



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

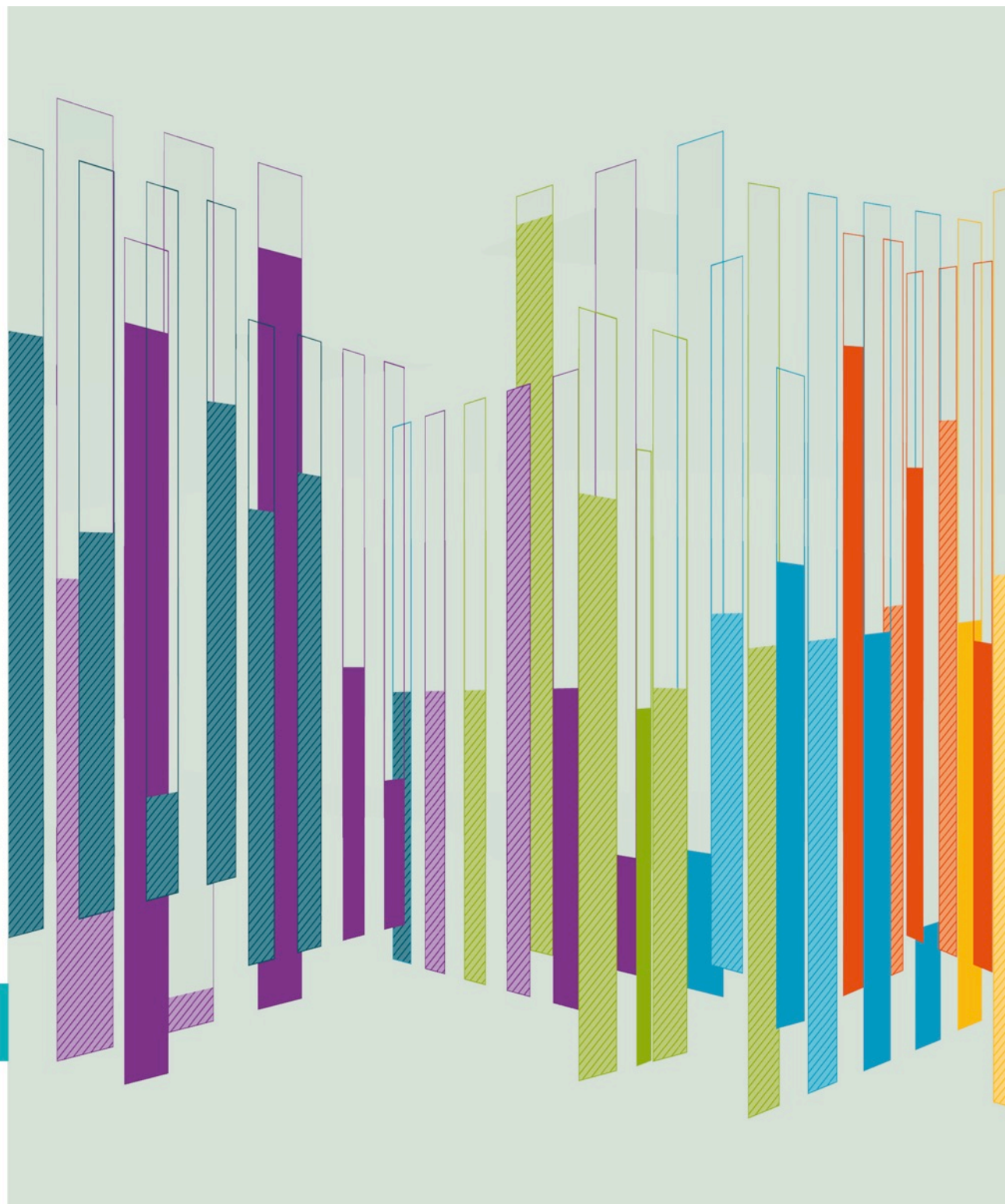


PERÚ

Ministerio de Cultura

UNESCO CULTURE FOR DEVELOPMENT INDICATORS

Peru's Analytical Brief



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CULTURE FOR DEVELOPMENT INDICATORS IN PERU

The Culture for Development Indicators (CDIS) demonstrate the enabling and driving role of culture in sustainable development. Thanks to an innovative methodology, this advocacy and policy tool examines through facts and figures the multidimensional relationship between culture and development.

The analysis of 7 key dimensions of culture and development, through the assessment of 22 core indicators, responds to the needs and circumstances of low and middle-income countries. The wealth of quantitative data produced through the implementation of the CDIS promotes better-informed cultural policies and the integration of culture in development strategies, thus contributing to the implementation of the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

The CDIS methodology is the outcome of a four year (2009-2013) applied research process, made possible thanks to the financial support of the Spanish International Cooperation Agency for Development. By the end of 2013, it has been implemented in 11 countries around the world, demonstrating its potential for policy impact.

Peru began implementation of the CDIS in Peru in May 2013 and completed the process in November 2014. This Brief summarizes the results, implementation details and impact the CDIS project had in Peru.

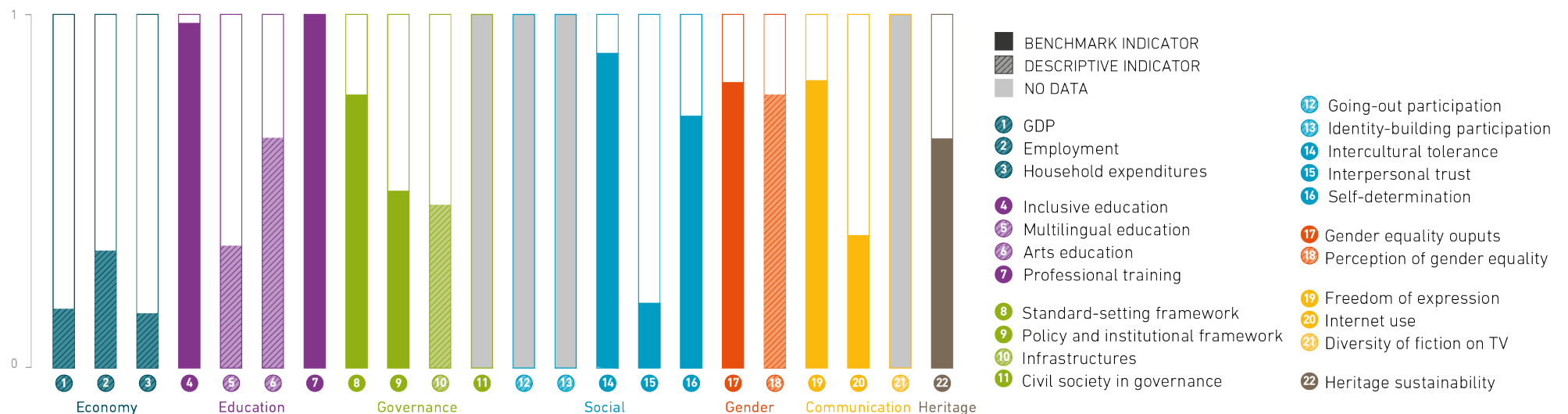
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AT A GLANCE:

The definition of a public agenda aimed at revealing key information on the role of culture in development processes is needed in Peru. Culture's role could therefore be recognised as a great opportunity for the country, helping to drive guidelines, strategies, policies, programs and projects at national and local levels. In this context the new wealth of data, resulting from the implementation of the CDIS are helping to recognize the role of culture and the urgency for its inclusion in various national development plans. The indicators provided data for analysing and creating informed policies, but also created inter-sectoral dialogue for the inclusion of culture as a crosscutting issue in all government institutions and finally recognised the need to strengthen information tools: such as an integral cultural system of statistical information, a satellite account of culture and a national survey of culture, among other needs. Initial impacts can already be seen; such as the ongoing discussions to integrate CDIS indicators to measure the Strategic Sectorial Objectives of the new Multi-annual Sectoral Culture Sector Strategic Plan of the Ministry of culture (PESEM) for the period 2016-2020. These indicators will measure the progress of the sector during that period and also measure their impact on the achievement of national objectives of the Strategic National Development Plan, with which it is directly articulated. Likewise, the CDIS economy indicators have been incorporated to the analysis of various agendas of key national institutions, such as the National Planning Center (CEPLAN). Another evidence of the impact of the project is the creation of an executive technical group called Creative Table in the ongoing process of the National Plan for Production Diversification promoted by the Ministry of Production which seeks to incorporate the cultural sector as a new booster of national growth.

HIGHLIGHTS FROM THE FINDINGS: PERU'S CULTURE FOR DEVELOPMENT DNA

PERU : Culture for Development DNA



Culture matters in Peru: CDIS indicators highlight Cambodia's culture sector's potential for economic development and wellbeing, while underlining certain obstacles in place that inhibit it from reaching its full potential.

The results suggest that culture is already a non-negligible contributor to the national formal economy and GDP; since the contribution of private and formal (excluding government) cultural activities reached 1.58% ① of the GDP in 2012. Culture provides great job opportunities to the country ② (3.3% of employed population) and there is a demand for consumption of goods, services and national and international cultural activities ③ (1.56% of total household consumption expenditures). This data is only a first effort to measure the contribution of culture to the national economy and it would be interesting to complete these results including the contribution of cultural activities managed by public entities such as heritage sites due to their high importance and contribution to development in Peru.

Sustainable development of the cultural sector cannot be achieved without government support. Indicators for standard-setting, policy and institutional frameworks for culture ⑧ ⑨ (0.78/1; 0.50/1) suggest that foundations for good governance of culture are in place, but more public support could be developed. The result of the heritage sustainability indicator (0.65/1) ⑫ shows progress in the registration of tangible and intangible heritage but there is still a lack of policies for correct management and action to promote their conservation, including the active participation of the civil society.

Moreover, while the cultural governance and public authorities are working to create an enabling environment to ensure the cultural right to education (0.97/1) ④, indicators on arts education (5.7%) ⑥ and training of professionals in the cultural sector (0.70/1) ⑦ indicate that more efforts are still needed to encourage the growth of the cultural sector and wider the access, enjoyment and participation of all citizens to cultural life.

We also note the current unequal distribution of cultural infrastructures ⑩ (0.46/1), suggesting that a more equitable access could further enhance participation, consumption and enjoyment of cultural goods and services in all socioeconomic groups and thus the potential of the sector in the national market.

Through increased access to cultural activities and infrastructures, the potential of culture can also be improved by strengthening the feelings of mutual understanding, solidarity and confidence, narrowing the gap between indicators of intercultural tolerance and interpersonal trust (89.3 %; 18%) ⑭ ⑮. For culture to continue contributing to the welfare, the focus should also be on transforming cultural values and positive attitudes in objective results of gender equality (0.82/1) ⑰ particularly in areas such as political participation, legal aspects and legislation against sexual harassment.

Finally, results in term of Internet access are promising (38.2%) ⑳ with significant growth in recent years, but this environment could still be improved and therefore could contribute to better standards of freedom of expression (57/100) ㉑, cultural freedom and diversity.

ALTERNATIVE INDICATORS

In the absence of data necessary to construct the proposed core CDIS indicators, but in the presence of other relevant data sources that address similar objectives, alternative indicators have been proposed at the national level.

ADDITIONAL INDICATORS

When a country has additional data, which could add overall understanding to a dimension, additional indicators are proposed to go further.

