in the past four years. Some of the measures included in Objective 3 address topics as diverse as the Culture Points Network, the audience-oriented area of the Grand National Theater or the training for public officers, and also proposals from civil society, such as APOC's shared advocacy agenda, the Cultural Governance Program of the University of Piura, among others. Moreover, we found that there are fewer measures reported in Objective 2 ("Achieving balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals") (5 measures) and Objective 4 ("Promoting human rights and fundamental freedoms") (5 measures). Although from a first reading, we can see that these are works in progress that still need to be consolidated through strategies and policies, it is crucial to note the contributions of the private sector, civil society and the academy for the

promotion and participation of women in the sector (Festival made by women), the strengthening of artists' working conditions (Association of Curators of Peru) or the flow of cultural goods and experiences at the international level (Lima Performing Arts Festival, among others). It is important to take into account the Quadrennial Periodic Report presented by Peru in 2012; although we can account for the status of the projects already reported in the previous QPR—such as the Culture Points Program, which now has its own law, the Ruraq Maki Program, which has developed a digital platform, or the IBER programs, to which IBERcultura Viva joins—this time, the report is much more comprehensive, detailed and diverse. Regarding the sectors, the public sector has reported initiatives for all the objectives, both through programs and regulatory frameworks that aim to enhance access to creation (“Creative Freedom”), encouraging people's active participation in cultural life through physical spaces or digital media (Cultura24) and through strategies that arise from coordination with other public institutions (“Creative Freedom”, “Safe Neighborhood”). Also noteworthy is the progress made in terms of institutionalization through the promotion of culture from the public sector during this period. This is evidenced by achievements in the form of sustainable financing, such as the Economic Incentives for Culture, which are programmed on an annual basis, have an increasing financing and are prepared jointly with the sectors; or through initiatives promoted by other ministries that go for proposals based on creative tools to achieve sustainable development goals, such as courses by the National Penitentiary Institute (INPE), programs by the Ministry of the Interior or by the Ministry of Education, which value the importance of culture as transversal in all areas of life. On the other hand, the private sector and civil society design and implement initiatives that represent important pending works that the public sector has not been able to fully address, and which are essential for the development of the sectors: mapping, diagnoses, surveys, training spaces, among others. These are the cases of academic institutions such as the Pontifical Catholic University of Peru (PUCP) or the University of Piura (UDEP), which, among others, have become capacity building spaces for cultural agents, as well as spaces in charge of generating information and producing updated knowledge about the sector in its different components. Civil society, for its part, plays a key role by positioning as an active agent that influences the development and monitoring of public policies, through organization and coordination platforms such as the Peruvian Alliance of Cultural Organizations (APOC), which gathers and disseminates the needs and requests of multiple civil society organizations interested in actively contributing to public policy.

**Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

The 11 challenges selected, are listed in order of priority: 1. Strengthening the intercultural approach In Peru, tasks related to promote the diversity of cultural identities and making it visible, among many objectives, are central in order to recognize people as active agents in the creative ecosystem. In line with the provisions of the National Policy for the Mainstreaming of the Intercultural Approach (approved by Supreme Decree 003-2015-MC), this challenge comprises three actions: a) developing digital or physical platforms, and enhancing independent and community media, in order to foster and ensure the participation of all identities in the cultural life; b) rethinking the referential frameworks used to approach the creative sector so as to incorporate the knowledge of originary communities or peoples; and c) developing capacities of public officers from all over the country, from an intercultural approach, in order to manage cultural diversity. From the General Directorate of Cultural Industries and Arts, it is essential to

promote a management that keeps incorporating this approach into strategies and actions for the improvement, sustainability and enhancement of the creative ecosystem.

2. Strengthening public management in cultural matters at the local level Strengthening local cultural management is one of the main challenges for the sustained development of the national creative ecosystem. The challenge focuses on enhancing decentralization through the strengthening of the Decentralized Directorates of Culture (DDC), by improving coordination with the central government, providing them with greater autonomy, developing their managers' capacities, and also encouraging joint work between the DDCs, local governments and civil society organizations.

3. Enhancing inter-institutional coordination The development of the creative ecosystem, in its various dimensions and actors, requires multisectoral efforts, which are the result of the smooth coordination of the culture sector with other sectors (education, tourism, transport and communications, women, social inclusion, labor, among others). The challenge is to develop actions for the benefit of the creative ecosystem based on the constant coordination with other areas of development. Moreover, a key challenge to develop the national creative ecosystem is to enhance coordination between the culture and education sectors. Strengthening this tie will help not only improving art and culture education, and the capacities of teachers and students, but also transversally integrating the intercultural approach into the curricular contents.