PERU'S RESULTS IN DETAIL



ECONOMY

The creative and cultural industries are dynamic and rapidly expanding sectors in the global economy. These industries contribute to growth, enabling the diversification of national economies, generating income and creating employment. In addition, as they contribute to the creation, production, transmission and enjoyment of symbolic content, their effects extend to non-economic benefits. For instance, they contribute to the expansion of peoples' opportunities to participate in cultural life and to the promotion of cultural diversity.

The Economy Dimension examines the contribution of the culture sector to economic development by assessing the contribution of cultural activities to GDP, the role of culture as an employer, and how cultural goods and services are valued through commercial transactions.

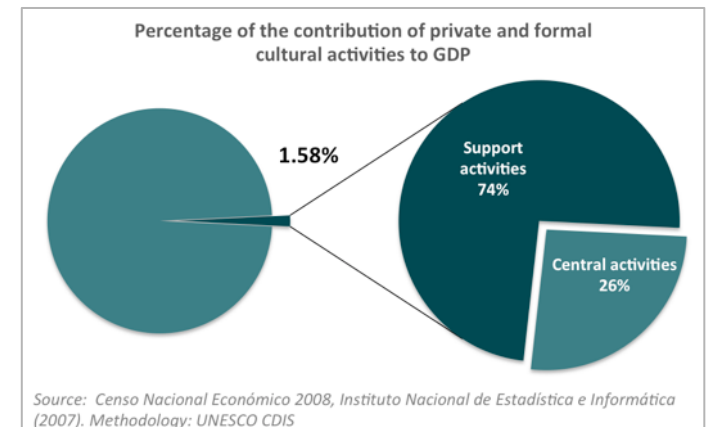
Core Indicators	Description
CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP	Percentage of the contribution of private and formal cultural activities to Gross Domestic Product
CULTURAL EMPLOYMENT	Percentage of persons engaged in cultural occupations within the total employed population
HOUSEHOLD EXPENDITURES ON CULTURE	Percentage of household final consumption expenditures on cultural activities, goods and services set against total household consumption expenditures

1 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP: 1.58% (2007)

In 2007, private and formal cultural activities, excluding government-related activities, contributed 1.58% to the Gross Domestic Product (GDP) of Peru. 26% of this contribution came from central activities and 74% from support activities. The contribution of 1.58% is significant when compared referentially with other important industries, such as the wood and furniture industry (0.9%), fisheries and aquaculture production (0.7%) or electricity, gas and water production (1.7%).

Although this result is significant, indicating a dynamic cultural sector, the contribution of culture to GDP is underestimated by this indicator since it only considers private and formal cultural activities, excluding the contribution of the activities carried out by the government. Cultural activities in the informal sector and cultural activities offered by public agencies and non-profit institutions, which are important components of the cultural production in Peru, are not included in this calculation. For example the contribution of important heritage sites such as Machu Picchu, managed by a public entity, are not included in this result. If such

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contributions would be included in the calculation, the result of this indicator would be much higher.

If we look at the contribution of culture to GDP by economic activity, we see that the greatest contribution of culture is performed by “printing services” (66.9%), while the second cultural activity with the largest share corresponds to “newspapers, magazines and periodicals” (13%). Printing services have improved their productivity thanks to new machinery and new technologies. This data could suggest that the country is currently going through a process of strengthening and acquiring equipment needed for the production of the culture sector.

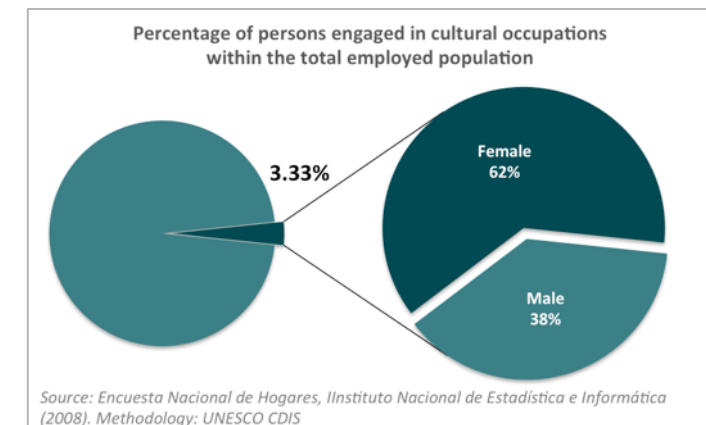
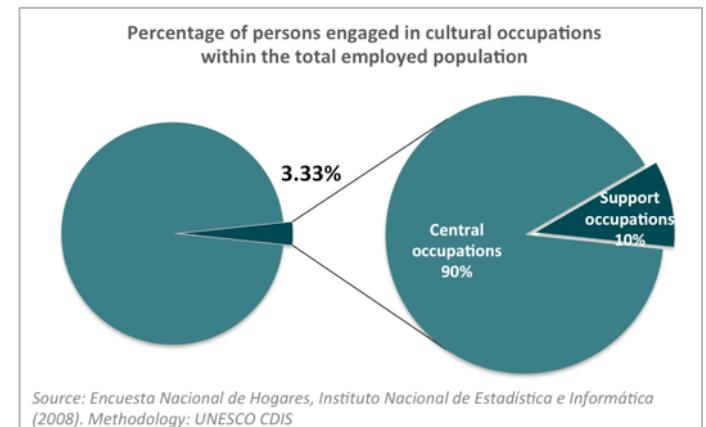
2 CULTURAL EMPLOYMENT: 3.33% (2007)

In 2007, 3.3% of the employed population of Peru had cultural occupations, of which 62% were women and 38% men. 90% occupied jobs in core occupations while 10% did so in support occupations. Occupations that most contributed to the cultural national employment were Furriers, sewers, embroiderers and related workers" (29.5%), "Weavers" (31.7%) and "Leather treatment workers"(4.8%).

Though this result already emphasizes culture’s important role as an employer in the country, **the global contribution of the culture sector to employment is underestimated by this indicator** due to the difficulty of obtaining and correlating all the relevant data. This figure does not cover cultural occupations performed in non-cultural establishments or induced occupations with a strong link to culture.

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However, an additional indicator illustrates that in 2007, 4.36% of total employment of Peru corresponded to employment in cultural institutions regardless of whether the occupation were cultural or not, highlighting the importance of cultural activities as a provider of



employment, this data reinforces the validity of the core indicator. It is important to note that the activities selected for this calculation were the same ones used to determine the private and formal activities' contribution to GDP. If we consider their strengthening and promotion through public policies, cultural economic activities could provide more opportunities for sustainable employment to more Peruvians nationwide.

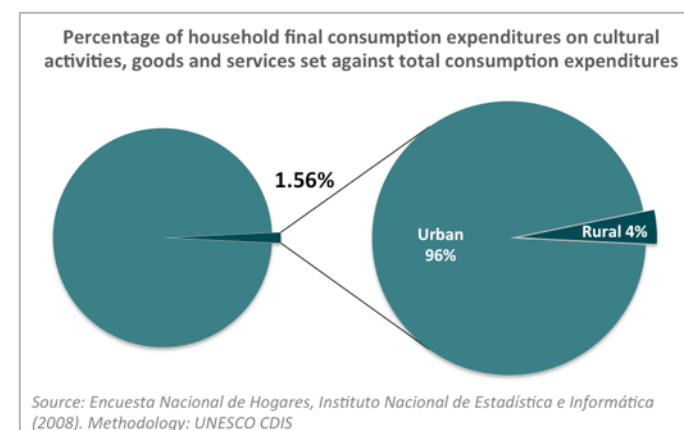
3 HOUSEHOLD EXPENDITURES ON CULTURE: 1.56% (2007)

This indicator refers to household expenditures; the percentage of household final consumption expenditure in cultural activities, goods and services, set against all of their consumption expenditure. **In 2007, this indicator reached 1.56% situating the household expenditure on culture after food, housing, telecommunications and health.**

58% of the total expenditure was spent on central cultural goods and services and 42% on support or equipment goods and services. This means that Peruvian families spend more on consumption of goods and services of pure cultural content (such as books, tickets to theatres and theatrical performances, etc.) than in equipment or support goods and services that enable the production and distribution of cultural goods and services (e.g., computers and information processing, music equipment, etc.).

This result highlights a significant demand for cultural goods. We can notice differences in the expenditures between rural and urban areas and by different quintiles, explained by an increase in expenses on cultural goods corresponding to an increase in the purchasing power. Indeed, 96% of the expenditure was carried out by households in urban areas and 57% by households in the wealthiest quintile. This data should be taken into account when analysing existing policies and mechanisms to allow everyone, regardless of income level, to participate in cultural activities and consumption of cultural goods and services.

The result of 1.56% of household expenditures on culture, is only an estimation of the real household expenditure since the National Household Survey does not use the Classification of Individual Consumption According to Purpose (COICOP) as recommended in the CDIS methodology. In order to calculate the indicator a correspondence table was created, but not all cultural good were able to be included due to a limited disaggregation of the coding system available in Peru.



>> These economy indicators show that there is a significant demand for consumption of goods, services and cultural activities, and that culture is a significant provider of employment opportunities. A cross-analysis with CDIS indicators of the Communication and Governance dimensions show that the potential for production and national cultural expenditures could be more important if public policies would have an emphasis to prioritize support for local cultural industries and distribution of cultural infrastructure.

RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

In order to improve the assessment of the connection between culture and the economy in Peru, better statistics should to be made available.

CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP

According to the CDIS methodology, the calculation of this indicator only includes private and formal activities, excluding contributions managed by the government and cultural activities in the informal sector. The contribution of national parks and heritage sites managed by the Ministry of Culture is therefore not being considered in this indicator. In the case of Peru it would be interesting to calculate an additional indicator for considering the contribution of these sites (eg Machu Picchu), due to their importance in Peru.

CULTURAL EMPLOYMENT

Peru has not yet adopted the International Standard of Classification of Occupations (ISCO 08) at 4-digit level and has a coding system limited to 3 digits, meaning that some cultural occupations are not considered in the calculation of this indicator due to an insufficient disaggregation, this is the case for music, art and languages teachers, actors, or wood artisans, among other professions. To provide more accurate results for this indicator, the national classifications should be adapted to 4-digit level in order to include all occupations.

HOUSEHOLD EXPENDITURES ON CULTURE

The source used here is the National Household Survey, unfortunately, the expenditures estimated through this survey are not codified under an international classification system. In addition, the survey includes etceteras on most questions, and all sections include an open question to include other expenses, since the purpose of the survey is to capture the largest possible share of expenditure actually incurred. This survey also includes limitations, for example, there is no corresponding source code for the selected 9.5.2 CIFF "Newspapers and periodicals" because is included in the question p606n = 1 "Newspapers, magazines and books." This question doesn't allow disaggregating expenditures on books from newspapers. To better understand consumer practices, it would be interesting to have international classification based on the CIFF system. It would also be useful to present the results disaggregated by socio-economic factors such as education level and geographic area, in order to inform targeted policies focused on equal access to cultural goods, services and activities, as well as to fully exploit the potential of the national market.



EDUCATION

Education not only provides individuals with the skills and knowledge required to become empowered citizens, it is a recognized fundamental cultural right. It plays a key role in promoting knowledge societies capable of devising innovative strategies to face future challenges. The education cycle also provides a key environment for the construction, learning and transmission of cultural values and aptitudes, which may foster social inclusion and tolerance. Likewise, education is essential in the promotion and valorisation of cultural diversity, and the encouragement of new talents and creativity.

The Education Dimension examines the relationship between education, culture and human development by assessing the inclusiveness of education; the valorisation of interculturality, cultural diversity and creativity; and the opportunities for acquiring professional skills in cultural fields.

4 INCLUSIVE EDUCATION: 0.97/1 (2007)

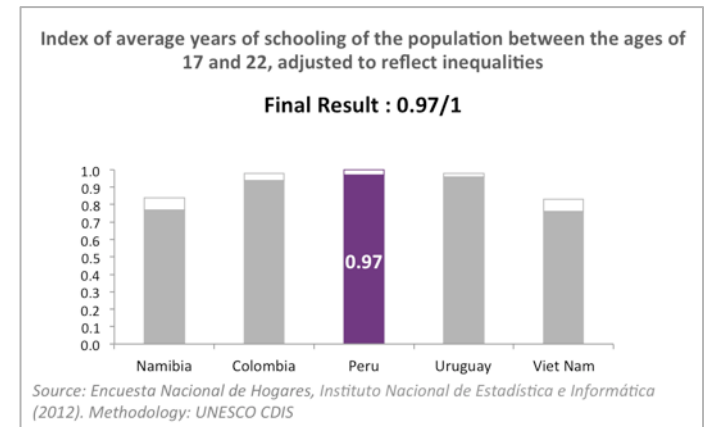
The result of 0.97/1 reflects the efforts of public actions towards ensuring a fundamental cultural right to education to the entire population. This result means that, on average, the target of 17 to 22 years old population spend 10.1 years at school, higher than the targeted average of 10 years of schooling. Moreover, a minority of 2.7% is still living in education deprivation, meaning that they have fewer than 4 years of schooling. This result shows the efforts made by public authorities to ensure that citizens enjoy the right to education, culture, and participate in the construction and transmission of values, attitudes and cultural skills throughout the school, thus increasing personal and social potential through learning.

However, and this is a recurring theme, while access to education is guaranteed to most of the Peruvian population, additional indicators should be constructed to measure the quality of this education, highly criticized by much of the population as a structural problem.

5 MULTILINGUAL EDUCATION: 33.3% (2013)

Core Indicators	Description
INCLUSIVE EDUCATION	▶▶ Index of average years of schooling of the population between the ages of 17 and 22, adjusted to reflect inequalities
MULTILINGUAL EDUCATION	▶▶ Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of instructional hours dedicated to languages (grades 7-8)
ARTS EDUCATION	▶▶ Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (grades 7-8)
PROFESSIONAL TRAINING IN THE CULTURE SECTOR	▶▶ Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education in the field of culture

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Peru recognizes the nation's multilingualism in Article 48 of its constitution, which defines that according to the law "official languages are Spanish and other languages such as Quechua, Aymara and other aboriginal languages, where these predominate".

According to the National Curriculum of Basic Education of 2008, 66.6% of the hours dedicated to languages in the first two years of secondary education are devoted to teaching Spanish. **33.3% of the time is spent teaching other languages, which in Peru entirely corresponds to the teaching of international languages and 0% of the time is dedicated to native languages.** Although there are isolated cases of linguistic education of these native languages, there is no requirement in the national educational curriculum for teaching the 47 local languages considered official.

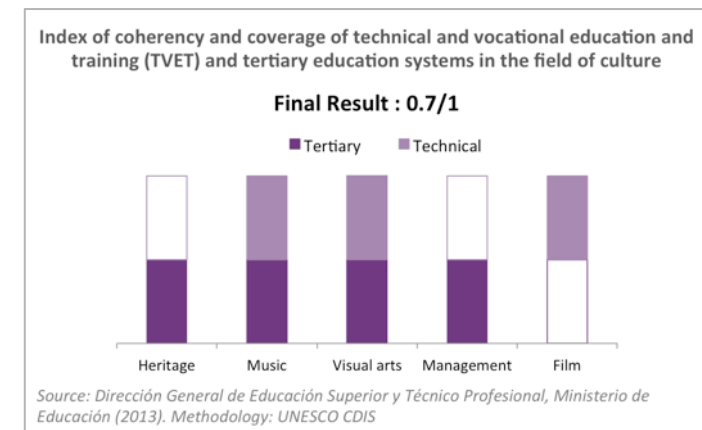
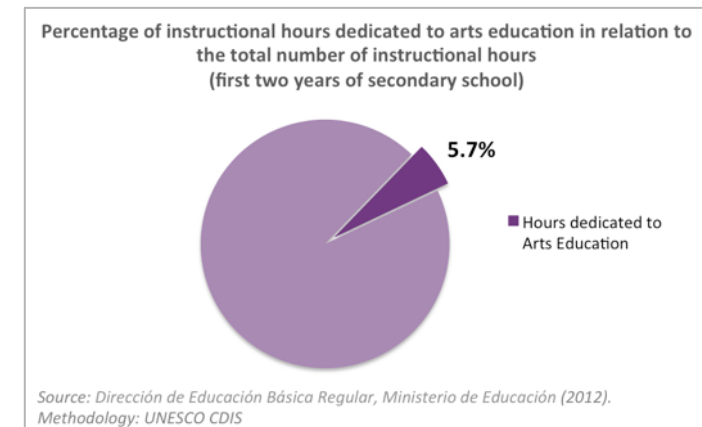
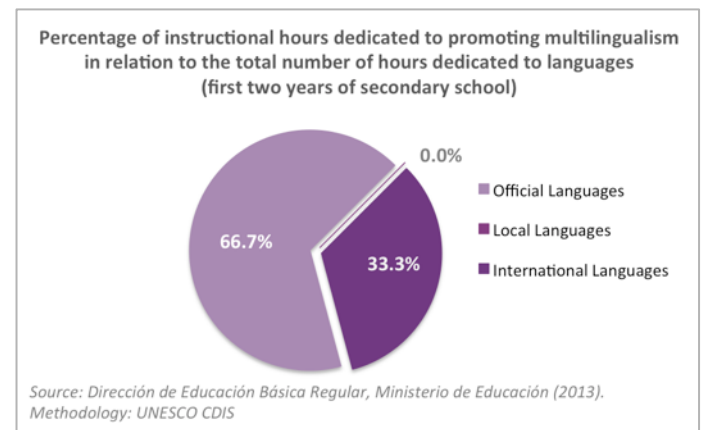
6 ARTS EDUCATION: 5.7% (2012)

In 2012, **5.7% of total instructional hours in the first two years of secondary school were dedicated to arts education.** This result is above the average result of the countries that have implemented the CDIS (4.84%), reflecting the recent commitment by the authorities to increase opportunities of access to the arts and culture. Art education is a mean by which individuals can be oriented to value and appreciate cultural diversity, develop their creativity and acquire skills that contribute to the dynamics of development.

This result of 5.7% for arts education corresponds to two hours a week of arts education, out of a total of 35h included in a school week according to the national curriculum (grade 7 and 8). Formally, these hours are designed to encourage the practice of arts such as dance, theatre, music and visual arts (drawing, painting, sculpture, modelling and carving), however, in practice, it is impossible to determine the degree of compliance with these instructional hours, the number of arts teachers with artistic training assigned to these hours, or the level of appropriation of the arts as an expression of freedom, individual empowerment, identity recognition and engine of creativity.

7 PROFESSIONAL TRAINING IN THE CULTURE SECTOR: 0.7/1 (2013)

The purpose of this indicator is to show the extent to which the national public education system and the "private government-dependent" system is sufficiently complete regarding the



training of culture professionals (both technical and professional, tertiary or higher) in various cultural areas. This indicator reveals the level of investment by public authorities to enhance the emergence of a "creative, dynamic and competitive class".

The result of Peru of 0.70/1 **indicates that the national authorities have and are willing to invest in the training of professionals in certain fields of culture.** However, the coverage of technical and vocational training in public and government-dependent private institutions requires major efforts. A minimum training courses exist for citizens who want to carry out technical, technological and professional education in the field of culture, but these do not cover the real needs in accordance with the wealth of the cultural heritage of Peru, for example, or in the film industry, a sector that lacks completely of training opportunities, despite the widespread Film practice in the country.

We register gaps in tertiary education in cultural management, a key element for the sustainable development of cultural enterprises and sustainable management of heritage sites in Peru, these urgencies should be reflected in intersectoral policies for the professionalization of the sector.

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GOVERNANCE

Cultural governance encompasses standard-setting frameworks, public policies, infrastructures, institutional capabilities and processes intended to foster inclusive cultural development, structure dynamic cultural sectors, and promote diversity. Cultural governance forges the enabling conditions under which cultural rights are exercised, which are crucial for developing peaceful societies in which individuals have the opportunity to lead full, creative lives in accordance with what they value. Thus, cultural governance plays a key role in enabling culture to fully contribute to inclusive, rights-based human development.

The Governance Dimension examines the national system of cultural governance by assessing the standard-setting policy frameworks in place for the protection and promotion of culture, cultural rights and cultural diversity; the distribution of select cultural infrastructures that facilitate taking part in cultural life; and the establishment of institutional mechanisms for civil society's participation in decision-making.

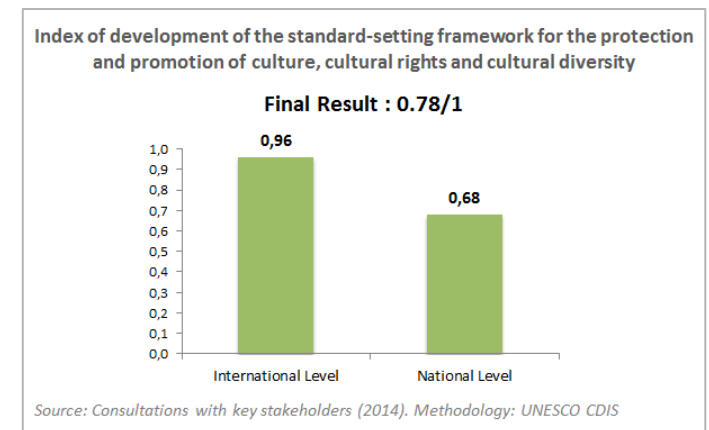
8 STANDARD-SETTING FRAMEWORK FOR CULTURE: 0.78/1 (2014)

The result of Peru of 0.78/1 indicates a reasonable standard setting framework for culture and that the country has made many efforts to ratify key international legal instruments affecting cultural development, cultural rights and cultural diversity, as well as to establish a national framework to recognize and implement these obligations.

Peru scored 0.96/1 at the international level, highlighting the priority that is given to culture and the high level of commitment to international standards for cultural development, cultural rights and cultural diversity. Peru has ratified all recommended conventions, declarations and recommendations, with the exception of two. Moreover, the clear interest of the Peruvian state may be due to the need for instruments to improve the management of national heritage sites, to maintain a positive and responsible international image regarding their heritage and the complex work due to the variety and quantity of cultural property that the country has.