4. Having updated information systems The indispensable basis for the drafting of public policies for culture is the development and management of an updated information system on the creative ecosystem. Therefore, the challenge lies in having updated and comparable qualitative and quantitative indicators on culture, that allows us to know how effective the applied measures are and to design cultural policies and strategies at the local, regional and national levels, based on better elements. This can be achieved by creating cultural observatories and strengthening coordination with the National Institute of Statistics and Informatics (INEI) to develop sectoral studies, censuses and reports. In particular, there is a need to strengthen the Cultural Satellite Account and the alliance with INEI in order to have updated data on the sector.

5. Promoting the participation of women and LGTBI communities in cultural life There are few measures and strategies related to positioning the gender perspective in cultural policies; they are mainly managed by civil society and lack coordination. The challenge comprises three actions: a) providing visibility to the already existing strategies addressed to these populations; b) enhancing the protection and recognition of the cultural rights of both populations through the transversal integration of public cultural policies into the different levels of government; and c) fostering measures that encourage the participation of diverse gender identities in public and private cultural institutions.

6. Improving the working conditions of the culture worker One of the main pending challenges of the creative ecosystem is to design and implement strategies that aim to reduce the precarious conditions that affect the labor of culture workers, most of whom work in informal conditions. Along these lines, the challenge consists, first, in identifying and making visible the forms of precarization that operate within the creative sector, for instance, through a national registry of the culture worker, to then create measures that actively address this problem at a material and symbolic level.

7. Enhancing access to the digital environment for culture In Peru, the digital environment is one of the least explored fields and it has very few policies and measures aimed at its development. The challenge lies in promoting coordination with the entities in charge of the development of information technologies, as well as enhancing digital platforms and equipment through incentives from the public and private sectors, with the aim of enabling spaces so that everyone have access to diverse cultural manifestations, and expanding the creation and

production possibilities to each and every Peruvian, considering in this endeavor the digital gaps that still exist in the country. 8. Strengthening measures aimed at creation and management The complete review of the reported policies allows us to identify creation and management as the main fields to be developed in relation to the value chain of the creative sector. The challenge for this issue consists in strengthening the measures aimed at promoting these fields. Thus, we propose the implementation of spaces for exploration, research and creation, and the provision of various incentives to boost cultural projects. 9. Generating strategies for national and international mobility With regard to the creative ecosystem and the different links in the value chain, the strengthening and diversification of spaces for national and international mobility is identified as a main challenge. On the one hand, the challenge focuses on enhancing and decentralizing local infrastructure through incentives, advice and other mechanisms. On the other, the challenge consists in implementing strategies to achieve the internationalization of local creators and contents, as well as the strengthening of regional and international flow through platforms, markets and fairs. This task can be achieved through the development of measures for the promotion and distribution of creative goods, services and actors at an international level, and for the promotion of international production in Peru, within the framework of foreign cultural policy. 10. Establishing synergies with Civil Society and the Private Sector The actions generated from civil society are crucial for the development of the creative ecosystem; that is why one of the main challenges for the next period is to promote and institutionalize, from a cultural governance approach, spaces for dialogue with organizations, unions and civil society associations to recognize their work, generate culture-related agendas, include them in the design of cultural policies and provide information on the use of public resources and their impact. Along the same lines, the development of synergy strategies with various representatives of the private sector to encourage investment in culture is posed as a challenge. 11. National Cultural Policy All actions, strategies and measures related to the cultural sector, on a large scale, and to the creative ecosystem, are backed by a National Cultural Policy that salvages and enhances the cultural diversity of the country and which must be under continuous monitoring to ensure its compliance, through informed, open, participatory and decentralized processes.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**

Each of the challenges posed from the analysis of the information collected proposes a transversal and continuous work for the development of the Peruvian creative sector. The eleven issues presented have been prepared from working groups with representatives of the public sector, unions and associations from the private sector, civil society organizations, and the academy; therefore, those are agenda items that have been agreed and prioritized by all actors in the sector. For the next four years, concrete actions will be implemented within those 11 themes, and the active monitoring of the actions that are already being developed and established within those challenges will be a priority. Likewise, the Quadrennial Periodic Report constitutes a tool for all the agents of the creative ecosystem, who will be able to evaluate the performance of their sectors according to work divisions that contribute to improving access and participation for all citizens.

# ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

## Attachment

---

 Annexes

# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** Alejandro

**Family name:** Neyra Sanchez

**Organization:** Ministry of Culture

**Position:** Minister of Culture

---

**Date of submission:**

2020

**Electronic Signature:**