Core Indicators	Description
STANDARD-SETTING FRAMEWORK FOR CULTURE	▶▶ Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity
POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE	▶▶ Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity
DISTRIBUTION OF CULTURAL INFRASTRUCTURES	▶▶ Distribution of selected cultural infrastructures relative to the distribution of the country's population in administrative divisions immediately below State level
CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE	▶▶ Index of the promotion of the participation of cultural professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them

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On a national level a score of 0.68/1 indicates that public efforts have been made to integrate many of the international obligations that Peru has accepted in national law, a vital step for the active implementation of these obligations. However, **there is room for improvement as several key policy elements are still missing in national legislation and regulatory frameworks.** Peru's current Constitution includes several important elements that ensure cultural rights and respect for cultural diversity. At this point, significant progress has been made. Regarding regulations and laws, the Peruvian government has responded to a number of cultural sectors, with specific laws, such as for publishing, radio and television, crafts, tourism (and its links with culture), artist and performing artist, film and cultural heritage. However, there are other areas of culture that do not have a specialized law. Nor has built a framework of action for culture. In that sense, in Peru it is still debated whether it is more convenient to have a General Law of Culture as a framework for all cultural activities or more specific laws, such as the current situation in the country. Opting for the latter involves ensuring that all areas of culture would be protected and covered by law.

Another important point to consider is the challenge to which is confronted the Peruvian government to create laws for cultural industries (a new sector to be considered by public policy), currently only one law exist linked to promote financing through incentives. Different levels of interest and expertise are reflected between cultural heritage (an area of special interest to Peru) covered by law, and sectors linked to more contemporary creativity.

9 POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE: 0.50/1 (2014)

The final result of 0.50/1 shows that the country is halfway, meaning it has yet to strengthen its institutional framework for culture. It also shows that there have been some efforts made by national authorities to establish policies and mechanisms to promote the sector and fulfil the obligations and priorities found in national legislation, also it reveals some measures focused on the sectorial policy framework and administrative system. Peru's results are below the average of the countries that have implemented the CDIS in the test phases (0.79/1).

Peru scored **0.64/1 for the sub-indicator of the Policy Framework** of culture, indicating that a number of cultural and sectorial policies and strategies have been put in place, however, one of the challenges to meet in the country is to develop a national plan of cultural action to provide guidelines, strategies and priority actions. In relation to a public budget for culture,

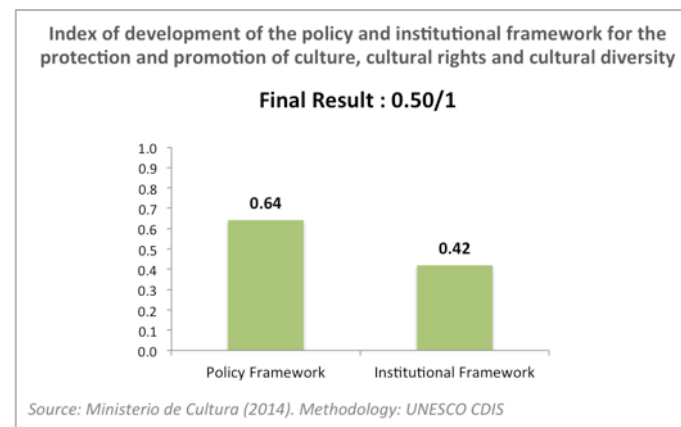
Peru has a budget allocated to the governing body of culture, the Ministry of Culture, and other budgets are allocated separately for cultural activities to various government agencies at a regional and local level. This hinders the accurate calculation of state investment in cultural activity considering also the uncertainty around the field of culture or infrastructure considered "cultural" by municipalities, regional governments and even other government agencies.

Regarding policies designed to facilitate access of minorities to culture, the Peruvian government has prepared a Plan of Implementation for Prior Consultation, a policy that has been designed for Indigenous, Andeans and Afro-Peruvians to participate in major decision-making regarding projects and investments that have to do with the exploitation of their cultural and natural resources and therefore, with the development of their communities. This public policy also considers the promotion and protection of cultural diversity.

Regarding sectorial public policies, national plans exist to promote national cinema, radio and television, books, but no guidelines exist for music, performing arts, visual arts, and cultural development and creativity, or plans considered in the promotion of the arts and cultural industries in the public area. With regard to cultural heritage, despite the Peruvian state's interest in the sector, it is true that there is no intersectoral national plan of cultural heritage management, although there are policy instruments designed from the governing body and the financial-administrative units.

Peru has a lower result for the sub-indicator of the institutional framework with a score of 0.42/1, which assesses the operationalization of institutional mechanisms and the degree of cultural decentralization.

The Peruvian government has a Ministry of Culture since 2010 and therefore has a say in the Council of Ministers. In Congress, there's a Committee for Culture and Heritage, in which the bills of the sector are discussed. At the regional level, (24 regions plus the Constitutional Province of Callao) Decentralized Cultural Department exists under rules of the Ministry of Culture. What needs strengthening in Peru are the municipal cultural actions (at provincial and district level) and in the regional governments. Only few of them actually carry out projects or cultural programmes and very few are those who have established councils for culture and high-level management for municipal cultural administration. This could be due to poor understanding of the means of a public policy on culture and the benefits it could bring.



It is also important to mention the need for the creation of a technical management area and information analysis for sectorial knowledge key for the institutional strengthening. There is also the need to create platforms or bodies for the promotion of cultural areas through public or mixed funds. Similarly, there are still no public financing systems such as insolvency funds or microcredit loans. We also note a lack of official training programs for culture professionals in public organisations.

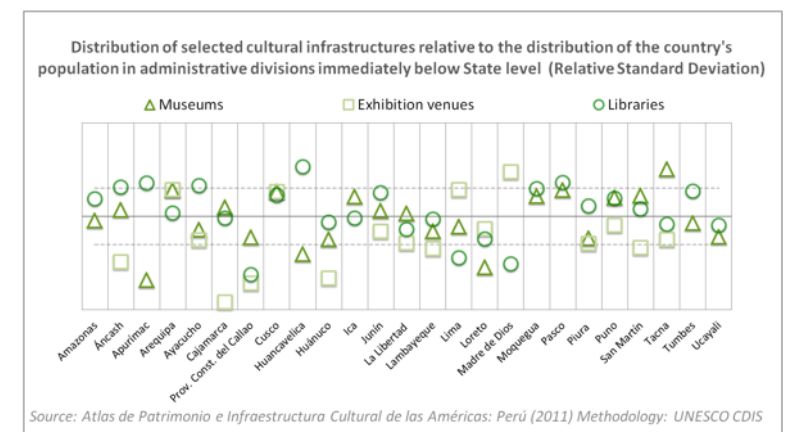
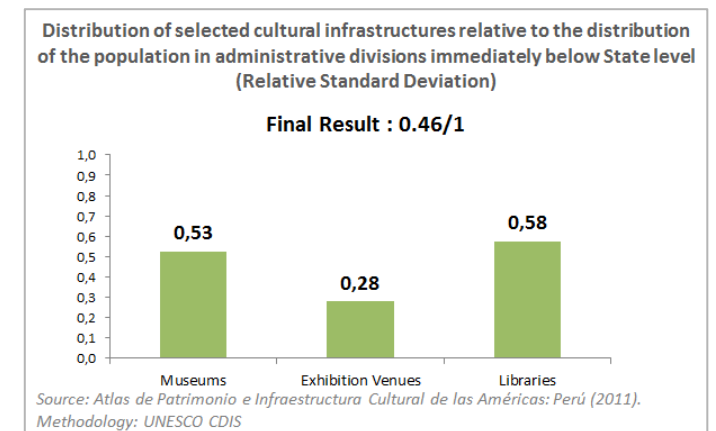
10 DISTRIBUTION OF CULTURAL INFRASTRUCTURES: 0.46/1 (2013)

The final result of Peru is 0.46/1, 1 representing the situation in which selected cultural infrastructures are equally distributed amongst regions according to the relative size of their population. The score of **0.46/1** thus reflects that across the 25 regions of Peru, there is an **unequal distribution of cultural infrastructures**.

Taking a closer look at the three different categories of infrastructure are analysed, Peru scores 0.28/1 for Exhibition venues dedicated to the performing arts, 0.53/1 for Museums and 0.58/1 for Libraries. This suggests a more uneven distribution of exhibition venues. On the number of museums in relation to the number of people living in each region, there are only seven regions with equitable distribution. The vast majority are below the optimal line, presenting the case of a region that has no museum.

In relation to the exhibition venues dedicated to the performing arts, the situation is more worrying; only 4 regions have equitable distribution. In this case, there are 8 regions with no venues for the performing arts. Regarding libraries and media centres, there are 11 regions with equitable distribution; however, at this point it is necessary to highlight the urgency and necessity to deepen through a study on the activities and content available in these infrastructures.

Increasing equal access in 25 regions could increase opportunities for Peruvians to participate in cultural activities, promote the development of cultural and creative industries for domestic consumption and enjoyment, and provide an enabling environment for culture professionals and businesses to create, produce, promote and distribute their work. This is a crucial and common challenge among the countries that have implemented the CDIS, since the average score for this indicator is 0.43/1.



RECOMENDACIONES PARA MEJORAR LAS ESTADISTICAS CULTURALES

CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE

The indicator on the participation of professionals of culture and minorities in cultural governance was not constructed due to disagreement expressed by the technical units on the development of the instrument used for construction of the indicator.

The participation of civil society in the cultural governance is very important in Peru and it would be interesting in the near future to develop tools that can give indications of this participation.



SOCIAL PARTICIPATION

Culture plays a central role in sustaining and enhancing individuals' and communities' quality of life and wellbeing. Cultural practices, assets and expressions are key vehicles for the creation, transmission and reinterpretation of values, attitudes and convictions through which individuals and communities express the meanings they give to their lives and their own development. These values, attitudes and convictions shape the nature and quality of social relationships, impacting individuals and communities' sense of integration, tolerance of diversity, trust and cooperation.

The Social Participation Dimension examines the multi-dimensional ways culture influences the preservation and enhancement of an enabling environment for social progress and development by analysing the levels of cultural participation, interconnectedness within a given society, a sense of solidarity and cooperation, and individuals' sense of empowerment.

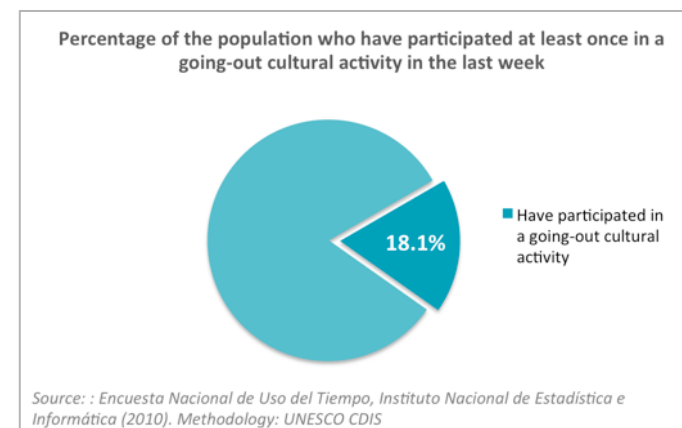
Core Indicators	Description
PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES	Percentage of the population who have participated at least once in a going-out cultural activity in the last 12 months
PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES	Percentage of the population who have participated at least once in an identity-building cultural activity in the last 12 months
TOLERANCE OF OTHER CULTURES	Degree of tolerance within a society towards people from different cultural backgrounds
INTERPERSONAL TRUST	Degree of interpersonal trust
FREEDOM OF SELF-DETERMINATION	Median score of perceived freedom of self-determination

FACTS & FIGURES

PARTICIPATION TO GOING-OUT CULTURAL ACTIVITIES: 18.1% (2010) (ALTERNATIVE INDICATOR)

In 2010, **18.1% of Peru's population** polled in the National Time Use Survey (INEI), reported **having participated at least once in a going-out cultural activity in the last week**. Going-out cultural activities include visits to cultural venues, such as cinemas, theatres, concerts, music festivals, galleries, museums, libraries, historical and archaeological monuments and museums. Such activities require people actively choosing to attend a particular cultural activity, thus provides insight into the degree of cultural vitality and appreciation of culture. These activities also involve physical locations where meetings between audience and artists are produced as well as between the audience itself, thus giving us a degree of social interaction and connectivity. A result of 18.1% shows a relatively low level of participation in going-out activities in general.

It must be noted that this alternative indicator is underestimated as the survey used only considers taking part in an activity during the previous week, which is a very limited period of



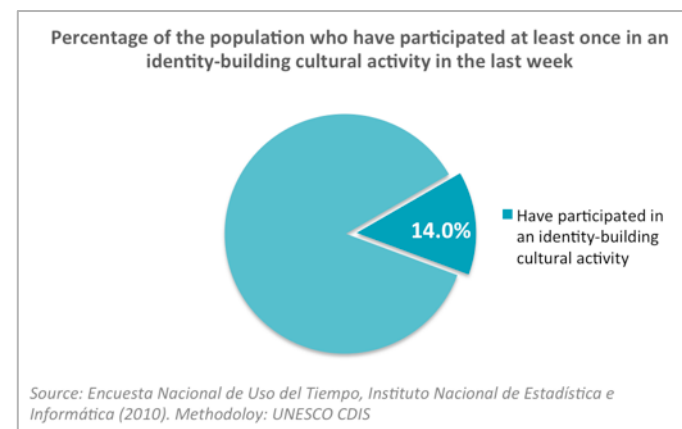
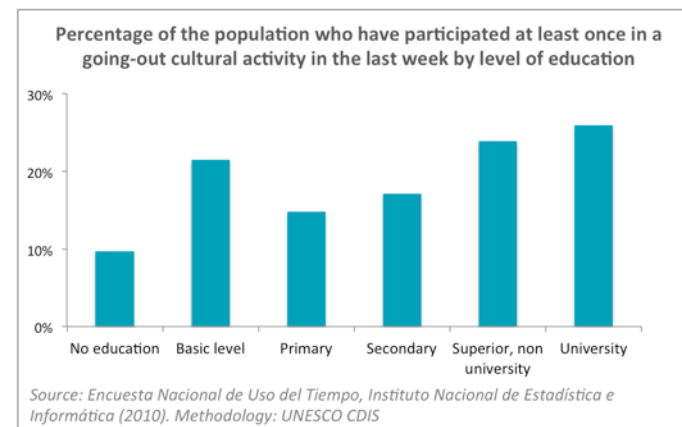
time. According to the CDIS methodology, the reference period should be over the previous 12 months as most Use of time survey use this period of time.

If we break down the overall result we see that women register a higher participation (19.5%) than men (16.8%). Though urban areas (19.7%) vs. rural (12.9%) still hold a highly significant difference of 6.8 points, the gaps between age groups is half that value, but the gap gets bigger again when confronted with the educational level of the attendants. Indeed, regarding age groups the highest average attendance is for the segment 30-49 years old (19.3%), followed by 15-29 (17.5%) and finally 50 and more (17.4%). The behaviour could be explained by the intermediate segment having a greater purchasing power and can also act as the supporter of the other two. If we look at the figures by level of education the gap is triggered, the largest share is covered by the university-level segment (26%), followed by non-university higher education (23.9%) and initial education (21.5%), then comes secondary school (17.1%), primary (14.8%) and no education (9.7%). It is noteworthy that the initial education segment is characterized by a high consumption compared to other segments, which is significant in terms of cultural policy.

To further stimulate the participation of the Peruvian population it is necessary to develop policies in favour of increasing access to such cultural activities, these figures deserve a cross-analysis with indicators of the dimensions of Education and Governance. The indicator on Distribution of Cultural Infrastructures from the Governance dimension reveals that there is still a high concentration of infrastructure in large cities, **suggesting that increasing equitable access to services can further improve levels of participation in cultural going-activities, increasing social connectivity and consumption of cultural goods and services in all socioeconomic groups.**

PARTICIPATION IN IDENTITY BUILDING CULTURAL ACTIVITIES: 14% (2010) (ALTERNATIVE INDICATOR)

In 2010, **14% of the population polled over 12 year's old, participated in at least one identity-building cultural activity during the last week.** Participation in identity-building cultural activities includes participating in amateur cultural practices, popular culture, ethnic culture, and community events and youth culture. To calculate this indicator, activities of the previous week were included such as birthdays, celebrations, christenings, weddings and funerals. Identity-building activities are often the centre of social connectivity and intangible cultural heritage of a society or group. A score of 14% shows a relatively low degree of participation in



identity-building cultural activities. However, the result of this indicator is probably an underestimate due to the calculations based on the previous week only and not the previous year as recommended by the CDIS methodology.

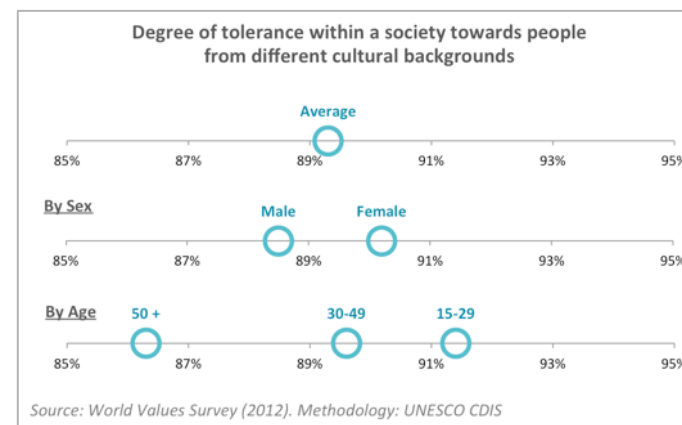
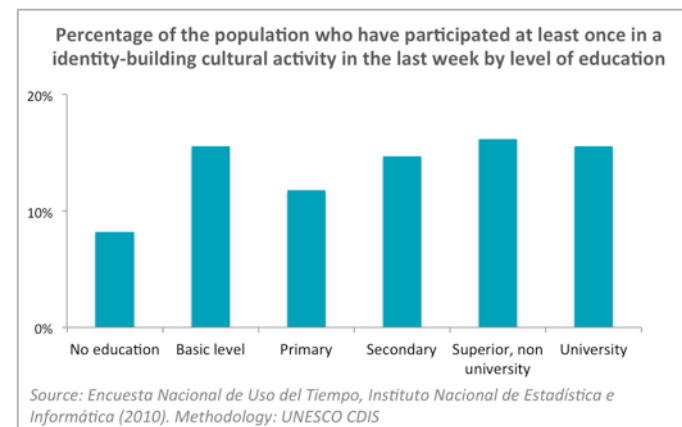
Similar to the participation in going-out cultural activities, the results vary in response to the fact that participation levels are slightly higher for women 14.8% than men 13.1%. The gap between urban (15.0%) and rural areas (10.5%) remains similar to the previous indicator, the same as the difference between age groups, where 30-49 years old segment (15.5%) is higher than the 15-29 segment (13.2%) or 50 and older (12.7%). However, unlike going-out cultural activities, there is less difference regarding levels of education.

14 TOLERANCE OF OTHER CULTURES: 89.3% (2012)

In 2012, 89.3% of Peruvians **agreed that they can usually accept people from different cultures**. This indicator seeks to measure the degree of openness to diversity and tolerance of a given society. It is a composite result of respondents' replies regarding neighbours falling under 3 categories: people of a different race, immigrants/foreign workers, and people of a different religion.

Women have a greater (90.2%) degree of openness to other cultures, compared to men (88.5%). When looking at the age difference, we note that the 18-29 segment are the most tolerant to other cultures having reached an average of 91.4%, followed by the segment 30-49 with 89.6% and finally the segment 50 or older, where the average value is 86.3%; meaning that with age people become less tolerant and younger populations are more willing to engage with other cultures.

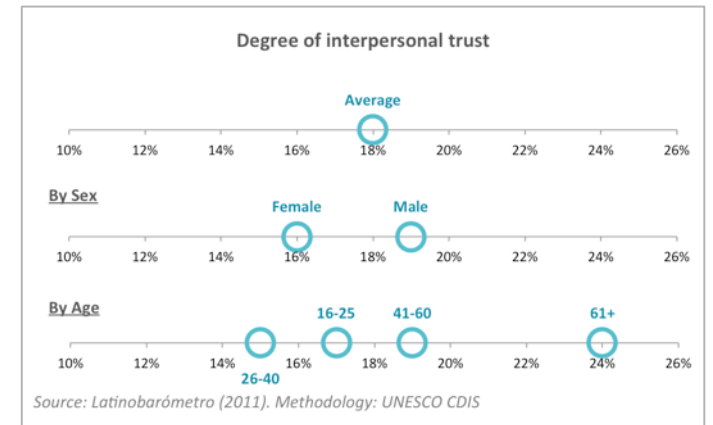
These results could be interpreted as reflecting a cultural context and existing value system that thrives on diversity, promotes tolerance and encourages interest in new or different traditions, thus creating a social environment enabler of development. However, despite the overwhelming majority of the population expressing basic tolerance towards these populations, there are still challenges to mitigate existing discrimination and exclusion, and to ensure that the potential added value of cultural, symbolic, economic and social attributes of these groups are actively incorporated the development processes.



15 INTERPERSONAL TRUST: 18% (20011)

In 2011, **18% of Peruvians agreed that most people can be trusted**. This indicator seeks to assess the level of confidence linked to the sense of solidarity and cooperation, providing information on the existing social capital in Peru. A result of 18% **indicates a low level of trust and solidarity**, since this means less than a fifth of the population responded favourably. Minor variations can be noted in the figures throughout the disaggregation by gender and sex. 19% of men vs. 16% of women agreed that most people can be trusted. The variation between age groups ranges from 17% of people between 16 and 25 years old to 15% for those from 26 to 40, 19% for 41-60 years old and 24% for people 61 or older. These results indicate that, although recent government efforts have successfully established a baseline for tolerance, additional efforts are needed to improve the potential of cultural participation to reinforce feelings of mutual understanding, solidarity and cooperation, as well as build confidence among the people in Peru.

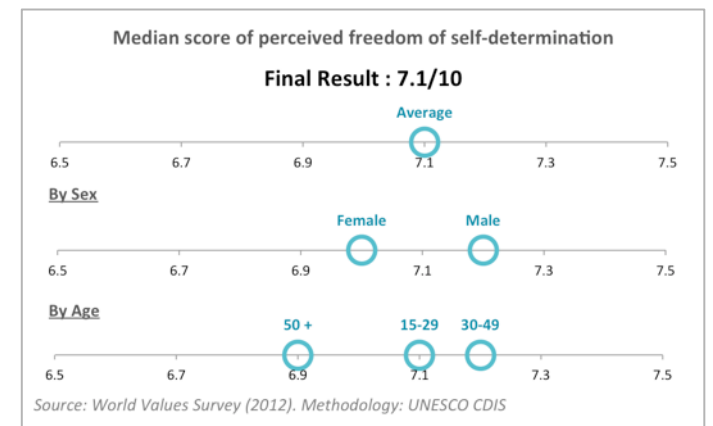
Peru's results are below the average of all the countries that have implemented the CDIS so far, which stands at 19.2%. Stimulate interpersonal trust is a common obstacle between all participating countries.



16 SELF DETERMINATION: 7.1/10 (2012)

The result of this indicator for Peru is 7.1/10, 10 representing the situation in which individuals believe that there is 'a great deal of freedom of choice and control' and 1 being 'no freedom of choice and control.' **The result of 7.1/10 indicates that the majority of Peruvians feel they have a relatively high degree of control over their lives and have the freedom to live the life they choose, according to their own values and beliefs.** This indicator evaluates the sense of empowerment that enables people to decide and guide their own development. While the median response of the population is 7.1/10, small variations were noted in terms of age difference.

These results show a fairly high level of self-determination in general, above the average of the countries that have implemented the CDIS to date, reaching 6.7/10. This indicates that for the majority of citizens, Peru provides the necessary enabling political, economic, social and cultural context for individual well-being and life satisfaction and builds common values, norms and beliefs which succeed in empowering them to live the life they wish.



RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

In order to better understand the connection between culture, social participation and human development, social and cultural statistics must be created at the national level.

PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES

PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES

The core indicators on participation in going-out and identity-building cultural activities could not be calculated, since the data available is based on the previous week only and not the previous year as suggested in the CDIS methodology. However, 2 alternative indicators were calculated based on the National Time Use Survey (2010), conducted by the National Institute of Statistics and Informatics (INEI). The question used in the National Time Use Survey is very general, it doesn't differentiate cultural establishment to non-cultural. For example, the question mentions visits to cultural sites such as museums, cinema, theater, but also mentions visit to the park, walks, hiking, travels, pubs, karaoke, etc. Moreover, the reference period of the survey is "last week from Monday to Sunday" which does allow respondents to remember with more detail if they took part in cultural activities but many of them might not have taken part in any in such short period of time. Additionally the question in the National Time Use Survey involves "sharing time with other members of the household or family" while taking part in a cultural activity. The question recommended in the CDIS methodology does not include this condition. While no National Survey of Culture exists in Peru, it is important to mention that discussions are underway to include a special module regarding cultural consumption by art and culture field as defined from the Information System of Arts in Peru INFOARTES.pe from the Ministry of Culture of Peru.

The same limitations exist for the indicator on identity-building activities, since a question from in the same INEI survey was used: «Attend with other household or family members: birthdays, celebrations, christenings, weddings, funerals, prayers for the deceased». It would be desirable to adapt and improve existing cultural participation surveys in order to facilitate obtaining results concerning the identity-building activities comparable internationally.

GENDER

Gender equality is not only internationally recognized as a critical building block of sustainable development, gender equality can go hand in hand with respecting cultural diversity and cultural rights when placed within a human rights framework that favours inclusion and equal access to rights and opportunities. Targeted policies and interventions in favour of gender equality strongly influence attitudes and perceptions of gender roles and improve the levels of gender equality in practice. Furthermore, cultural attitudes and perceptions play a key role in orienting such policies and measures. Nevertheless, policies require people: they need to be supported by members of the community to be successful and sustainable.

The Gender Equality Dimension examines the correlations or gaps existing between the promotion and valorisation of gender equality through targeted policies and actions, and culturally based perceptions of gender equality.

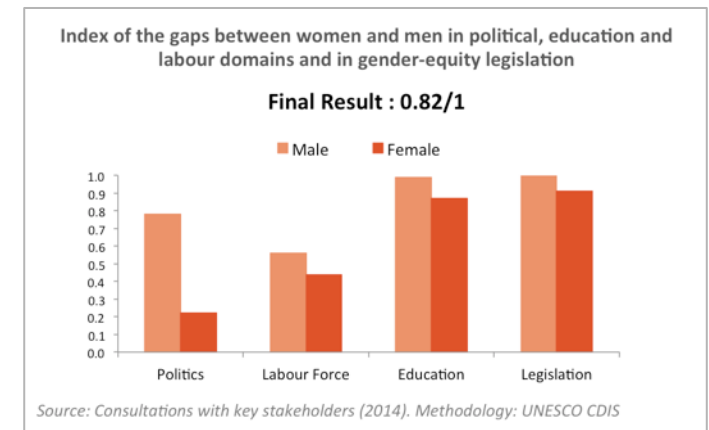
17 GENDER EQUALITY OBJECTIVE OUTPUTS: 0.82/1 (2014)

In 1995 Peru ratifies the Beijing declaration and platform for action, agreeing to eradicate all forms of gender discrimination. The government body responsible for proposing and implementing social development policies in favour of women was created the following year.

Since then, this framework has generated instruments, plans and laws in favour of gender equality, among which is included the National Plan for Gender Equality and the National Plan to Fight Violence Against Women. **The result of 0.82/1 in this context reflects a promising degree of gender equality and public efforts to develop and effectively implement laws, policies and measures to support the equal enjoyment of rights and opportunities of women and men.** The result of Peru shows that the government's actions are superior to those of other countries that have implemented the CDIS to date, since the average result for this indicator is of 0.64/1. **Although this result is indicative of genuine progress, a detailed analysis of the four areas covered by the indicator reveals persistent shortcomings that require additional investment** to further improve the results of gender equality.

Core Indicators	Description
GENDER EQUALITY OBJECTIVE OUTPUTS	▶▶ Index of the gaps between women and men in political, education and labour domains and in gender-equity legislative frameworks (objective outputs)
PERCEPTION OF GENDER EQUALITY	▶▶ Degree of positive assessment of gender equality (subjective output)

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For the population of "25 years old and over" the average years of education for both men and women is of 9.9 years. If we look at the gender gap, women enrolled fewer years of education (8.7) compared to men (9.9) with a difference of 1.2 years of education. The most important gaps can be seen in relation to the labour force and political participation. Progress in employment is still expected as **55.80% of men are employed or actively seeking work, compared to 44.20% of women**. Additional data on the gender gap in salaries should be carried out to complement this result. More significant differences are observed in the results of political participation where a great imbalance persists since **in 2012, only 22% of Congress members were women**.

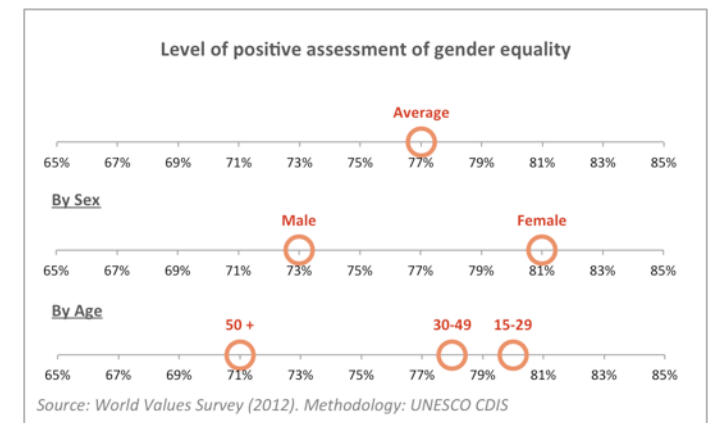
Peruvian legislation on gender equality is focused on violence against women and gender quotas in electoral processes; the result of 0.75/1 shows that efforts have been made to obtain legislation on "rape" or "domestic violence" but there are still some bare areas such as in the case of "sexual harassment", understood as "chasing someone in the street without giving truce or rest, urging her with discomfort or importuning "where there is no specific legislation in Peru.

In conclusion, despite the policies in favour of gender equality that are being developed and implemented in Peru, there are still major disparities to attend. These policies require and must be supported by civil society as discussed in the following indicator.

18 PERCEPTION OF GENDER EQUALITY: 77% (2012)

In 2012, 77.02% of Peruvians positively perceived gender equality as a development factor. This result was obtained with the responses to the questions of three key areas (employment, political participation and education). The final result is a composite indicator, which reveals that over two thirds of the population of Peru see gender equality as an important factor for development. Perceptions of individuals on gender equality are strongly influenced by cultural norms and practices, and the high results of Peru reveal a social commitment to gender equality.

However, **the perception of gender equality varies according to the domain of the question asked.** The most favourable perceptions were recorded with regard to education, correlated with objective results. When asked if "university is more important for a man than for a



woman," an overwhelming majority of 85.5% of the population said no, suggesting that education is an area in which gender equality is already strongly perceived as positive for development. When asked if "Men make better political leaders than women," a majority, slightly lower than the previous, 80.2% of respondents disagreed, and when asked "When jobs are scarce, men should have more right to a job than women", 65.5% of respondents disagreed. This means that approximately 35% of the population still believes that men have priority with regard to employment. While all the figures are relatively high and do not correspond to the current gaps in matters of employment and politics, **the most surprising figure refers to the highly positive perception of the role of women in political participation which contrasts with the low current representation of women in Congress.**

>> A cross analysis of both subjective and objective indicators reveals inconsistencies in terms of positive attitudes and values of the population with respect to gender equality and its translation into tangible results, particularly in the areas of labour and political participation. Therefore, these results show the need to reinforce measures and public investment to ensure transcription of the values and effective results for men and women in areas such as politics and employment opportunities.

COMMUNICATION

Communication is the exchange of thoughts, knowledge, messages or information. Culture and communication are strongly interlinked. Culture requires diverse forms of communication in order to flourish, create, be re-created and shared. At the same time, culture shapes a large part of the content and the forms of communication. Together, culture and communication have the potential to produce and disseminate a wealth of information, knowledge, ideas and contents, contributing to the expansion of individuals' options, thus creating enabling environments for inclusive people-centred development.

The Communication Dimension examines the extent to which a positive interaction between communication and culture is promoted by assessing the right to freedom of expression, the existing opportunities to access NICTs and the content they convey, and the supply of domestic productions within public broadcasting.

19 FREEDOM OF EXPRESSION: 57/100 (2012)

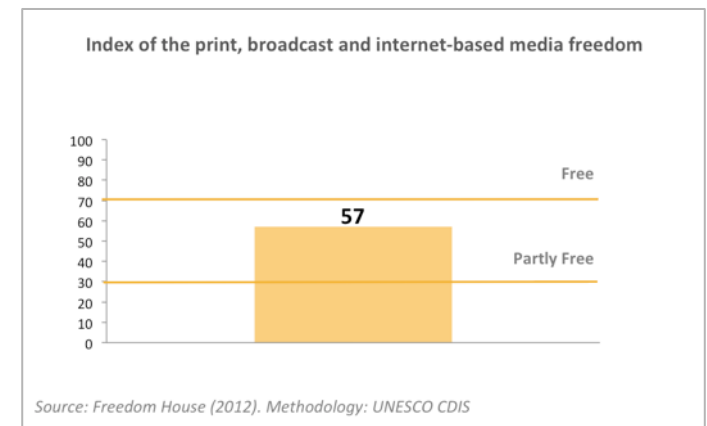
Peru's score of 57/100 indicates that its print, broadcast, and internet-based media is currently 'partly free', falling just below the benchmark of 'free' media.

If we take a closer look at the measurements made we see that the legal context is more encouraging than the economic or political context of freedom of expression. The legal context in which Peru has obtained a better score, refers to the constitutional and legal guarantees regarding freedom of expression and at the same time the capacity of government institutions to refer to regulations that restrict the access and dissemination of information.

The economic context, in which Peru obtains the lowest score refers to the concentrated ownership of the media, the costs and possibilities of creating new media, state subsidies to the media, the impact of the economic situation of a country directly in its media, among others. Recently a debate highlighted that among the high concentration of media,

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

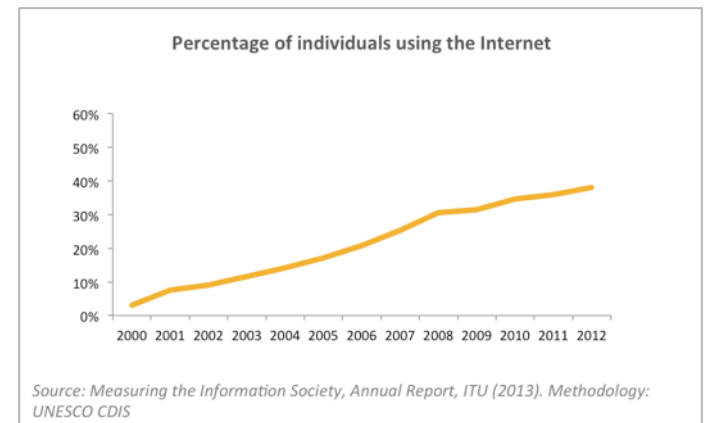
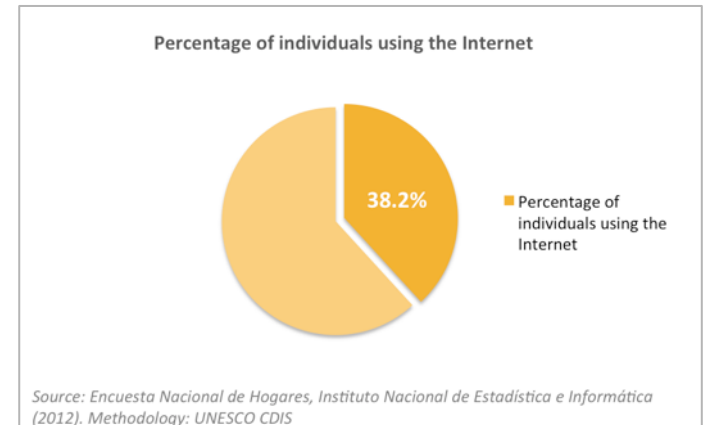
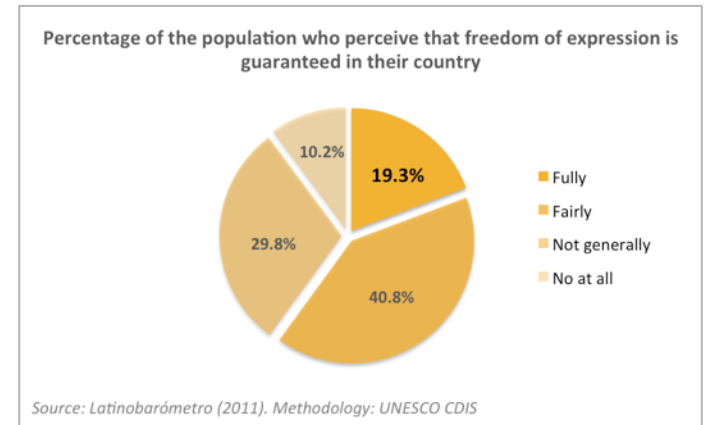
FACTS & FIGURES



transparency was also at risk. The political context registers a slightly lower result than the legal context and refers to the control of political authorities on the media, expressed by the pressure on freedom in newsrooms, access to the information and its sources, official censorship and self-censorship, the diversity of information available, for journalists to be free to gather information and cover national news without harassment, and therefore not receiving attacks, physical or verbal violence.

Although Peru is not in a extreme negative situation regarding freedom of expression, it is extremely important to balance the ownership of the media in various socio-economic sectors of the country, for the population to be able to listen to other voices and other opinions and allowing the creation of a media channel without relying on the economic capacity of the stakeholders.

An additional indicator shows that only 19.3% of the Peruvian population in 2011 agreed that freedom of expression was fully guaranteed and implemented. 10.2% of the population agreed that freedom of expression was not guaranteed at all, and 40% felt it was "Fairly guaranteed". This additional subjective indicator provides additional information on freedom of expression by assessing the perception that people have of their right to exercise that freedom at all times. The high percentage of the population that still feel that this freedom is not guaranteed deserve more research and analysis to explain this contradiction and suggests room for improvements. Comparing this with freedom of expression, in which Peru presents itself as a partly free country, we see that the reality goes hand in hand with the perception, therefore work is needed for both aspects to improve.



20 ACCESS AND INTERNET USE: 38.2% (2012)

In 2012, 38.2% of the population of 5 years or more of Peru had access and used Internet. These results show that Peru has still a long way to go to guarantee access to the entire population. Men have better results than women (41.6% versus 34.6%) and obviously in urban areas, access to Internet is much higher than in rural areas (47.3% versus 10.4%). Regarding age, the group that accessed Internet the most had between 19 and 24 years, followed closely by the age group of 12-18 and far beyond the age group of 60 and older. People with university education are those who accessed Internet the most; whereas those who accessed very little only had primary education.

The evolution of Internet access in recent years is promising since an increase of 30% of the access in the last 10 years has been recorded. Promoting access and use of new technologies can play a significant role in promoting creativity and cultural diversity, offering access to new and broader cultural contents and sources of inspiration, as well as collaborative platforms.

Additional data regarding the use of Internet shows that in 2012 the highest percentage (92.7%) was focused on the "research of information", followed by "communicating through e-mails and chats". Regarding the evolution between 2007 and 2012, the highest growth occurs in the entertainment use (download music, watch movies, play video games, etc.), from 35.8% to 67.1%.

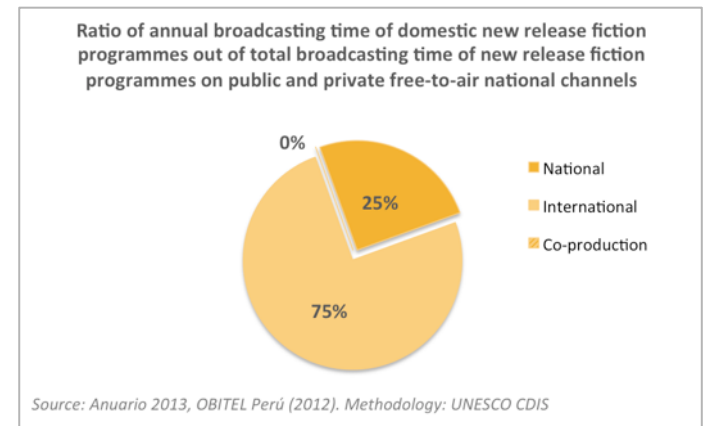
It is important to highlight the existing major inequalities regarding basic infrastructure and communication networks, especially for Internet and phone lines, between cities and rural areas, largely due to a sharp and very diverse geography. Policies in favour of telecommunications infrastructures should be developed to bridge these gaps, focusing on the right to access information and knowledge.

DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION (ALTERNATIVE INDICATOR): 25% (2013)

In Peru, approximately **25% of total broadcasting time of new release fiction programmes were national**. This represents 733.40 hours of domestic production programs while the full remaining percentage (75%) were foreign programs and no time was dedicated to the co-production programs.

This indicator points out the need to match the hours of broadcasting of national and foreign fiction hours, to the extent that this country would imply greater capacity to generate their own content, creating greater local production and increased employment opportunities in these fields.

A cross-analysis with indicators of the governance dimension reveals that there is public support for the film industry, through, for example, the film grants. On the other hand, the indicator of professional training in culture taught us that there are gaps in tertiary education in the area of film production, which clearly indicate that policies in this area could help train future professionals of the audio-visual sector.



RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

In order to better understand the connections between culture, communication and human development, additional cultural statistics should be developed at national level and existing data updated.

DIVERSITY OF FICTIONAL CONTENT ON THE PUBLIC TELEVISION

The core indicator Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national TV channels, could not be constructed due to a lack of existing data. However, an additional indicator that measures the amount of "fictional releases on free public and private television" was constructed. Additional data is needed on programming on public television fiction programs in order to better assess the development of national audio-visual industries, content and local expressions and the diversity of options available for national audience. It is recommended to study the production of local fiction that is decentralized in various departments and research successful case studies regarding management, exhibition and distribution alternatives and their impact on local economies and symbolic exchanges they create. Likewise it is recommended to further analyse the positive increase in the national documentary production that seeks to apprehend national cultural diversity establishing intercultural dialogue.

HERITAGE

Heritage contributes to the continual revalorization of cultures and identities and it is an important vehicle for the transmission of expertise, skills and knowledge between generations. It also provides inspiration for contemporary creativity and promotes access to and enjoyment of cultural diversity. Moreover, cultural heritage holds great economic potential, for instance regarding the tourism sector. However, heritage is a fragile wealth that requires policies and development models that preserve and promote its diversity and uniqueness for sustainable development.

The Heritage dimension examines the establishment and implementation of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability.

Core Indicators	Description
HERITAGE SUSTAINABILITY	▶▶ Index of development of a multidimensional framework for heritage sustainability

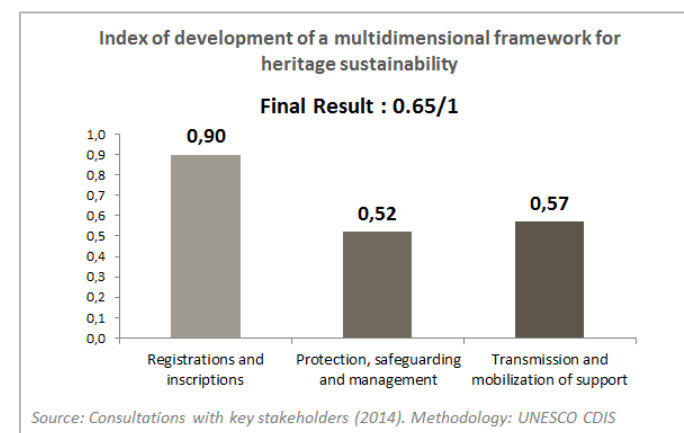
22 HERITAGE SUSTAINABILITY: 0.65/1 (2014)

FACTS & FIGURES

The result of Peru of **0.65/1** reflects a good level of priority given to the protection, preservation and promotion of heritage sustainability by public authorities. At the same time this result reflects the need for a renewed, modern vision, which goes beyond isolated actions and progresses towards a management of heritage sustainability closely linked to national development. Many efforts are devoted to public registration and inscriptions. However, gaps in the **protection, safeguarding and management of heritage** especially in capacity building and community involvement still remain and also improvements are needed in the transmission and mobilization of support.

In Peru, the government has worked continuously for the protection and promotion of cultural heritage and especially in the last nine decades for the archaeological heritage (since the National Archaeological Trust was created in 1929, and even before). National pride generated by magnificent buildings developed by the Inca and pre-Inca ancestors, and the obvious economic link with the tourist industry, are probably two of the main reasons that have prompted the state to work with greater emphasis in this field.

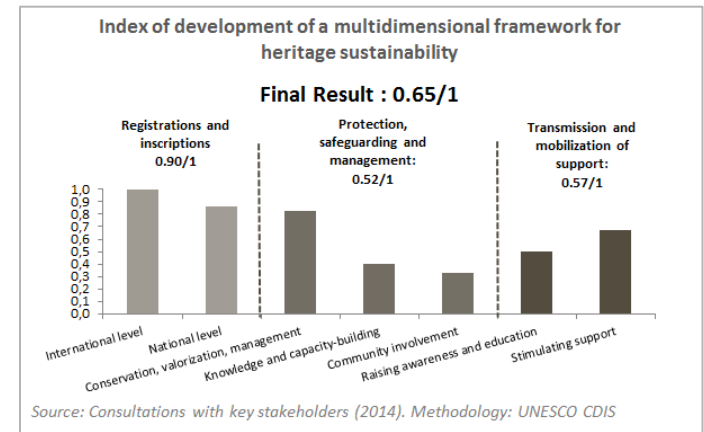
Peru has a **score of 0.90/1 for registrations and inscriptions, indicating that the efforts made by the government to date have resulted in national and international records and**



inscriptions of Peruvian heritage sites and tangible and intangible heritage goods. Also important is the increasing registration of archaeological sites and record collection of movable property. Currently there are 20,000 registered archaeological sites, however much remains on the agenda since it is estimated that 150 thousand archaeological sites exist in Peru. On the other hand, although Peru has an outstanding number of heritage sites registered nationwide, of which 12 sites registered on the World Heritage List of UNESCO and 6 properties on the UNESCO Representative List of Intangible Cultural Heritage, no online database of stolen cultural good is in place. This is of particularly importance as when we make a cross analysis with indicators of the governance dimension, illustrating that Peru has not yet ratified the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (1995).

Peru **has a score of 0.52/1, for the protection, safeguarding and management of heritage sites.** The Ministry of Culture of Peru (2010) is responsible for the guidelines and the management of cultural heritage with a priority focus on its protection and conservation. The mayor part of the budget allocated to the Ministry of Culture goes to the management and protection of cultural heritage. The most important archaeological sites in the country count with specific management offices (executing units). These offices have public budgets independent from the Ministry of Culture, intended to value the archaeological site. The Ministry of Culture of Peru maintains a very active and permanent policy declaration regarding national tangible and intangible cultural heritage. The declarations are developed as investigation files and account for the safeguarding and protection of clearly stated, but it is also important to design policies and strategies to follow post-declarations. In addition, regulatory instruments related to archaeological research have been, or are currently being developed such as issuing certificates of no archaeological remains, a draft of a new law for cultural heritage and document protection for cultural landscapes.

With regard to illicit trafficking in cultural property, the Peruvian government issued an average of 1,500 certificates and verified objects in control modules that exist across the country. However, although specialized conferences have been given to police officers, Peru doesn't count with specialized police or customs personnel dedicated to the protection of the great national cultural heritage. A major development is the newly created GIS Archaeology - SIGDA, a geoportal that meets the demand of information regarding Prehispanic Archaeological Monuments and for issuing certificates regarding the Absence of Archaeological Remains.



Regarding **knowledge and capacity building**, it should be noted that there is the need to develop a coordinated strategy between the State, considering its role in managing the cultural heritage, and universities who design training programs. There is no national training centre specialized that meets the urgent needs and characteristics of the protection, safeguarding and management of heritage site on a professional level. Such national centre would enable officials and professionals to update their knowledge, have the opportunity to participate in forums and debates regarding new tools and rules of governance.

Regarding the participation of communities in the management of cultural heritage it should be noted that this participation is much more dynamic in regards to intangible heritage, considering that it's the communities themselves which request the declaration as their national intangible heritage cultural events. Moreover, a gap remains between the intentions of an active participation of the community in heritage management and the mechanisms in place to enable such actions to take place. Management Committees exist at the most emblematic sites, which are also, those listed on the World Heritage List. In these committees, the communities take part in the decisions that are taken to improve the site. Finally workshops with communities have been created to preserve their traditional practices, but this is not yet an institutionalized policy.

Finally, Peru has a score of **0.57/1 for transmission and mobilization of support**. This result can be explained by the fact that the public policy related to cultural heritage has had its emphasis on heritage conservation and more scientific aspects (research), more than communicating, interpreting and disseminating heritage to the Peruvian society in general. While this has been changing in the past 10 years, there is still a long way ahead. One of the priority tasks is to inform the general public of the listed World Heritage sites in Peru, information that most people are unaware of. While there is adequate signage in each of the listed sites, this is not enough to ensure that most of Peruvian citizens know what sites and goods are national and world heritage and the importance of these awards. Program design and activities should be created to disseminate cultural heritage among professionals, students, teachers and other public. In relation to the support given to the management of cultural heritage it should be mentioned that the participation of private companies, non-profit organizations, foundations and organized civil society, is possible thanks to the great interest of the aforementioned actors. These agreements signed with local governments, regional or private entities, establish responsibilities towards conservation, study, enhancement and management in general of heritage sites. However, tour operators are still working to a lesser extent.

IMPLEMENTATION

The implementation of the CDIS in Peru began in May 2013 and ended in September 2014. Unlike other countries that participated in the test phase, Peru carried out the implementation of the CDIS thanks to the revised and finalized methodology. The Ministry of Culture of Peru acted as the main leading partner from the beginning of the implementation in 2013. The national team was led by Mariela Noriega, Director General of Cultural Industries and Arts, Fabiola Figueroa, Director of Arts and the team of experts coordinated by Julio Cesar Vega, Jacqueline Sacramento and Daniel Segovia Medina of the Ministry of Culture, this professional team was selected to collect data, construct the CDIS indicators, analyse the results, lead inter-sectorial technical committees to validate and analyse the indicators constructed, besides establishing an advocacy impact plan linked to the results of the indicators oriented to the Peruvian society. The economy dimension was an exception since it was built in coordination with the professor and principal investigator of the Research Centre of the University of the Pacific, economist Carlos Casas. In the final part of the process during the data analysis and interpretation Diana Guerra and Francisco Andía completed the team. And finally, Maria Gracia Cordova was responsible for the organization of the final presentation of results and communication materials for national broadcast.

Thanks to the efforts of Mrs Guiomar Alonso Cano - Responsible for Culture Sector (UNESCO Dakar), Mrs Melika Caucino Medici - Culture Programme Specialist (UNESCO Paris), Mrs Molly Steinlage and Ms. Annya Crane - Consultants for UNESCO CDIS; the UNESCO CDIS Team played an important role in backstopping the implementation process in Peru. The CDIS Team implemented exchanges between country teams, offered technical assistance during the construction of indicators, validated final results, and assisted in the production of communication materials to be used at the national level.

After an initial preparatory phase during which the Peru Country Team became familiar with the CDIS Methodology Manual and identified data sources, the implementation process was officially launched in Peru at the CDIS Presentation Workshop, which took place on May 21, 2013, as part of the celebrations of the World Day for Cultural Diversity for Dialogue and Development. The workshop brought together key stakeholders to discuss the project's potential in the Peruvian context, identify data sources and establish working partnerships for data collection.

The implementation was a participatory process involving many stakeholders. The construction and analysis of the indicators was made possible through the collaboration and exchange of data with the following actors: CISEPA PUCP OBITEL PERU, Centre for Economic Research at the University of the Pacific, experts and specialists from the Ministry of Culture of the areas of multiculturalism, heritage and cultural industries, besides the participation of specialists from the Ministries of Education, Women and Vulnerable Populations, Finance, Labour, Foreign Trade and Tourism, Foreign Affairs, Social Inclusion, Chair of Council of Ministers, and entities such as INEI, National Centre of Strategic Planning CEPLAN, Culture Committee of the Congress, ICOMOS Peru, Architects Association, Peruvian Coalition for Diversity, Runa Institute, National Board of Education, among other public and private entities who participated in the various meetings convened in the process. In these technical meetings each indicator and its contextualized analysis was discussed in depth thanks to each participant's expertise.

Of the 22 core indicators, 18 were constructed using Peruvian and international sources (rate of implementation of 73%). In addition, one alternative indicator for the Communication dimension and 2 for the Social Participation dimension were built. Thus, the implementation ended on December 11, 2014 when the results were presented at a final workshop. The meeting sought to engage the participants in the analysis and interpretation, as well as discuss the use of indicators to enhance cultural policies and the integration of culture in development strategies. The workshop was attended by over 200 representatives of various public institutions, cultural organizations, representatives of ministries and agencies of international cooperation.

ADDED VALUE OF THE CDIS IN PERU

The CDIS implementation in Peru has had a concrete and tangible impact. At the national level, the new facts and figures generated, as well as their analysis and contextualization, are helping to build capacity, facilitate inter-institutional dialogue, strengthen national statistics and monitoring systems, inform policies for development, and bring culture in from the margins of national development strategies.

The new data and the implementation process has generated discussions on **the potential of culture in development between actors within and outside the cultural sector.** The CDIS indicators **are contributing to a more accurate assessment of the role of culture in national development processes, and have open debates to integrate cultural components in national development plans, which have already resulted in tangible results.**

As part of the planning process of the Culture Sector, CDIS indicators are being used to define the indicators of the Sector Strategic Objectives of the new Multi-Annual Sector Strategic Plan (PESEM) of the Culture Sector for the period 2016-2021. These indicators will measure the progress of the sector in that period of time and at the same time; measure their impact in achieving the national goals of the Strategic National Development Plan, to which they are articulated. Such indicators are the Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity (Governance dimension), and the percentage of the contribution of the private and formal cultural activities to GDP (Economy dimension).

Moreover, the planning organization (CEPLAN) is beginning a process of technical assistance to regional governments that have requested to update their Regional Concerted Development Plan (PDRC). In this process, the alignment of the territorial planning in the cultural field will promote the strategic objectives of the Culture sector for which the CEPLAN announced its strong interest in having regional data from CDIS indicators together with other indicators.

The **process of data collection and the construction of the CDIS indicators unveiled gaps in national statistics and monitoring systems, pointing the way to improving and strengthening them.** Several core indicators of the CDIS were unable to be constructed due to challenges in data sharing or a lack of appropriate national sources. This was the case for Participation in Going-Out and Identity-Building Cultural Activities, Civil Society Participation in Cultural Governance, and Diversity of Fictional content of Public TV. In addition some indicators' reliability and accuracy could be improved if better statistical systems were created, as in the case of Cultural Employment and Household Expenditures on Culture. Implementation has also highlighted the missed opportunities of including cultural indicators in monitoring mechanisms for cultural policies and development plans. To this end a pilot project has been launched with the National Institute of Statistics to include cultural consumption aspects in the national surveys.

In addition to the national impact that implementation has had, **Peru's CDIS indicators are contributing to the outcomes of the CDIS at the international level.** The unprecedented data constructed by the CDIS Peru Country Team has been consolidated with the indicators generated in the other test countries, making up the **first international database on culture for development.** This **data and its analysis is reinforcing advocacy and the promotion of the culture for development agenda** using facts and figures, as well as **facilitating a comparable understanding of culture's impact** on development.

The CDIS Methodology was developed thanks to:

