

# Periodic Report (Convention)

## A. General information

### Name of State Party

Peru

### Date of Ratification

2005-09-23

## Question A.1

### Executive summary

---

**Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.**

The body in charge of carrying out safeguarding actions related to intangible cultural heritage is the Directorate of Intangible Heritage (DPI) of the Ministry of Culture. This directorate has six lines of action: raising awareness of intangible cultural heritage through workshops with communities of bearers, creation of spaces for dialogue, research, registration and inventories, promotion and dissemination of Peruvian intangible cultural heritage nationally and internationally, and the program for safeguarding Peruvian traditional art called Ruraq Maki - Hecho a mano.

As part of these actions, the Directorate of Intangible Heritage is responsible for elaborating the technical files for the inscription of elements of intangible heritage on the UNESCO Lists. So far, Peru has inscribed ten elements on the Representative List of Intangible Cultural Heritage, one element on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and a multinational project, with Bolivia and Chile, which is part of the Register of Good Safeguarding Practices. The Directorate of Intangible Heritage is also in charge of carrying out the procedure for including elements in the national participatory inventory called Declarations of Intangible Cultural Heritage as Cultural Heritage of the Nation. This inventory is made up of 321 expressions of Peruvian intangible cultural heritage to date and is constantly updated due to requests submitted by bearer communities. In addition, the Ministry of Culture also makes visible and recognizes bearer communities, promoters, researchers and institutions that with hard work safeguard cultural expressions.

All the declarations as Cultural Heritage of the Nation, publications, sound records of music and oral tradition, and documentaries are in the online platform called Mapa Audiovisual del Patrimonio Cultural Inmaterial Peruano (Audiovisual Map of Peruvian Intangible Cultural Heritage). This platform is freely accessible and is used as a tool for dissemination, as well as

for learning in schools, institutes and universities.

On the other hand, Peru is one of the sixteen countries that forms part of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), which is one of the UNESCO Category 2 Centres. The Directorate of Intangible Heritage and CRESPIAL organize workshops on intangible cultural heritage aimed at communities of bearers and specialists in intangible heritage.

Awareness on the importance and safeguarding of the intangible cultural heritage has increased in the last decade and is visible in how cultural expressions are managed by the own communities of bearers. This has been possible thanks to the realization of workshops, exhibitions, publications, audiovisual record and promotion of cultural expressions at a national level carried out by the Directorate of Intangible Heritage, the Decentralized Culture Directorates and the communities of bearers.

## Question A.2

### Contact information of the focal point for the periodic report

---

If you need to update the information related to the focal point, please write to the Secretariat ([ich-reports@unesco.org](mailto:ich-reports@unesco.org)) indicating the information to be updated, and the Secretariat will make necessary changes.

**Title (Ms/Mr, etc)**

Ms

**Family name**

Arteta

**Given name**

Fiorella

**Institution/position**

Ministry of Culture

**Address**

**Telephone number**

+51990335152

**E-mail address**

farteta@cultura.gob.pe

## Other relevant information

### Question A.3

#### Institutions and organizations involved in the preparation of the periodic report

---

- Governmental institutions

Information was requested from the Ministry of Education on policies, laws, programs and activities that are implemented by the education sector in favor of safeguarding expressions of intangible cultural heritage. The request was sent to the Vice Ministry of Pedagogical Management and a response was received from the General Directorate of Regular Basic Education, the General Directorate of Alternative Basic Education, Bilingual Intercultural and Educational Services in Rural Areas, the General Directorate of Teacher Development and the Casa de la Literatura (House of Literature).

Decentralized Culture Directorates - Questionnaire on implementation of projects, plans and/or actions to safeguard expressions of intangible cultural heritage at regional level was submitted to these institutions.

Colca Autonomous Authority and Branches (AUTOCOLCA) - Questionnaire on implementation of projects, plans and/or actions to safeguard expressions of intangible cultural heritage at regional level was submitted to this institution.

- Research institutions

Research Institute of the Peruvian Amazon (IIAP) - Questionnaire on implementation of projects, plans and/or actions to safeguard expressions of intangible cultural heritage at regional level was submitted to this institution.

- Museums

Center of Documentation and Museum of the Afro-Peruvian Culture "San Daniel Comboni" - Questionnaire on implementation of projects, plans and/or actions to safeguard expressions of intangible cultural heritage at regional level was submitted to this institution.

National Museum of the Peruvian Culture - Questionnaire on implementation of projects, plans and/or actions to safeguard expressions of intangible cultural heritage at regional level was submitted to this institution.

- Municipalities

District Municipality of Mito of Junin region - Questionnaire on implementation of projects, plans and/or actions to safeguard expressions of intangible cultural heritage at regional level was submitted to this institution.

- Others (if yes, specify)

Safeguarding Committee of the Festivity of Virgen de la Candelaria of Puno integrated by the Regional Federation of Folklore and Culture of Puno, the Regional Federation of Bands of Musicians of Puno, the Federation of Artists and Mask-Makers of Puno Region, the Professional Association of Anthropologists of Puno, the Brotherhood of the Virgen de la Candelaria of Puno, the American Institute of Arts of Puno, the Institute of Research and Educational Promotion "José Antonio Encinas". the National University of Altiplano of Puno, the Andean pan flute players of the Altiplano of Puno - Questionnaire on the status of their cultural expression and actions developed to safeguard it was sent to bearer communities.

National Confederation of Scissors Dancers and Musicians of Peru is composed by different organizations of scissors dancers and musicians. These are the Civil association of scissors dancers and musicians of Apurimac, the Cultural center of scissors dancers of Peru Taky Ongoy, the Association of scissors dancers and musicians "Apu Accaymarca of Andamarca", the Association of scissors dancers and musicians of Peru (ADATIMPER), the Cultural association of scissors dancers and musicians of Ica Peru, the Association of scissors musicians and dancers of Ayacucho Peru (AMUDATIAP), the Association of scissors dancers and musicians "José Maria Arguedas" (ADATIMJOMA), the Associations of scissors dancers of Puquio, the Association of scissors dancers and musicians Pachamama, the Association of scissors dancers Kuyayllapa Tusq, the Association of scissors dancers Puka Wayras, the Association of scissors dancers Wayra Qasa, the Association of scissors dancers Acobamba, the Association of scissors dancers San Pedro de Congalla, the Association of scissors dancers Nueva Estrella Chalan Anchonga Lircay, the Association of scissors dancers Chaskes of Huancayo, the Federation of scissors dancers and musicians of Huancayo - Questionnaire on the status of their cultural expression and actions developed to safeguard it was sent to bearer communities.

Peasant Communities of Chocayhua, Chaupibanda, Ccollana Quehue and Huinchiri of the district of Quehue that practice the renovation of the Q'eswachaka bridge - Questionnaire on the status of their cultural expression and actions developed to safeguard it was sent to bearer communities.

Peasant Community of Taquile - Questionnaire on the status of their cultural expression and actions developed to safeguard it was sent to bearer communities.

Council of Pilgrim Nations of the Sanctuary of the Lord of Qoyllurit'i, in charge of preserving and transmitting the uses and customs of the pilgrimage and the Brotherhood of the Lord of Qoyllurit'i - Questionnaire on the status of their cultural expression and actions developed to safeguard it was sent to bearer communities.

Association of Huacones of Mito from Junin region - Questionnaire on the status of their cultural expression and actions developed to safeguard it was sent to bearer communities.

Safeguarding Committee of the Traditional System of Corongo's Water Judges and the Culture and Tourism Association of Conrongo - Questionnaire on the status of their cultural expression and actions developed to safeguard it was sent to bearer communities.

Researchers and/or cultural promoters with knowledge of laws and regulations related to the safeguarding of intangible cultural heritage, education in native languages, dissemination and promotion in media such as radio and television, among others; were consulted to develop the periodic report.

**Please provide any comments in the box below**

For the preparation of this periodic report, it was planned to arrange face-to-face meetings with representatives of public and private institutions, as well as with bearer communities, to collect information on the indicators, systematize the information and gradually validate it. However, due to the context of the COVID-19 pandemic, the face-to-face modality was reformulated considering the impossibility of gatherings, as well as the technological limitations affecting virtual connectivity with some bearer groups.

In this regard, two questionnaires were prepared as tools for collecting information, one aimed at bearer communities and the other at institutions. The first questionnaire was sent to communities of bearers with cultural expressions that are part of the inventories, particularly those inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, with questions about the status of their cultural expression, forms of transmission, implementation of safeguarding actions, among others. The second questionnaire was sent to the Decentralized Culture Directorates requesting information on activities related to the safeguarding of regional intangible cultural heritage.

Also, it was sought information on public and private institutions with which the culture sector has developed safeguarding actions, as well as institutions that develop programs or activities related to the safeguarding of intangible cultural heritage, the visibility of bearers, registration and promotion of cultural expressions, among others.

#### **Question A.4**

##### **Accredited Non-Governmental Organizations**

---

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

## Question A.5

### Participation to the international mechanisms of the 2003 Convention

## Question A.5.1

### Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

Name of the element	Year of inscription
Eshuva, Harákmbut sung prayers of Peru's Huachipaire people (00531)	2011

Please provide in the box below observation(s), if any, on the above-mentioned information.

The ICH 11- Form - Report on the status of an element inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding was submitted for the reporting period 2015-2020.

## Question A.5.2

### Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
Oral heritage and cultural manifestations of the Zápara people (00007) <i>Multiple: Ecuador, Peru</i>	2008

Taquile and its textile art (00166)	2008
Huaconada, ritual dance of Mito (00390)	2010
Scissors dance (00391)	2010
Pilgrimage to the sanctuary of the Lord of Qoyllurit'i (00567)	2011
Knowledge, skills and rituals related to the annual renewal of the Q'eswachaka bridge (00594)	2013
Festivity of Virgen de la Candelaria of Puno (00956)	2014
Wititi dance of the Colca Valley (01056)	2015
Traditional system of Corongo's water judges (01155)	2017
'Hatajo de Negritos' and 'Hatajo de Pallitas' from the Peruvian south-central coastline (01309)	2019

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

### Question A.5.3

#### Programmes selected for the Register of Good Safeguarding Practices

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

Name of project/programme/etc.	Year of inscription
Safeguarding intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru (00299) <i>Multiple: Bolivia (Plurinational State of), Chile, Peru</i>	2009

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

The multinational project of Bolivia, Chile and Peru is aimed at safeguarding expressions of Aymara culture through their research, and sound and audiovisual recordings, which are published to serve as tools for the communities of bearers, as well as for their dissemination and promotion.

In 2012 "Música Aymara" was published, a joint project for the ethnographic registry of the musical expressions of the Aymara people, carried out jointly by the Ministry of Culture of Peru, the Ministry of Cultures of Bolivia and the National Council of Culture and Arts of Chile. The registry in Peru was carried out mainly in the regions of Puno, Tacna and Moquegua.

In 2016, "Tradición oral Aymara" was published, which shows the enormous linguistic,

sound and creative diversity of a group of stories collected in Aymara communities in the three countries. Peru's registry brings together twelve oral stories from the Peruvian Aymara tradition, aiming to approach the general public closer to the language and culture of this important people.

A new research is being developed on Aymara agricultural techniques: Safeguarding the agricultural and food knowledge, practices and rituals of the Aymara culture of Bolivia, Chile and Peru. In the case of Peru, a research and audiovisual recording were made on the reading of agricultural signals for climate prediction in coordination with the National Union of Aymara Communities of Peru - UNCA PERU between 2018 and 2019. There is already the text and a documentary that will form part of a new multinational publication.

#### Question A.5.4

##### Projects financed through International Assistance (Intangible Cultural Heritage Fund)

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

Name of project	Year (start)	Year (end)/Ongoing	Total sum (USD)
Aymara Cultural Universe (00177) <i>Multiple: Bolivia (Plurinational State of), Chile, Peru</i>	2009	2009	7500.00

Please provide in the box below observation(s), if any, on the above-mentioned information.

#### Question A.6

##### Inventories

Please provide information on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

1

##### a. Name of inventory

Declarations of Intangible Cultural Heritage as Cultural Heritage of the Nation

##### b. Hyperlink to the inventory (if any)



<http://administrativos.cultura.gob.pe/intranet/dpcn/consulta.jsp>

**c. Responsible body**

Directorate of Intangible Heritage of the Ministry of Culture of the Republic of Peru

**d. Date of establishment**

1986

**e. Updated since ratification or during the reporting period (provide further details in section 7.3**

)

Yes

**Date of latest update**

05-01-2021

**f. Method and frequency for updating**

There are two ways of the national participatory inventory of expressions of the Peruvian intangible cultural heritage is updated. The first refers to the inclusion of expressions in the inventory and the second refers to the updating of the information on the expressions included in the inventory.

In relation to the first one, the process of inscription of elements of the Peruvian intangible cultural heritage on the national participatory inventory is made by submitting an application by the interested community of bearers to the headquarters of the Ministry of Culture in Lima or to the Decentralized Culture Directorates in their region. This application must include a technical file consisting of three parts. The first part details the history, the different names that the cultural expression may have -as in the original language-, the geographic extension and the temporality -when it is performed-. The second part presents the history and oral tradition linked to the expression, the description of the cultural expression itself, the bearers and the forms of transmission. The third part explains the meanings, values, and importance of the expression in terms of being a reinforcing element of the cultural identity of the bearers, as well as the link with other cultural expressions.

Likewise, it must include documents that demonstrate that the file was prepared with the free and informed participation of the bearers, who, through working groups, shared information on the manifestation and validated it as a whole. In addition, there must be a Safeguarding Plan, stating the threats to the cultural expression, the safeguarding actions to be implemented and those responsible for them, and a commitment for submitting a report every five years, in the event that the cultural expression is included in the national inventory, reporting on the status and implementation of the Safeguarding Plan for the said expression.

This file is analyzed by a specialist from the Directorate of Intangible Heritage of the Ministry of Culture, who analyzes, systematizes and writes a declaration report based on the technical file submitted by the community of bearers, which summarizes the values of the cultural expression. Based on this report, a Resolution of the Vice-Ministry of Cultural Heritage and Cultural Industries is drafted declaring the cultural expression as Cultural Heritage of the Nation.

Currently, due to the context of the COVID-19 pandemic, the application is submitted through the virtual front desk of the Ministry of Culture or the Decentralized Culture Directorates.

In this respect, the Ministry of Culture has implemented a participatory inventory. Due to the nature of the declaration process, the inventory is constantly updated. This depends on the number of applications sent by the bearer communities.

In regards of the second, after five years that the cultural expression has been declared as Cultural Heritage of the Nation and included in the inventory, the community of bearers, in coordination with the Decentralized Culture Directorate of their region, makes a report on the status of the expression containing information about forms of transmission, impact of the declaration, safeguarding actions implemented and participation of the community in these activities.

#### **g. Number of elements included**

321

#### **h. Applicable domains**

To facilitate the knowledge and promotion of the diverse expressions of the Peruvian intangible cultural heritage, a referential classification has been proposed based on the following nine scopes: Oral languages and traditions, festivals and ritual celebrations, music and dances, artistic expressions: art and crafts, traditional customs and regulations, forms of organization of traditional authorities, productive practices and technologies, knowledges, skills and practices associated with traditional medicine and gastronomy, and cultural spaces of representation or realization of cultural practices.

#### **i. Ordering principles**

The national inventory of Declarations of Intangible Cultural Heritage as Cultural Heritage of the Nation is governed by the Peruvian legislation related to Peruvian cultural heritage, Act No. 28296 General Law of the Cultural Heritage of the Nation, the Ministerial Resolution No. 338-2015 ruling the declarations of intangible cultural heritage, the Directive No. 003-2015-MC Directive for the declaration of the manifestations of intangible cultural heritage and the work of great masters, sages and creators as Cultural Heritage of the Nation and declaration of cultural interest. Similarly, it is governed based on the provisions of the 2003 Convention.

#### **j. Criteria for inclusion**

The main criterion is that the application for a declaration should come from the bearers' community. This application must be accompanied by a technical file detailing the characteristics of the cultural expression. Other criteria to be considered are that the cultural expression is a longstanding tradition, that it continues to be practiced and that it is an important part of the constitution of the identity of the bearers. Emphasis is placed on the inclusion of cultural expressions of indigenous or native peoples, the Afro-Peruvian population, practices carried out by women, and expressions that are at risk of disappearance.

**k. Does the inventory record the viability of each element?**

Yes

**Please provide further details, if appropriate:**

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

)

Yes

**Please provide further details, if appropriate**

**m. Does the inventory identify threats to the ICH elements included?**

Yes

**If yes, what are the main threats you have identified?**

The technical file includes a Safeguarding Plan where the bearers themselves have identified the threats to the cultural expression, the safeguarding actions to be implemented and those responsible for carrying them out. In many cases, the bearers make alliances with local authorities and/or educational institutions to carry out these actions.

In general, among the threats identified by the bearers are the lack of interest of new generations in continuing the transmission of the element, the death of bearers with great knowledge of the cultural expression, the migration of bearers, the practice of the expression in non-traditional contexts, and the lack of support from local governments.

**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

No

**Name of the associated element, domain, ethnic group, geographical region, etc.**

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

Yes

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

Yes

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

)

Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

)

Yes

## **Question A.7**

### **Synergies with other international frameworks**

---

**States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:**

**1**

---

**Programme/Convention /Organization**

-

**Activity/project**

**Contributions to the safeguarding of intangible cultural heritage**

## B. Reporting against core indicators

The **Section B** of the form will allow you to report on your safeguarding activities and priorities according to the [Overall Results Framework](#) approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, **26 core indicators** have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your **baseline** and it is represented by a scale. You are invited to define a **target** for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.

## 1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

**Guidance note** corresponding to indicator 1 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 1.1

**Have one or more competent bodies for ICH safeguarding been designated or established?**

Yes

1

#### **Name of the body**

Directorate of Intangible Heritage – Ministry of Culture

#### **Brief description of the safeguarding functions of the body**

It is the organic unit belonging to the Directorate General of Cultural Heritage of the Vice Ministry of Cultural Heritage and Cultural Industries, responsible in matters of intangible cultural heritage to manage, identify, document, record, inventory, research, preserve, safeguard, promote, enhance, transmit and revalue the intangible cultural heritage of the country in its various aspects, by promoting the active participation of the community, groups or individuals who create, maintain and transmit such heritage and by having them partner actively in managing it.

In this regard, the Directorate has seven lines of action:

1. Sensitization on intangible cultural heritage. The Directorate of Intangible Heritage organizes participatory workshops aiming to provide information on the importance of intangible cultural heritage, as well as technical assistance for the implementation of safeguarding plans and processes of declaration of cultural expressions as Cultural Heritage of the Nation. These workshops are aimed at bearer communities, local authorities, educational institutions, specialists in intangible heritage and the general public.
2. Creation of spaces for dialogue. The Direction of Intangible Heritage creates these spaces with the purpose of solving possible conflicts related to expressions of intangible cultural heritage, creating alliances with a view of implementing actions to safeguard expressions of intangible cultural heritage, among others. They involve communities of bearers, local authorities, public and private institutions.
3. Sound and audiovisual research and recording. The Directorate of Intangible Heritage promotes research and registration of expressions of intangible cultural heritage, having as a priority those that need urgent safeguarding measures.
4. Registry and inventories. The Directorate of Intangible Heritage is responsible for

updating the participatory inventory of declarations of expressions of intangible cultural heritage as Cultural Heritage of the Nation. The updating is done constantly through a technical process associated to the review of requests for the declaration of expressions of intangible cultural heritage as Cultural Heritage of the Nation. These requests are accompanied by technical dossiers prepared by the communities of bearers themselves.

5. Acknowledgements. The Directorate of Intangible Heritage promotes the recognition as a Meritorious Personality of Culture granted by the Ministry of Culture to individuals or institutions that have contributed significantly to the safeguarding of expressions of intangible cultural heritage.

6. National and international promotion and dissemination. The Directorate of Intangible Heritage disseminates research, sound and audiovisual records of expressions of intangible cultural heritage with the aim of serving for reflection and management of the great diversity of elements that make up the Peruvian intangible heritage by the communities of bearers, groups and regions. Promotion and dissemination are conducted through digital means such as the Audiovisual Map of Peruvian Intangible Cultural Heritage (<https://geoportal.cultura.gob.pe/audiovisual/>), the YouTube channel of the Directorate of Intangible Heritage ([https://www.youtube.com/channel/UCWLJq\\_-LG0u8Fy3I5n7Wzcw](https://www.youtube.com/channel/UCWLJq_-LG0u8Fy3I5n7Wzcw)) and the Facebook page of the Directorate of Intangible Heritage (<https://www.facebook.com/dpatrimonioinmaterial>). Likewise, promotion and dissemination are carried out through conferences, exhibitions and presentation of Peruvian traditional art, coming from the declarations of ICH expressions as Intangible Cultural Heritage of Humanity by UNESCO, among others.

7. Ruraq Maki - Hecho a mano. Program for safeguarding Peruvian traditional art. This program of the Ministry of Culture calls for the participation of traditional artists from all regions of Peru who, through their art, maintain in force traditional and ancestral knowledges, skills, techniques and practices associated to art and crafts. The Directorate of Intangible Heritage carries out research and registry, publication and museum exhibitions, exhibition and sale of traditional art and virtual trade.

### **Website**

<http://administrativos.cultura.gob.pe/intranet/dpcn/consulta.jsp>

### **Contact details**

#### **Address**

Av. Javier Prado Este 2465, San Borja - Lima 15021

#### **Telephone number**

51 1 618-9393

#### **E-mail address**

**Name of the body**

Vice-ministry of Interculturality – Ministry of Culture

**Brief description of the safeguarding functions of the body**

It is a public body in charge of developing measures related to the national identity and social inclusion, elimination of discrimination and social development of native, Afro-Peruvians, Andean and Amazonian peoples. In this regard, this office is in charge of proposing and implementing policies and programs to eliminate ethnic-racial discrimination and promote an intercultural citizenship based on respect and positive appreciation of cultural diversity. Particularly in safeguarding of intangible cultural heritage, it is responsible for formulating policies for social integration at national level of the diverse cultural practices and traditional knowledges of Peru's indigenous peoples and Afro-Peruvian population, as well as promoting awareness of and respect for the country's multiculturalism.

**Website****Contact details****Address**

Av. Javier Prado Este 2465, San Borja - Lima 15021

**Telephone number**

51 1 618-9393

**E-mail address****Name of the body**

Directorate of Indigenous Languages - Ministry of Culture

**Brief description of the safeguarding functions of the body**

It is the organic unit belonging to the General Directorate for the Rights of Indigenous Peoples of the Vice-Ministry of Interculturality, which is responsible for promoting and implementing actions for the development and use of indigenous or native languages of the country, encouraging their learning. In this sense, the functions of this Directorate are aligned with the safeguarding of language and oral tradition, essential elements of intangible cultural heritage.



As part of its actions, it has developed a List of Indigenous or Native Languages. To date, the Peruvian State has identified 48 languages, 4 of which are spoken in the Andes and 44 in the Amazon. More information: <https://bdpi.cultura.gob.pe/lenguas>.

Also, there is the statistical sound map of indigenous or native languages. On this platform, there is accessible information on the number of languages spoken in each region, as well as the number of speakers of indigenous or native languages in each region. The map also includes information on the interpreters and translators trained by the Ministry of Culture, showing data such as the number of trained translators and interpreters by region and by language. More information: <https://geoportal.cultura.gob.pe/mapa/perfil/lenguas>.

## Website

### Contact details

#### Address

Av. Javier Prado Este 2465, San Borja - Lima 15021

#### Telephone number

51 1 618-9393

#### E-mail address

4

---

#### Name of the body

Directorate of Bilingual Intercultural Education – Ministry of Education

#### Brief description of the safeguarding functions of the body

It is the organ belonging to the General Directorate of Alternative Intercultural Bilingual Basic Education and Educational Services for Rural Area of the Vice-Ministry of Pedagogical Management, responsible for regulating and guiding a national policy on intercultural, bilingual and rural education in the national education system. Its functions are aimed at contributing to the achievement of a quality and equitable education, providing educational services according to the needs and demands of the country's multicultural and multilingual population. For example, it formulates policies, plans, and pedagogical components of the educational service models for Intercultural Bilingual Education.

#### Website

<http://umc.minedu.gob.pe/educacion-intercultural-bilingue/>

## Contact details

### Address

Calle del Comercio, 193; San Borja - Lima 15021

### Telephone number

51 1 615-5800

### E-mail address

5

---

### Name of the body

Directorate of Inventions and New Technologies - National Institute for the Defense of Competition and Intellectual Property (INDECOPI)

### Brief description of the safeguarding functions of the body

This Directorate, belonging to the specialized autonomous public body of the Peruvian State INDECOPI, is in charge of implementing the Peruvian Law No. 27811 - Regime for the Protection of the Collective Knowledge of Indigenous Peoples Related to Biological Resources. This law recognizes the right of indigenous peoples to protect, preserve, and develop their ancestral knowledges of flora and fauna, and also promotes a fair and adequate distribution of benefits derived from commercial use.

Therefore, one of its functions is to promote local culture on the use of the patent system and other forms of protection in Peru, as well as the dissemination of technological information contained in patent documents, as well as to know and solve the applications of patents of invention, of utilization models, industrial designs, layout schemes of integrated circuits, certificates of breeder of new vegetable varieties and collective knowledge of indigenous peoples.

### Website

<https://repositorio.indecopi.gob.pe/handle/11724/4039>

## Contact details

### Address

Calle De La Prosa 104; San Borja - Lima 15034

### Telephone number

51 1 224-7800

**E-mail address**

6

---

**Name of the body**

General Directorate of Craftmanship – Ministry of Tourism and Foreign Trade

**Brief description of the safeguarding functions of the body**

Due to the importance of the craftmanship sector, both as an economic activity and due its social and cultural significance, the Peruvian State created the foregoing body under the Vice Ministry of Tourism, which is responsible of formulating, proposing, implementing and evaluating compliance with policies and standards in the field of crafts. Likewise, it promotes technological innovation by fostering competitiveness and the development of public and private investment in the craft sector.

**Website**

**Contact details**

**Address**

Calle Uno Oeste N 050 Urb. Corpac; San Isidro - Lima 15036

**Telephone number**

51 1 513-6100

**E-mail address**

**Question 1.2**

**Do competent bodies for safeguarding specific ICH elements exist in your country?  
(whether or not inscribed on one of the Lists of the 2003 Convention)**

---

No

1

---

**Name of the body**

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

-

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

**Brief description of the safeguarding functions of the body**

**Website**

### Contact details

**Address**

**Telephone number**

**E-mail address**

### Question 1.3

**Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?**

Yes

**Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.**

In recent years, the Peruvian State has strengthened various bodies and mechanisms that promote or support the participation of different groups of bearers, community members, groups and individuals who are responsible for the transmission of traditions and oral expressions, the performing arts, social uses, rituals and festive events, knowledges and uses related to nature and the universe and of traditional craft techniques.

Currently, the State recognizes that these elements of Intangible Cultural Heritage represent the best expression of cultural diversity, containing a series of knowledges, skills and techniques that are passed on from generation to generation. At the same time, there is a growing recognition of the economic and social value of the various heritage areas and from this recognition emerges a series of mechanisms that promote the safeguarding of Intangible Cultural Heritage.

The main body responsible for safeguarding Intangible Cultural Heritage in Peru is the Directorate of Intangible Heritage (DPI per its Spanish acronym), office under the Ministry of Culture. The DPI works on six lines of action: i) Awareness raising, ii) Spaces for dialogue, iii) Research, iv) Registry and inventories, v) Recognition, and vi) Promotion and dissemination. These lines of action allow this office to manage the intangible cultural heritage in the country.

The inscription of elements of Intangible Cultural Heritage (ICH) in the participatory Inventory of Declarations of Cultural Heritage of the Nation, represents the mechanism par

excellence that allows the participation of communities, groups and individuals who recognize various ICH areas as part of their culture.

It should be noted that the Ministry of Culture applies a participatory system to implement this inventory, through which each application for inscription is supported by a technical dossier prepared by the community of bearers, which includes an explicit declaration of informed consent.

Likewise, the Vice-Ministry of Interculturality of the Ministry of Culture represents the highest organ of the management of the intercultural approach in the country. It is under this organism that a set of mechanisms is developed to ensure the recognition of cultural diversity and the exercise of the rights for the development of the Amazonian, Andean and Afro-Peruvian peoples, as well as the recognition of their cultural identity.

On the other hand, there are other public entities that promote the safeguarding and enhancing of all the knowledges, skills, practices and techniques of the community of bearers. This is the case of the Ministry of Development and Social Inclusion, which through the Pension 65 program maintains the intervention called "Saberes Productivos" (Productive Skills). This intervention aims the revaluation of the elderly as bearers of cultural heritage, for keeping and promoting the feeling of belonging and pride of their regional identity. At the same time, this ministry applies an intercultural approach through the Cuna Más program, which promotes the continued use of lullabies in native languages.

Likewise, the Ministry of Education promotes the realization of the Tinkuy Festival, which aims to strengthen and recognize the diversity of the native peoples of Peru, such as indigenous and Afro-Peruvian ones. The festival is aimed at multigrade and intercultural bilingual schools. At the same time, the Ministry of Education promotes the implementation of the intercultural approach for all in schools nationwide, as well as the strategy of bilingual intercultural education (EIB).

On its part, the Ministry of Production, through the Vice-Ministry of Fisheries and Aquaculture, is developing mechanisms to rescue local, ancestral and traditional skills from bearers of communities associated to fishing.

On its part, the Ministry of Agriculture and Irrigation has promoted a mechanism for the promotion of intercultural approach to build a bridge for dialogue and to enhance positive traditional water management practices. This ministry is also promoting a mechanism that allows for the recognition of agricultural biodiversity areas and the benefits they represent for the peasant and indigenous communities that conserve native cultivated species. Likewise, this ministry has created the National Award for the Conservation of Agrobiodiversity.

On the other hand, mechanisms have been created to recognize the ancestral knowledges of peasant communities and indigenous peoples, particularly the knowledges of women regarding care and preservation of forest and wildlife resources.

Regarding the Ministry of Health, this has the Center for Intercultural Health, which purpose

is to propose "policies, strategies and standards in intercultural health, as well as to promote the realization of research that allows the integration of traditional, alternative and complementary medicine with academic medicine, respecting the multiethnic character of the country, and improving the level of health of the Andean and Amazonian peoples within the framework of interculturality as a right."

The Ministry of Foreign Trade and Tourism promotes mechanisms to protect the intellectual property of handicrafts and the interaction with artisans and operators in the sector, as well as to manage information to contribute to the development of the artisan and the promotion of the various lines of handicrafts they produce. It also has mechanisms for the promotion and enhancement of community-based rural tourism. The "Turismo Emprende" platform and the "Y tú qué planes" virtual platform rescue the calendar of traditional festivities.

The Ministry of the Environment has generated mechanisms that allow valuing the ancestral environmental knowledges, as well as respecting the lifestyles of other social groups and other cultures, through environmental education.

Finally, the National Institute for the Defense of Competition and Intellectual Property of Peru (INDECOPI) promotes the development of creative, innovative and entrepreneurial activities as drivers of the economic and social development of Peruvians. In this regard, it is in charge of dealing with applications for patents for the invention of collective knowledge (ICH) of indigenous peoples, among others.

#### **Question 1.4**

**Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?**

Yes

**Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.**

The Peruvian State is making a great effort to promote support for ICH documentation. This support can be seen in two levels of attention. The first one is developed through the Directorate of Intangible Heritage, through awareness actions that are translated into informative and training workshops for leaders, promoters, authorities and people interested in the documentation process of the different ICH areas.

At the same time, a two-way dialogue process is being developed with different institutions, which aims to carry out researches on the different ICH elements. This level of articulation seeks to form a network of research centers that may articulate the offer and demand for research, to promote studies that strengthen the process for building identity and at the same time contribute to the visibility and enhancement of heritage, as well as contributing to the process of ICH transmission.

In the second level, the Ministry of Culture provides capacity building for local organizations

through the Decentralized Culture Directorates (DDC) located in the different regions of the country, promoting research, publication and dissemination of studies.

One of the main challenges in this area is the configuration of a network of research centers or institutions that can articulate actions and a research agenda that may complement the actions carried out by the Ministry of Culture, to contribute to a greater documentation that allows the visibility of the different ICH elements, particularly of the most vulnerable communities or those with less visibility in the country.

**Are the documentation materials produced utilized to support the continued practice and transmission of ICH?**

Yes

**Describe briefly how the documentation materials are utilized for these purposes.**

The materials prepared by the different institutions that document expressions of intangible cultural heritage are used for various purposes by the bearer communities, the academic community and the State.

It should be noted that these materials are used by the community of bearers, on many occasions, as a source of consultation for the preparation of technical dossiers that are part of the process of inscriptions of Expressions of Intangible Cultural Heritage as Cultural Heritage of the Nation.

On the other hand, these materials become one of the main sources of consultation for the strengthening capacities processes that may allow the continuous practice and the generational transmission of the ICH expressions, within the communities of bearers.

At the same time, these documents are used by Peruvian government entities to make visible not only the series of expressions of cultural heritage, but they are particularly a vehicle for the dissemination of all good practices of the bearer communities regarding the measures adopted for ICH safeguarding. Therefore, it not only fulfills a function of intra-community transmission, but also of inter-community transmission.

### Question 1.5

**Which of the following institutions contribute towards ICH safeguarding and management?**

---

1.5

- Cultural centres
    - a. Center of Folklore and Cultural Center of the Universidad Nacional Mayor de San Marcos
- The University Center of Folklore (CUF) is dedicated to working exclusively on

Peruvian folklore. Its main purpose is the research and dissemination of Peruvian folklore.

<https://www.facebook.com/folklore.unmsm/>

b. Cultural Center of Spain in Lima (CCE Lima - AECID)

It currently constitutes a stable platform for the dissemination of Spanish and Peruvian culture, facilitating dialogue and continued cooperation of young creators, cultural and intellectual agents from both countries.

The CCE's main goal is the promotion of culture and arts

[www.aeci.org.pe/centrocultural/inicio/inicio.htm](http://www.aeci.org.pe/centrocultural/inicio/inicio.htm)

c. Somos Ébano Cultural Center

Cultural group formed by young people from the district of El Carmen, dedicated to the practice, promotion and dissemination of Afro-Peruvian art and culture.

Its main goal is to promote the practice, promotion and dissemination of Afro-Peruvian art and culture.

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

d. Kallpachay Peru Cultural Center

The Kallpachay Peru Cultural Center has the goal of revaluation and dissemination of dance performances, theatre and folklore music of the different regions of our country.

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

e. Cultural Folklore Center Raymi Peru

This Cultural Folklore Center was born by initiative of several residents of the district of Villa El Salvador, disseminators of folklore related to dance and music.

Its goal is to compile, practice and disseminate the national folklore related to music and dances.

<http://raymiperu-folkloretradicional.blogspot.com/>

f. Waytay Cultural Center

It is an organization of professional artists who come from the community and live and work for its development, with the firm conviction that the culture in Peru and intercultural education is fundamental for the social transformation of humanity.

Its goal is the promotion of research, creation, dissemination, publication, and realization of workshops, events and festivals.

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

g. Campoy Cultural Center (CCC)

The CCC proposes to route an agreed and holistic development through the dance workshop called Sikuris of Campoy and the workshops of mathematics and communications to carry out a single work for the education and cultural strengthening of the neighbors of Campoy with the initiative of the Campoy Cultural Center. This center was conceived as a non-profit institution that develops various arts in favor of the development of the Campoy community through popular art.

Its lines of action are research, creation, dissemination, publication, workshops,



events and festivals.

[https://www.facebook.com/cc.campoy/?ref=page\\_internal](https://www.facebook.com/cc.campoy/?ref=page_internal)

h. Amador Ballumbrosio Cultural Center

Association that protects and disseminates the Afro-Andean culture from El Carmen. Its purpose is to collect, practice and disseminate the Afro-Andean culture in the community of El Carmen, Chincha.

<https://www.facebook.com/Centro-Cultural-Amador-Ballumbrosio-189746744406896>

i. Casa de la Literatura Peruana

The Casa de la Literatura Peruana is a place for gathering, reflection and creation of literature. Its programs and activities have the purpose of disseminating the knowledge of the Peruvian literature, promoting diverse literary experiences and encouraging the national literary production. As an institution that belongs to the Ministry of Education, both admission and services are free.

Its lines of action include the promotion of reading and access to books, literature and culture, research, non-formal education, promotion of tourism and museum management.

<http://www.casadelaliteratura.gob.pe/>

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

- Centres of expertise

a. Center of Indigenous Cultures of Peru CHIRAPAQ

Indigenous association that, for 30 years, has been promoting the affirmation of identity and the recognition of indigenous rights in the exercise of citizenship, with a special commitment to indigenous children, youth and women. It is an association that works based on shaping dreams and growing jointly with them in an environment of mutual respect and learning.

Its lines of action are Food Sovereignty, Indigenous Women, and Political Advocacy, Communications and cinema.

<http://chirapaq.org.pe/es/>

b. Institute of Ethnomusicology (IDE-PUCP)

IDE carries out a series of cultural preservation and promotion projects and promotes a series of publications and audiovisual productions on music and culture in Peru. Likewise, it seeks to support the potential of expressive cultural forms to become one of the most important resources both to strengthen community ties as to generate local development proposals and to become part of a global dynamics.

<https://www.pucp.edu.pe/unidad/instituto-de-etnomusicologia/>

- Research institutions

- a. Center for the Study, Research and Dissemination of Latin American Music (CEMDLAT - PUCP)

The Center for the Study, Research and Dissemination of Latin American Music has as purpose to formulate projects and carry out a series of actions that will seek to directly benefit the different OAS Member States, particularly those that coordinate their cultural and educational policies within the framework of the Andrés Bello Agreement.

[www.pucp.edu.pe/invest/ceidml/index.htm](http://www.pucp.edu.pe/invest/ceidml/index.htm)

- b. Riva Agüero Institute

Research center constituted by a community of associated researchers addressing six areas: Archaeology, Law, Art and Popular Culture, Philosophy, Language and Literature and History, with the aim of contributing to the construction of knowledge.

<http://www.pucp.edu.pe/ira/>

- c. Center of Andean Ethnomusicology of the Riva Agüero Institute

It carries out research and audiovisual documentation in situ of Andean music and its main cultural contexts.

<http://www.pucp.edu.pe/ira/cea/espan/present.html>

- d. Institute of Peruvian Studies (IEP)

Institution that promotes different lines of social analysis with the common goal of identifying and understanding the obstacles that hinder an integrated development of Peruvian society.

Its lines of research are Inequalities and social change, Power, democracy and citizenship, Reforms and public policies, History and culture.

<https://iep.org.pe/>

- e. Study and Promotion Center for Development (DESCO)

Organization that promotes the defense of democracy and development alternatives to improve the living conditions of less favored and vulnerable urban and rural populations, and the exercise of their rights, in equity and social justice.

Its lines of research are to promote the defense and development of democracy, to promote food security and sovereignty, to promote sustainable and participatory territorial environmental management, and to invigorate economic circuits.

<https://www.desco.org.pe/buscar/resultados>

- f. Center for Studies for Development and Participation (CEDEP)

Civil association specialized in articulating social and productive processes to achieve the development of its target population, by capacity building of development agents, elaboration and implementation of proposals, research, collective dialogue, and advocacy in spaces of public policy formulation and debate.

Its areas of action are: Small-scale farmers, food security, climate change and water management, and women's participation.

<https://cedepperu.org/quienes-somos/presentacion>

g. Instituto de Desarrollo y Medio Ambiente / Institute for Development and Environment (IDMA)

It is a non-governmental and nonprofit organization founded on March 13, 1984, with the aim of contributing to national development from local and regional levels, towards the achievement of a sustainable development model that improves and enhances the conditions and quality of human life, the democratization of society, and social and gender equity from an environmental perspective.

Its lines of action are sustainable agriculture and food security, environmental education, citizenship and governance, climate change and risk management.

<http://idmaperu.org/web/>

h. Centro Bartolomé de Las Casas (CBC)

Non-profit civil association dedicated to the study and comprehension of the Andean rural world in its social, cultural, historical, economic and environmental dimensions. This world conceived as a specific reality that must be thought of considering its past as well its present and possibilities towards future.

<https://www.cbc.org.pe/>

i. Centro Guaman Poma de Ayala

Non-governmental development organism that has been working since 1979 in Cusco, Peru, to develop the capacities of the most disadvantaged populations and to strengthen institutions as a means of leaving poverty behind and achieving governance at the local and regional levels, and ultimately, at the national level.

Its lines of action are Territorial Comprehensive Management, Community Strengthening, Democracy and Good Governance, and Water and Sanitation

<http://guamanpoma.org/>

j. Andean Project of Peasant Technologies (PRATEC)

Institution that has accompanied different NGOs (Núcleos de Afirmación Cultural Andina/Cultural Andean Affirmation Nucleus - NACAS) and groups of peasants for more than 30 years in a proposal of cultural affirmation with emphasis on the aspects of diversity upbringing. PRATEC is committed to the bi-national program: "Promotion of innovative approaches for the protection of biological and cultural diversity in Peru and Bolivia", which seeks to ensure the protection of water sources and biodiversity, as well as to recreate good practices in intercultural education, advocating with public and community actors and promoting at all times child and youth participation in schools and communities.

<https://pratec.org/wpress/sample-page/>

k. Amazonian Center for Anthropology and Practical Application (CAAAP)

Non-profit civil association at the service of vulnerable populations in the Amazon, particularly indigenous peoples, founded in 1974 by the bishops of the Peruvian rainforest. It also chairs the Pan-Amazonian Ecclesial Network (REPAM) in Peru and participates in various platforms and alliances in defense of the Amazon.

Its lines of action are the defense of territorial rights, intercultural education, and

effective governance with indigenous participation in the management of natural protected areas

<https://www.caaap.org.pe/>

#### l. CooperAcción

CooperAcción is a Peruvian non-profit civil association, which since 1997 promotes the knowledge and exercise of social, environmental, political, cultural and economic rights; as well as the sustainable territorial management with a gender and intercultural approach.

Its lines of action are Climate and Environmental Justice, Good Living and Alternatives to Extractivism, Water and Territory, the Amazon, Mining, Prior Consultation and Citizen Participation.

<http://cooperaccion.org.pe/8736-2/>

#### m. French Institute of Andean Studies (IFEA)

Created in 1948 under the name of French Centre of Andean Studies, it has as its main objective the development and diffusion of scientific knowledge about Andean societies. It has published books and articles on dance, musical instruments, traditional systems of organization, knowledge of traditional medicine, and food practices among other topics.

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

#### n. Research Institute of the Peruvian Amazon (IIAP)

The IIAP investigates the ecological dynamics of the Amazonian forests, developing knowledge and technologies for their sustainable management and use. Likewise, it identifies, using tools such as ecological-economic microzoning and biological inventories, the areas most sensitive to the possible impacts caused by human actions, evaluating the biological diversity and the conservation status of the indicator species existing in the Amazon. , as well as the quality of the water and the soils directly affected by these activities.

<http://www.iiap.gob.pe/Inicio.aspx>

- Museums

##### a. Afro-Peruvian Museum of Zaña

The Afro-Peruvian Museum of Zaña rescues, preserves, documents, disseminates and educates on the histories, cultures and heritage of people of African descent in Peru.

<https://www.facebook.com/MUSEO-AFROPERUANO-292405607927/>

##### b. The Lima Art Museum (MALI)

This institution houses a panoramic collection of Peruvian art through the ages, seeks to be a collaborative and interdisciplinary platform for art and culture, with an identity anchored locally, but operating regionally and even globally.

<https://mali.pe/>

c. El Brujo Archaeological Complex

Important and ancient archaeological complex on the northern coast of Peru. It is mainly configured by Huaca Prieta, Huaca Cao Viejo and Huaca Cortada.

In addition to the archaeological rooms and sites, the complex offers experiences related to intercultural health by ICH bearers.

<https://www.elbrujo.pe/juega-en-casa/>

d. Lemeybamba Museum

The museum has not only archaeological but also ethnographic information. In the Ethnographic Room, it can be seen the diverse expressions of the way of life of the societies that currently reside in the territory of the old Chachapoya people, with the purpose to promote activities of scientific and cultural dissemination.

[http://museoleymebamba.org/ley\\_museo.htm](http://museoleymebamba.org/ley_museo.htm)

e. National Museum of Peruvian Culture

The National Museum of Peruvian Culture was founded in 1946. It preserves, protects, studies and promotes traditional Peruvian popular arts.

It has a permanent exhibition of works of the coast, sierra and rainforest of Peru made by recognized masters of the popular arts.

<https://museos.cultura.pe/museos/museo-nacional-de-la-cultura-peruana>

<https://www.facebook.com/Museo-Nacional-de-la-Cultura-Peruana-880924035251397/>

- Archives

- a. University of San Martín Porres - Academic Repository

- Institutional Repository of the University of San Martín de Porres, which has a line on literature and ICH expressions.

- <http://repositorio.usmp.edu.pe>

- b. Repository of the Universidad Nacional del Centro del Perú (UNCP)

- Institutional repository of the Universidad Nacional del Centro del Perú, which has a line on literature and ICH expressions.

- <http://repositorio.uncp.edu.pe/handle/UNCP/4031>

- Others

- a. The Regional Centre for Safeguarding Intangible Cultural Heritage of Latin America (CRESPIAL)

- CRESPIAL is a Category 2 Center under the auspices of UNESCO. Within the framework of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH), CRESPIAL encourages international cooperation among 16

Latin American countries through programs aimed at contributing, through ICH, to the promotion of cultural diversity, sustainable development and cultural governance.

<http://crespial.org/publicaciones/>

b. University of San Martín de Porres – Faculty of Communications, Tourism and Psychology

Study center that seeks to specialize leading professionals in the management of institutions and companies in the fields of culture, heritage and tourism. It contributes to the safeguarding of intangible cultural heritage through the promotion of ICH research.

<http://www.usmp.edu.pe/instinvs.html>

c. University of San Martín de Porres – Editorial Fund

The Editorial Fund of the University of San Martín de Porres (USMP) is the organism in charge of implementing the editorial policy of the university in coordination with the editorial committees of the faculties and institutions. It was created in 2006 as part of the university's strategy to respond to the challenges of university research and teaching, international accreditation and academic excellence. It has a line on ICH research.

[https://www.usmp.edu.pe/fondo\\_editorial/index.php?pag=novedad145](https://www.usmp.edu.pe/fondo_editorial/index.php?pag=novedad145)

d. Center for the Development of Ayllu Peoples (CEDEP AYLLU)

NGO that works in defense of the collective rights and well-being of Andean women, peoples and their territories, generating better conditions for life and betting on sustainable high mountain ecosystems, from the point of view called Allin Kawsay (Good Living in Quechua language).

<https://ayllu.org.pe/>

e. Confederation of Amazonian Nationalities of Peru (CONAP)

Leading national indigenous organization for the fight for the vindication of indigenous rights, territorial defense, cultural identity and biodiversity.

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

f. Center for Studies and Prevention of Disasters (PREDES)

PREDES is an institution recognized as a technical authority in disaster risk management, both nationally and internationally, given the efficiency and effectiveness of its contributions in Peru and the Latin American region.

<https://predes.org.pe/vision-mision-y-objetivos/>

g. Regional Organization of Indigenous Peoples of the Eastern Amazon (ORPIO)

Indigenous organization that works in 15 basins (Putumayo, Napo, Tigre, Corrientes, Marañon, Yaquerana, Bajo Amazonas, Ucayali), representing 15 indigenous peoples and 30 grassroots federations.

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

h. National Organization of Indigenous Andean and Amazonian Women (ONAMIAP)

National Organization of Indigenous Andean and Amazonian Women in Peru that fights for the full exercise of their individual and collective rights as women and indigenous peoples. They work following the principles of respect and recognition of diversity, developing actions aimed at strengthening grassroots organizations, empowering youth, revaluing ancestral knowledge, making proposals and demands visible and advocating on the public agenda and gaining spaces for being represented at the local, regional, national, and international levels.  
<http://onamiap.org/>

i. Latin American Council of Indigenous Peoples' Film and Video (CLAPCI)  
The Latin American Council of Indigenous Peoples' Film and Communication produces and disseminates audiovisual materials on indigenous cultures  
<https://clacpi.org/category/observatorio-clacpi/>

j. Lima Regional Office of OEI (Organization of Ibero-American States)  
OEI promotes expressions that help build a nation valuing its multiculturalism, by promoting creative spaces, integrating cultural promoters and artists, and betting on education through arts and reading promotion.  
[www.oei.es/peru](http://www.oei.es/peru)

k. UNESCO Peru  
UNESCO in Peru actively participates in cultural life, interacts with actors in this field, and focuses its efforts on issues of heritage, promotion of reading, cultural dissemination and tourism, and promotion of artistic creativity.  
[www.unesco.org/lima](http://www.unesco.org/lima)

l. Initiative for Conservation in the Andean Amazon (ICAA)  
It is a long-term regional program created by the United States Agency for International Development (USAID), which adds and integrates the efforts of more than 40 partner organizations, local and international, to strengthen the conservation of the Amazon biome in Colombia, Ecuador and Peru.  
<https://www.usaid.gov/es/peru>

m. Private Pedagogical High Education School Pukllasunchis  
The Pukllasunchis EESP is an institution committed sternly with education in Peru and is sensitive to cultural differences, primarily in the region it works and the country. It is an alternative project that seeks to revise traditional paradigms to rebuild an education that is inclusive and intercultural. From this perspective, it serves diverse populations, including students of Beca 18 (national education sponsorship program) from different Andean communities.

o. Center of Music and Dance of the Pontifical Catholic University of Peru (CEMDUC - PUCP)  
CEMDUC promotes the practice of Peruvian music and dance to all members of the university community, non-teaching workers, teachers and students of various specialties.  
<https://cemduc.pucp.edu.pe/>

p. Gran Teatro de Nacional - Ministry of Culture of Peru

The Gran Teatro Nacional is a multipurpose hall that pursues the supreme goal of becoming a wide space for Peruvian citizens to enjoy and please first class national and international shows; all projected with the most advanced technology available in the world. Within this framework, it places in its program shows of ICH expressions.

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

q. Warmayllu, children population.

Warmayllu is a non-profit association that has developed intercultural education projects since 2002 through art in various places in Peru such as Cajamarca, Andahuaylas, Ventanilla (Callao), Lamas (San Martín), Ucayali, Loreto, Asháninca communities of Junín, and in some districts of the city of Lima.

In each of these projects, the team has been made up of artists, educators, social science professionals and sages from the various indigenous communities. Likewise, Warmayllu has elaborated educational proposals, educational materials, intercultural meetings, diverse publications and audiovisual creations in a participatory way.

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

r. National High Education School of Folklore José María Arguedas

Center of professional education in folkloric arts that offers a theoretical and technical handling of intangible cultural heritage of the national dance and musical art as support for the artistic development of performance, recreation and investigation.

<https://www.escuelafolklore.edu.pe/>

s. Warmiy Kuna Raymi

The "WARMIKUNA RAYMI" is a meeting place for women coming from the scenic arts, who from their artistic work open bridges of scenic coexistence with female creators, producers, artisans, cooks, sewers, weavers, activists, feminists, cultural promoters and others, of different trades and ages.

<https://warmikunaraymi.wordpress.com/>

t. Festival of Latin American Cinema in Native Languages

A space that seeks to strengthen the native languages of Peru and Latin America through the exhibition and creation of audiovisual works in native languages, being unique in its kind.

<https://www.facebook.com/Festival-de-Cine-Latinoamericano-en-Lenguas-Originarias-392925487980553/>

v. Cusco International Book Fair (FIL Cusco)

The Cusco International Book Fair (FIL Cusco) is the most important book and reading promotion event in southern Peru.

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



w. Mallqui Center. Institute of Bioarcheology, Peru  
It is a non-profit Cultural Association dedicated to the conservation, study and sustainable use of the cultural and natural resources of Peru. It prioritizes work with bioarcheological remains of an organic nature with a strong relationship with museums and rural tourism.  
[www.centromallqui.pe](http://www.centromallqui.pe)

x. Kuntur Cultural Association  
The Kuntur theater group was formed by a group of young people with the aim of rescuing the oral traditions, legends and stories of the Ancash region.  
<https://www.facebook.com/Kuntur-Asociaci%C3%B3n-Cultural-236790643079247>

y. Mihuna Kachun Solidary Basket  
Self-managed group that is committed to food sovereignty and autonomy, based on the recovery of ancestral forms of food in the Peruvian Andes, as a strategy for survival in times of food crisis.  
<https://www.facebook.com/Canasta-Solidaria-Mihuna-Kachun-476559975806428>

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that, since the elaboration of this report, it has been able to witness the evolution of the different public organisms that work in the diverse ICH scopes. In this regard, it has been possible to observe significant progresses in the promotion of Intangible Cultural Heritage, understood as the guarantee of the exercise of rights by the communities of bearers. This has been possible thanks to the consolidation process of the intercultural approach in the Peruvian State.

However, it is essential to recognize that there are a number of challenges to be faced in the coming years. The first refers to the urgency of articulating actions to be carried out by the

various sectors and enhance the impact of public intervention on the various bearer communities, considering that the State has limited resources. Therefore, articulating efforts with other entities will not only contribute with safeguarding ICH expressions but it will also have an impact on the quality of life of the members of those communities. Achieving this articulation will allow the generation of public value in the State's actions.

Regarding non-state actors, it has been possible to identify not only the existing great diversity, but also to observe their great heterogeneity in different aspects ranging from their level of formalization and institutionalization up to the existing gaps in terms of their technical capacities, as well as the deficit in agency capacity. However, it is evident that there is great interest from civil society and the community of bearers to work in favor of ICH safeguarding.

Within this framework, it is essential for the State to redouble its efforts to strengthen the technical capacities of the various organizations to ensure that their actions or mechanisms effectively promote the safeguarding of the different ICH expressions, but primarily that these can be articulated among themselves and with public initiatives, considering also that financial resources for the cultural sector are limited.

## 2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

**Guidance note** corresponding to indicator 2 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 2.1

**Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?**

---

Yes

**Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.**

The Peruvian State has been making significant efforts to promote the inclusion of recognition, respect and positive valuation of cultural diversity and intangible cultural heritage. In higher education, various universities throughout the country have been increasing their offer of study programs for various ICH areas. However, it should be noted that much of this offer is based on the demand of the educational market.

It is important to remark that the University Law (Act 30220), by the principles ruling the norm, states that universities must reject all forms of violence, intolerance and discrimination. In this regard, it is important to recognize, as stated in the operational guidelines of the convention, that the introduction of ICH teaching in formal education must be understood as an "instrument of integration and intercultural dialogue", therefore, it is the duty of the state to continue with the efforts to promote the integration of its contents as a source of useful knowledges, skills, practices and values for life.

According to official data, there are currently 92 licensed universities in the country; "licensed" meaning that these universities have the basic conditions of expected quality. From field work carried out for this report, it has been possible to identify that there are 15 universities (10 public and 5 private), which represent 16.3% of the total number of universities, with 34 undergraduate and graduate academic programs related to the different ICH areas.

Likewise, it has been possible to identify 4 institutes or technical higher education schools that offer 6 academic programs related to the different ICH areas.

As an example, it can be reported that the Faculty of Communications, Tourism and Psychology of the University of San Martin de Porres, in Lima, has a master's degree program in Cultural Management, Heritage and Tourism. This master's degree program seeks to develop capacities for the management of tangible and intangible cultural heritage, as well as natural heritage, aiming that its graduates can work in public and private institutions in charge of the promotion and conservation of heritage with a sustainability

projection. (<https://fcctp.usmp.edu.pe/site/>)

On its side, the National University of Trujillo in La Libertad has a master's degree program in Cultural Heritage Management. The program aims to train professionals interested in cultural heritage management, elaboration of public policies and business development related to cultural heritage.

(<https://www.posgradount.edu.pe/portalweb/maestria/cienciassociales.pdf>)

### **Do these programmes ensure inclusivity?**

Yes

#### **If yes, describe briefly how these programmes ensure inclusivity.**

It is possible to see that there are university programs related to various ICH areas, which are mostly in public universities. Based on it, it is possible to affirm that there are conditions for inclusion, given the affordability of the programs offered by public universities.

However, it should be remarked that one of the main challenges in higher education is related to closing gaps in access to educational opportunities. This definitely affects directly to indigenous and Afro-Peruvian peoples. Therefore, it will be important to redouble efforts to ensure the educational paths of these communities in particular.

## **Question 2.2**

### **Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?**

---

Yes

#### **Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.**

In recent years, the Peruvian State, through its various public entities, has been making the effort to provide training opportunities for ICH safeguarding, based on what is established by the Convention's Operational Guidelines, i.e., promoting a view of intangible cultural heritage based on respect and valuation, considering its importance not only in the "transmission of values and skills for life" but also in the immense potential it has to contribute to sustainable development.

In this regard, the Ministry of Culture, as the main body responsible for generating the conditions for ICH safeguarding in the national territory, has developed various spaces for in-person training in the last years, and particularly in this last year, training in virtual modality. These spaces have allowed to reinforce the knowledges of the various communities of bearers on the Convention, the various administrative measures and the appropriate mechanisms for ensuring ICH safeguarding.

On the other hand, organisms such as the National Water Authority, which is under the

Ministry of Agriculture and Irrigation, permanently develop spaces for dialogue, reflection, training and research for knowledge management that allows the collection of ancestral knowledge, by revaluing traditional practices in the management of water resources.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

The actions carried out by the Peruvian State, through the processes of training, dialogue and reflection, are developed directly with communities, groups and individuals who recognize various ICH areas as part of their culture. This is reflected in the work with diverse communities of artisans, dancers, community members that are knowledgeable about traditional techniques and practices on management of natural resources and communities that manage different rituals or festive events, among other expressions of heritage.

### Question 2.3

**Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?**

Yes

**Describe briefly, using examples and focusing on the training offered and the organization providing it.**

Field work carried out for this report has revealed that there is a series of organized civil organizations working to safeguard ICH and to manage it through various forms of training. While the search for these organizations has been exhaustive, it is for sure that, due to their own characteristics, there are a greater number than those found in this field work.

The orientation for training, from the cases observed, focuses on promoting the existence of tangible or intangible conditions that may allow the evolution, interpretation or transmission of their intangible cultural heritage from generation to generation within the community.

In this context, it has been observed that the training processes are around topics related to the strengthening of oral tradition and the preservation of native languages, the preservation of knowledges, practices and techniques on management of agrobiodiversity, management of traditional knowledge associated with traditional seeds, grazing and fishing systems from a food security perspective, among other topics.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

Based on evidence obtained, it is possible to affirm that the training programs carried out by community initiatives or by NGOs are implemented directly in the bearer communities. At the same time, it is known that such training programs present indicators related to the participation of diverse groups such as women, elderly, youths or boys and girls, by heritage element or by areas on which work is done specifically.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that, based on the research carried out for the preparation of this report, it has been possible to observe a series of significant progresses in the processes of revaluation and training for ICH safeguarding carried out by diverse State agents and other non-state actors.

In this context, it was observed the great variety of actors that are working in the scope of higher education, but also in the scope of non-formal education. It is important to remark the leading role of the communities in the non-formal educational processes, carried out through community processes or with the accompaniment of NGOs.

The articulation of training processes aiming to strengthen capabilities of individuals to promote ICH safeguarding is one of the main challenges for the coming years. This implies the search of synergies among the educational sector, NGOs, communities and the State.

On the other hand, it is critical to evaluate the possibility of expanding the universe of higher educational institutions that may propose in their educational offer programs on the various ICH areas, while recognizing the regulations on freedom of teaching established by the University Law.

Therefore, significant efforts should be made in the coming years to raise awareness of the importance of the teaching of the different areas of intangible cultural heritage not only as

an "instrument of integration and intercultural dialogue", but also because of its high relationship with the promotion of sustainable development and because it is a source of ancestral knowledge.

### 3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

**Guidance note** corresponding to indicator 3 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

#### Question 3.1

**Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?**

Yes

**Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).**

The training workshops or courses on intangible cultural heritage are organized by the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), the Directorate of Intangible Heritage of the Ministry of Culture and the Decentralized Culture Directorates, as well as at the request of educational institutions in coordination with the Ministry of Culture. These workshops or courses are taught by specialists in intangible cultural heritage and are aimed at communities of bearers, representatives of organizations representing indigenous or native peoples, associations of music, dance, crafts, specialists in intangible cultural heritage, researchers and cultural promoters. The equitable participation of community members of different genders and ages is encouraged.

The workshops and courses seek to promote awareness of the importance of intangible cultural heritage and the role of the community of bearers as a primary group for the continuity of the cultural expression. All this is explained through the teaching of ICH concepts, safeguarding plans and heritage management. With the latter, the relationship and development of safeguarding actions involving alliances with other sectors such as tourism, production, agriculture, as well as local authorities, NGOs, cultural centers, research centers and educational institutions is explained.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

The workshops and courses on intangible cultural heritage are aimed at all the members of the communities of bearers.

**Are any of these training programmes operated by communities themselves?**



Yes

**Provide examples of such trainings, describing the involvement of communities in operating these programmes**

Some bearers of the communities that have been part of the processes of inscription of their cultural expression to the national inventory and/or to the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO promote their cultural expression through presentations in national and international discussion boards on intangible cultural heritage. Likewise, they promote, within their communities, spaces for dialogue on the viability of their cultural expression.

### Question 3.2

**Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?**

Yes

**Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).**

Training workshops or courses on intangible cultural heritage are organized by the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), the Directorate of Intangible Heritage of the Ministry of Culture and the Decentralized Culture Directorates.

The topics addressed are: the national and international regulations that govern the safeguarding of intangible cultural heritage in Peru, the process of inscription of a cultural expression in the national inventory, the characteristics that the technical file that supports the inscription in the national inventory should contain, the importance of the engagement of the communities of bearers in the management of their heritage, the development of safeguarding plans, as well as the management of intangible cultural heritage.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

These workshops include specialists from the Decentralized Culture Directorates, cultural promoters, as well as interested researchers. Inclusive and decentralized participation is encouraged. For example, in 2018 a three-day workshop was held, organized by CRESPIAL and the Directorate of Intangible Heritage, in the city of Cusco, where 12 specialists from different Decentralized Culture Directorates participated.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Ministry of Culture will seek to promote a greater number of workshops and courses on intangible cultural heritage, considering the country's linguistic diversity. Likewise, to identify themes that should be reinforced in certain communities of bearers of specific localities. For example, based on concepts of intangible cultural heritage, implementation of safeguarding plans, sound and audiovisual records that promote a local archive on local cultural expressions, identify actors with whom partnerships can be created for carrying out safeguarding actions.

On the other hand, to increase the number of decentralized workshops, conducting them both in the capital of the provinces and in various locations of the departments. In addition, include a greater number of leaders of indigenous or native peoples, Afro-descendant population, women and youth. Also encourage dialogue between bearers and specialists of intangible cultural heritage using social networks and thus create an active community of promoters of intangible cultural heritage at the national level.

## 4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

**Guidance note** corresponding to indicator 4 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

- formal education
- non-formal education

### Question 4.1

**Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?**

Yes

**Explain briefly how practitioners and bearers are involved in these activities.**

The Peruvian State recognizes that, through non-formal education, there is a set of mechanisms that contribute to the continuity and respect for ICH expressions. For example, it has been possible to observe that the transmission of the expressions of cultural heritage is active, as these are taught and learned in the family circle. Likewise, they are also transmitted through observation and participation in their traditional contexts. For example, in the case of knowledges and practices related to activities such as textiles, basketry, carving, among others All of these are transmitted on a daily basis since the objects produced are often used by the bearers themselves in their daily lives.

Likewise, the bearers have created on-site museums, such as the Afro-Peruvian Museum in Zaña, which serve to promote awareness of their cultural expressions, encourage the participation of elderly bearers in conferences, among others. They also manage exhibitions of photographs or objects that are part of cultural expressions.

On the other hand, the Peruvian State has observed that the safeguarding plans and the actions derived from them are an important vehicle for the transmission of the ICH among the members of the bearer community. For example, the creation of music workshops where scores related to traditional dances are taught, as is the case of the Hatajo de Negritos and Pallas in Ica. There are also dance workshops, where not only the transmission of choreography is strengthened, but also the history, meaning and importance of such cultural expression. Likewise, these plans present actions to promote respect and recognition of ICH expressions by other communities.

Regarding formal education, based on information of the Ministry of Education, the Peruvian State reports that there are various mechanisms developed to ensure the

recognition of cultural diversity and respect for ICH expressions. For example, at the level of the National Curriculum Design (DCN), it is promoted the contextualization and management of knowledges of different local cultures in schools, aiming to achieve relationships of respect, collaboration and co-responsibility for local knowledges, skills and expressions of students, the educational community, as well as of other State institutions and civil society. At the same time, it is encouraged the utilization of knowledges and resources in the educational process, particularly in the schools that belong to the intercultural bilingual school network (EIB).

Likewise, the Peruvian State reports that, from the implementation of the new National Basic Curricular Designs (DCBN) in the pedagogical institutes and pedagogical higher education schools, it is promoted the knowledge of the context and management of knowledges of different cultures of the locality in and by teaching students during their pre-professional internship, which is also aimed at families and students of basic education.

## Question 4.2

**Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?**

Yes

**Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.**

Based on information of the Ministry of Education, through the Directorate of Initial Teacher Education of the Vice Ministry of Pedagogical Management, the Peruvian State reports that the initial teacher education programs in bilingual intercultural education promote the incorporation of male and female sages from indigenous or native peoples as part of the realization of initial teacher education programs with the purpose that such sages can provide advice and guidance and have that the knowledges of each of the different peoples make sense in the learning process of teaching students.

On the other hand, regarding non-formal education, the Peruvian State reports that the traditional forms of transmission of cultural heritage expressions are continuously developed, primarily in the family circle, as well as by observing and participating traditional contexts. In addition, there are activities promoted by the bearers themselves, such as workshops, to strengthen the transmission of their expressions, such as music, dance, crafts, cooking, among others. These types of initiatives are aimed primarily at boys, girls and young people.

At the same time, bearer groups have asked the Ministry of Education to include the teaching of some traditional knowledges in their local school curriculum. To give a couple of examples, it can be cited the teaching of the knowledges and techniques of ceramic production in the district of Chazuta in the department of San Martín and the carving of masks for the Huaconada dance in the district of Mito in the department of Junín.

Similarly, the Casa de la Literatura, a cultural center that is part of the Vice-Ministry of Pedagogical Management of the Ministry of Education, proposes programs for the transmission of literary and linguistic intangible cultural heritage:

- Oral narration program for families (at Casa de la Literatura headquarters and virtually).
- Grandmothers and Grandparents Storytelling Program (at Casa de la Literatura headquarters, in schools, public libraries and virtually; it includes audiovisual publications).
- Exhibition program (permanent and temporary).

### Question 4.3

**Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?**

---

Yes

**Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.**

These programs help to raise awareness on cultural expressions among younger generations. They are spaces that strengthen intergenerational relationships and where the importance and value of local collective memory is reinforced. For example, the Amador Ballumbrosio Cultural Center, located in the district of El Carmen, in the province of Chincha, develops workshops for children and young people to teach them how to play Afro-Peruvian instruments such as the cajon, the quijada (jawbone in English), among others, besides of promoting spaces for reading local traditions and other literary genres.

**Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.**

Support for the development of this type of programs can be financial or by technical assistance given by local authorities such as district municipalities or regional governments, Decentralized Culture Directorates, public or private educational institutions, cultural centers, as well as private entities such as tourism companies, among others.

### Question 4.4

**Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?**

---

Yes

**Provide additional details here of these training programmes, in particular the methods taught and the target audience.**

The Peruvian State reports that the Casa de la Literatura of the Ministry of Education presents a permanent exhibition called "Intensity and height of Peruvian literature" since 2015. It has as a pillar the construction of identities and the relationship of literature with other arts and supports beyond the book. It is an exhibition of Peruvian literary history; the

works and authors are analyzed in their respective context. In addition, "Intensidad y altura de la literatura peruana. Itinerarios de lectura para la escuela" was published in printed and digital versions in 2019 aimed primarily at teachers. Literary contents from the permanent exhibition have been put in this publication to propose educational activities and projects that allow to review in-depth the learning of our literatures at classroom, as well as to promote reading habit and interpretative skills. The objectives include to accompany the training of readers at different levels of schooling, to provide tools to work on reading, writing and speaking with schoolchildren and to disseminate literature of the national territory.

Having an intercultural approach and based on literary mediation, this pedagogical material contributes to the teaching task from a non-formal education space. On one hand, it expands the literary canons by including literatures from diverse territories, and on the other hand, it allows for the construction of links with those literatures and their creators from the perspective of sensitivity and reflection. The reading itineraries seek to enrich the knowledges of the cultural world of teachers and schoolchildren and, therefore, to contribute at making them to incorporate such knowledges into their lives and thus safeguard the intangible cultural heritage.

Likewise, the Directorate of Initial Teacher Education of MINEDU has approved the National Basic Curriculum Design (DCBN) for Bilingual Intercultural Pre-School Education and the National Basic Curriculum Design for Bilingual Intercultural Primary Education (RVM 252-2019-MINEDU). For the implementation of these programs in the pedagogical institutes and higher education schools, it is encouraged the incorporation of male and female sages, as they can advise, as well as guide and have that the knowledges of each of the different peoples make sense during the learning process of teaching students.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

Based on the research carried out for the elaboration of this report, the Peruvian State recognizes that there is proof of the State's progresses regarding the inclusion of ICH in the training processes. Primarily, it should be highlighted the incorporation of male and female sages in the initial teacher education processes for bilingual intercultural teachers, as well as in non-formal mechanisms.

At the same time, the Peruvian State recognizes the active participation of the communities in the management and transmission of their own heritage, by carrying out daily activities accompanied by new generations and the creation of community spaces for transmission and spaces for teaching practices such as textiles or others.

On the other hand, it is necessary to consolidate the intercultural approach mainstreaming in the educational processes, both at schools as well as in the initial teacher education. This is one of the main challenges faced by the Peruvian state. It is understood that an adequate appropriation of the concept of interculturality and its implementation will decisively favor the process of intercultural dialogue, the positive valuation of cultural diversity and respect, valuation, and enhancement of the system of ICH knowledges, skills, and practices.

The Peruvian state should double its efforts to allow for a greater articulation between the community of bearers and the education sector to strengthen the ICH transmission mechanisms, which may allow for their progressive inclusion in the training systems. This will require greater technical support from the relevant sector.

## 5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH

**Guidance note** corresponding to indicator 5 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 5.1

#### How is ICH included in the content of relevant disciplines? (you may check several)

- As a stand-alone subject

The Peruvian State reports that many educational institutions nationwide promote the teaching, playing and performance traditional music and dance as part of civic celebrations, such as Peru's Independence Day in July.

- As a means of explaining or demonstrating other subjects

The Peruvian State reports that the teaching and learning process is developed by applying the competence approach, as established by the National Curriculum. This approach requires to clearly identify the knowledges, skills and attitudes that are to be appropriated by our students, so that they can explain and solve the problems of reality. Their profile to graduate from basic education includes such knowledges, capacities and attitudes.

Likewise, the National Basic Education Curriculum includes as one of its approaches the intercultural one, which skills are related to identity, coexistence, territory care and respect for diversity.

On the other hand, as reported by the Ministry of Education, the chapter eight of the National Curriculum address the guidelines for curriculum diversification, which allows each region to contextualize competencies, that is, to provide relevant information about the regional reality based on previous studies, based on the characteristics of the students and their geographical, economic and socio-cultural environments in each regional and local reality.

As an example, it is reported that in the district of Corongo in the department of Ancash, the workshop "Little water judges of Corongo" was implemented in the San Pedro Educational Institution. This school workshop strengthens the cultural identity of Corongo through a process of research and revaluation carried out by the boys and girls of Corongo.



In the same way, in the Educational Institution Nuestra Señora de Fátima N° 30321 in the district of Mito in the department of Junin, it has been included the teaching of mask carving, one of the representative elements of the dancers' costume, as part of the primary school curriculum.

Also, in the Educational Institution 101 in the district of Chazuta in the department of San Martin, it is promoted the teaching of the knowledges, techniques and practices of local traditional ceramic production.

## Question 5.2

**Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?**

Yes

**Explain briefly, with examples, how school students learn this.**

The Peruvian State reports that students work out competencies that are defined in the National Basic Education Curriculum, as reported by the Ministry of Education. These competencies are worked out in the classroom, and include respect for local knowledges and skills, particularly in those areas where curricular diversification is implemented, as this allows for the contextualization of learnings and competencies.

In the case of intercultural bilingual education schools, the starting point is the socio-cultural and linguistic characterization, which involves addressing topics of local knowledges of each one of the different peoples and their incorporation in the planning and implementation of the curriculum in the classroom. Herein, the right to learn in one's mother tongue is also guaranteed.

One of the basic elements of the pedagogical proposal in the intercultural bilingual school is the dialogue on and among knowledges. This contributes to address in classroom all local knowledges by dialoguing with other systems of knowledges from other cultures. Therefore, the teaching material contains historical information, oral tradition and customs of each one of the different peoples, which are related to natural and cultural spaces and represent the main axes of the Andean, Amazonian and Afro-Peruvian worldviews of Peru.

Intercultural bilingual education focuses particularly on students from native peoples. It is one of the priority policies on equality since it ensures quality educational attention for individuals of these peoples and the relevance of training in contexts of diversity and promotes the diversity of learnings as well.

It should be noted that intercultural bilingual education is an educational policy with an inclusive approach that seeks a relevant response to guarantee, ensure and promote the right to education of traditionally excluded groups (indigenous and Afro-Peruvian peoples), offering services that respond to the characteristics and educational needs of students at different levels and in different modalities throughout the country.

## Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?

Yes

**Explain briefly, with examples, how school students learn this.**

The Peruvian State can report that the National Curriculum establishes the existence of seven (7) mainstream approaches for all basic education, among them the intercultural and the environmental approaches stand out.

Under the competence-based design for the teaching-learning process, it is possible to state that students recognize and respect the ICH of other cultural communities in the country. As an example, in the context of the pandemic, the Ministry of Education launched the strategy called "Aprendo en casa" (I learn at home), which offers learning experiences and educational tools and resources aimed at promoting learning through the multiplatform of radio, television and the Internet. Herein, expressions of Peru's intangible cultural heritage are shown, such as festivities, dances, traditional productive practices and technologies, among other ICH areas of Indigenous or Native Peoples and Afro-Peruvians. In this way, the knowledge of the Peruvian ICH at national level is encouraged in the younger generations, by developing skills related to identity, coexistence, respect for diversity and also the identification of their own heritage.

### Question 5.3

**The diversity of learners' ICH is reflected through educational curriculum via:**

- Mother tongue education

The Peruvian State reports that there are 55 native languages recognized in the country. Due to the great effort of the Ministry of Education, there are culturally relevant educational materials currently, both in native language and in Spanish, as well as materials addressing topics related to the Afro-Peruvian people. In 2020, the State provided 11,669 bilingual intercultural educational institutions with materials for cultural and linguistic strengthening.

According to the provision criteria for materials in native language, 93.1% of the educational institutions have received complete kits (pre-school 96.0%, primary 90.9%) in 27 native languages, benefitting 301,867 students. For 2021, it is estimated that 11,829 educational institutions will be provided with materials in 32 native languages, benefiting approximately 300,274 students, including 352 workbooks in 32 native languages and 157 titles for classroom and teachers.

The 32 native languages include quechua collao, quechua chanka, quechua central, quechua inkawasi-kañaris, aimara, shipibo-konibo, ashaninka, awajún, shawi, nomatsigenga, yanesha, wampis, quechua amazónico (kichwa), yine, matsigenka, kandozi, chapra, jaqaru, matsés, harakbut, kakataibo, cashinahua, secoya, achuar,

urarina, ticuna. ashéninka, sharanahua, kakinte, madija, yaminahua, and yagua.

The Peruvian State wants to highlight that educational materials in native languages are elaborated considering the cultural matrix of each native people. They are written entirely in the native language, which allows for the strengthening and development of the culture and language as a whole. It incorporates contents about the culture, worldview, knowledges, technologies and cultural practices of the peoples students are part of. These materials are support resources not only for the achievement of learning, but also contribute to the revitalization, strengthening and continuity of ICH expressions.

- Multilingual education

The Peruvian State reports that based on the competence-based teaching and the inclusion of mainstreaming approaches such as the intercultural one, the students have culturally relevant educational materials, both in native language and in Spanish. This serves for working out the necessary competencies, for communication in their mother tongue and in Spanish, which are worked out in the classroom.

- Inclusion of 'local content'

The Peruvian State reports that the chapter eight of the National Curriculum addresses the guidelines for curricular diversification. This allows that in each geographical area the competences can be contextualized, meaning that this allows to contribute with pertinent information on the regional peculiarity based on previous studies, according to the characteristics of the students and their geographical, economic and socio-cultural environments. Within this framework, knowledges of regional music and dance, as well as knowledges on traditional art, are promoted. It also allows the reflection on the knowledges and techniques related to agriculture and livestock, as well as dialogue on the importance of traditional celebrations and rituals.

#### Question 5.4

**Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?**

Yes

**Briefly explain, giving examples, how educational programmes teach this**

The Peruvian State reports that the curricular diversification jointly with the intercultural and environmental approaches contribute significantly to the positive valuation for protecting cultural spaces. As observed, the teaching materials have historical information,

oral tradition and customs of each one of the different peoples, which are also related to natural and cultural spaces.

Regarding non-formal education, it has been identified that the recognition of cultural and memory spaces is promoted. One of these examples is the Afro-Peruvian Museum of Zaña, located in the department of Lambayeque. This community museum aims to document, disseminate, and educate about the history, culture, and heritage of Afro-descendants in Peru from a community perspective. Over the years, it has strengthened the knowledges for the production of the checo, a musical instrument made of gourd. Also, teaching on how to play the instrument to the youth of Zaña was promoted.

Moreover, the Ministry of Culture recognized the community of Zaña as a Living Repository of Collective Memory in 2015 for being a unique testimony of the history of the place and for the efforts developed for the preservation of the identity and culture of the Afro-descendant population. This recognition was promoted by the aforementioned museum.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that this report has allowed it to know with greater accuracy on the progresses related to ICH promotion in the educational scope. It should be highlighted the mainstream approaches in the National Curriculum, such as the intercultural and environmental ones, as these contribute to the promotion of a positive valuation of diversity, ergo, of the different ICH expressions.

The Peruvian State recognizes the importance of the intercultural and environmental approaches. Therefore, it is essential to strengthen the mainstreaming of these approaches as a vehicle for integrating ICH safeguarding into the educational scope.

At the same time, the Peruvian State recognizes as a challenge the need to promote

awareness of the importance of ICH, by strengthening capacities of bearer communities to manage their heritage. This can encourage, for example, decision making regarding inclusion of local or regional intangible heritage teaching in the school curriculum, to promote awareness and transmission of intangible heritage in formal education spaces.

## 6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

**Guidance note** corresponding to indicator 6 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 6.1

**Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?**

---

- Music

National High Education School of Folklore José María Arguedas  
Academic program of artistic education specialized in folklore.

This program trains professionals in folkloric arts and provides a panoramic vision of the intangible cultural heritage of the national dance and musical art as a support for their pedagogical work, both theoretical and practical.

<https://www.escuelafolklore.edu.pe/quienes-somos/direccion-academica/#nuestras-carreras>

Center of Music and Dance - CEMDUC of PUCP

This Center promotes the practice of Peruvian music and dance within all members of the university community, non-teaching workers, teachers and students.

<https://cemduc.pucp.edu.pe/>

- Arts

National High Education School of Folklore José María Arguedas  
Academic program for professional artist, specialty in folklore.

This program trains professionals in folkloric arts, provides preparation for theoretical and technical management on the intangible cultural heritage of the national dance and musical art as a support for the artistic performance of interpretation, recreation and research.

<https://www.escuelafolklore.edu.pe/quienes-somos/direccion-academica/#nuestras-carreras>

- Crafts

National University Diego Quispe Tito

Visual Arts

The specialty of Ceramics aims to promote the strengthening of visual and tactile activity for the mastery of different plastic resources. The specialty studies build in the student competence for research and utilization of the natural resources in the diverse ceramics forms, promoting the recovery and the increase of the contents and techniques of native ceramics, by handling and generating modern technology.  
<https://undqt.edu.pe/>

- Vocational education/training

National Intercultural University of the Peruvian Amazon - UNIA

Bilingual pre-school education

Scientific, technological and humanistic training, appropriate for pedagogical work with children of 0 to 5 years, by developing their social-emotional, cognitive and biological capacities, in intercultural populations.

Bilingual primary education

Adequate training to manage the teaching-learning process with children of 6 to 12 years; with a solid scientific, technological and humanistic background, committed to regional and national development and jobs in diverse socio-cultural and linguistic realities.

<https://www.unia.edu.pe/>

Private Pedagogical High Education School Pukllasunchis

Primary Education Training Program EIB

The program is aimed at individuals with knowledge of the Quechua language, interested and willing to propose educational alternatives that respond to the social and linguistic reality of rural Andean populations in different contexts, affirming the value of traditional cultures and the richness of diversity.

<https://www.pukllasunchis.org/iesp-pukllasunchis>

- Others

Taller Ambulante de Formación Audiovisual (Audiovisual Training Mobile Workshop) - TAFE

The Mobile Workshop is a living experience of art for community creation to generate dialogue and exchange of knowledges in intercultural education and health, and rights to representation and expression of vulnerable communities. The workshop specializes in cartoons and character creation with the commitment to listen, heal and transmit the messages of the spirits and sacred plants of the Amazon forest. This program promotes the participation of indigenous people.  
<https://www.facebook.com/Tvambulante>

Escuela de Cine Amazónico (Amazonian Film School) – ECA

The Amazon Film School "Hacia un Cine por la Vida" (Towards a Cinema for Life) is a space for training and reflection on cinema and audiovisuals in the Peruvian Amazon that develops the Amazon experiential film workshop, in all its editions, and counts with community male and female sages, who are also trained in film.

<https://www.facebook.com/Escuela-de-Cine-Amaz%C3%B3nico-1554348511470799/>

Interethnic Association for the Development of the Peruvian Rainforest - AIDSESP & Public Pedagogical Higher Education Institute of Loreto (ISPPL)  
Bilingual Teacher Training Program of the Peruvian Amazon (Formabiap)

Formabiap has been contributing for 30 years with the training of teachers in bilingual intercultural education with students from seven indigenous peoples (Awajún, Wampis, Kukama-kukamiria, Murui-muinani, Bora, Shipibo and Asháninka), located in the regions of Loreto, Amazonas, Ucayali, Cerro de Pasco and Junín.

The proposal enhances the recognition and valuation of the socio-cultural, linguistic, ecological diversity and the biodiversity of our country and the Amazon.

## Question 6.2

**Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?**

Yes

**Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.**

The Peruvian state reports to have identified several public and private institutions of higher education that offer academic programs to study ICH or its various dimensions.

From field work carried out for this report, it has been possible to identify that there are 15 universities (10 public and 5 private, representing 16.3% of the total number of universities), which have 34 undergraduate and graduate academic programs related to the different ICH areas.

Likewise, it has been possible to identify 4 institutes or higher education schools that offer 6 academic programs related to the different ICH areas.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.



## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that this report has meant the opportunity to make visible the group of public and private higher education institutions that work in ICH teaching through programs related to different ICH fields.

While there is a significant number of academic programs (34) related to the ICH areas, the State recognizes that it is indispensable to make greater efforts to encourage the increase of a greater number of study programs to achieve a greater coverage at the national level.

Likewise, it is indispensable to ensure that the new study programs can cover the greater diversity of fields required for ICH study. To this end, it will be necessary to make efforts in the processes of sensitization with the educational institutions, by evincing the ICH importance as a source of knowledge for life, for the strengthening of local identities and as a vehicle for local and national development.

Finally, the State recognizes as a challenge the need to make academic programs increasingly inclusive for the bearer community to narrow the gap in terms of access to higher education.

## 7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

**Guidance note** corresponding to indicator 7 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 7.1.a

**To what extent are the inventories identified in section A.6 oriented towards safeguarding of ICH?**

Fully

**Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in having them do so.**

The national participatory inventory of expressions of intangible cultural heritage as Cultural Heritage of the Nation is made up of expressions from different ICH areas and from all regions of Peru. Some of them required urgent safeguarding measures and were identified by the communities of bearers themselves through a process of self-reflection, research and consensus, a process that creates and/or strengthens spaces for dialogue and transmission of knowledge related to cultural expressions. Likewise, the bearers have recognized these expressions as an important part of their identity and history.

In this regard, the inventory contributes to the safeguarding of intangible cultural heritage, given that the inscription in the inventory allows the sensitization of the importance of the intangible cultural heritage and contributes to strengthen intergenerational relations, transmission spaces, and capacities related to the management of the heritage, and respect to diversity. Likewise, depending on the cultural expression, it is promoted sensitization related to environment care.

Each dossier requesting to be registered in the ICH national inventory includes a Safeguarding Plan, which is a required document to start the process for declaration of an ICH expression as Cultural Heritage of the Nation. This plan allows to make visible how the bearers are going to manage their heritage, since the community identifies the threats that weigh on the expression, proposes safeguarding actions and determines those responsible for implementing them.

Likewise, it is necessary to highlight that this inventory is permanently updated, given that after five years that the cultural expression has been declared as Cultural Heritage of the Nation and included in the inventory, the community of bearers, in coordination with the Decentralized Culture Directorate of their region, makes a report on the status of the expression containing information about forms of transmission, impact of the declaration, safeguarding actions implemented and participation of the community in these activities.

### Question 7.1.b

**To what extent do these inventories reflect the diversity of ICH present in your territory?**

Fully

**Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in so doing.**

The participatory inventory of intangible cultural heritage expressions as Cultural Heritage of the Nation includes the great cultural diversity of Peru, which is classified referentially in nine areas to facilitate its knowledge and dissemination: Oral languages and traditions; Festivals and ritual celebrations; Music and dances; Artistic and plastic expressions: art and crafts; Traditional customs and regulations; Organizational forms and traditional authorities; Productive practices and technologies; Knowledges, skills and practices associated with traditional medicine and gastronomy; and cultural spaces of representation or realization of cultural practices.

This inventory is constantly increasing due to the participation of the communities of bearers who prepare and present the dossiers to integrate their expressions of intangible cultural heritage into the inventory and achieve its declaration as Cultural Heritage of the Nation. Currently, the inventory has more than 320 expressions of Peruvian intangible cultural heritage, in which the areas with the highest number of declared cultural expressions are Festivals and ritual celebrations with 116 declarations (36% of the total number of declarations) and Music and dance with 112 declarations (35% of the total number of declarations).

Likewise, a total of 158 declarations belong to communities of bearers who identify themselves as indigenous or native peoples, out of which 11 declarations correspond to indigenous or native peoples of the Amazon and 147 declarations to indigenous or native peoples of the Andes.

**Question 7.2**

**Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?**

No

**Based on your response in section A.6 Inventories**

**, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity**

**Question 7.3**

**To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?**

Fully

**Based on your response in section (f) and (l) of A.6 Inventories**

**, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.**

The communities of bearers submit, together with the application for inclusion in the national inventory, a technical file detailing the characteristics of the cultural expression, such as the bearer communities that practice it, the extension and temporality of the practice, and the forms of transmission, among others.

The technical file also includes a safeguarding plan in which the bearers themselves have identified the threats to the cultural expression, the safeguarding actions to be implemented, and those responsible for carrying them out. In many cases, the bearers make alliances with local authorities and/or educational institutions to conduct these actions.

All of this forms part of the technical report prepared by one of the specialists from the Directorate of Intangible Heritage that serves as the basis for the Vice-Ministerial Resolution, a document of the Peruvian State that declares the expression as Cultural Heritage of the Nation.

After the declaration as Cultural Heritage of the Nation, it is included in the web page of Declarations of Intangible Cultural Heritage as Cultural Heritage of the Nation. On this page, information is shared regarding the expression, such as the technical report that supports the declaration, the Vice-Ministerial Resolution that declares it as National Cultural Heritage, and photographs. All the information on the expressions declared as National Cultural Heritage are geo-referenced in the Map of Declarations (Mapa de Declaratorias).

It is important to recall that after five years that the cultural expression has been declared as Cultural Heritage of the Nation and included in the inventory, the community of bearers, in coordination with the Decentralized Culture Directorate of their region, makes a report on the status of the expression containing information about forms of transmission, impact of the declaration, safeguarding actions implemented and participation of the community in these activities.

#### **Question 7.4.a**

**To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?**

Largely

**Based on your response in section (o) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

The communities of bearers may request technical advice from specialists of the Decentralized Culture Directorate in their region or from the Directorate of Intangible Heritage, who will provide the necessary approaches for developing the technical file on the cultural expression they seek to include in the national inventory, as well as the documents that evidence the active participation of the bearers in the application for declaration and in

the development of the technical file, the document of commitment to produce a report every five years on the status of the cultural expression, and the safeguarding plan.

In many cases, specialists from the Decentralized Culture Directorates go to the bearers' locations and work on the contents of the technical files in coordination with them.

Likewise, the Decentralized Culture Directorates and the Directorate of Intangible Heritage also create spaces for dialogue among the communities of bearers to develop an application for declaration including a shared practice.

Furthermore, the access to general aspects of the expressions included in the national inventory are of public nature and has no restrictions because the elements are transmitted and taught within the sphere of the families and local. However, the bearers determine what kind of information must be share and what information will be only known for the community.

### Question 7.4.b

#### To what extent are ICH inventories utilized to strengthen safeguarding?

Fully

**Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.**

The participatory inventory of expressions of intangible cultural heritage as Cultural Heritage of the Nation, as well as the declarations themselves, are tools used by the bearers to raise awareness among members of their community about the importance of intangible cultural heritage, as well as the role they have as bearers in safeguarding it. Using this tool, bearer communities request funding from their local governments for the implementation of actions to safeguard their cultural expressions. These funds are used, for example, to create or strengthen transmission spaces, exhibitions, sound and/or audiovisual recordings, research and publications, among others. These actions are often implemented in coordination with actors that are not part of the community and/or the Decentralized Culture Directorates. The declarations, output of the inventory, being an official recognition of the Peruvian State, are also useful for the defense of a cultural expression before an external aggression.

On the other hand, the declarations have led local governments to pay attention to the great potential of intangible cultural heritage in relation to sustainable development. This has allowed, that local governments, in coordination with the communities of bearers and sometimes with the Decentralized Culture Directorates, could identify, create and carry out events related to cultural expressions, as for example, competitions of traditional music and dance of the region, regional traditional art fairs, events on regional oral tradition, among others.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The participatory inventory implemented by the Ministry of Culture is a sign of the recognition of the role that bearer communities play in the identification, enhancement and safeguarding of their intangible cultural heritage. The process of declaring an expression as Cultural Heritage of the Nation implies an exercise of reflection on the status of such expression, the proposal of a safeguarding plan, the identification of actors with whom to establish and/or strengthen ties to implement safeguarding actions and to strengthen spaces for intergenerational dialogue, and the elaboration and presentation of the dossier on the characteristics of such cultural expression.

The inventory is also a valuable repository of primary information on the expressions of Peru's intangible cultural heritage, which it is available on a virtual platform that can be accessed at the link <http://administrativos.cultura.gob.pe/intranet/dpcn/>. In this regard, it is a showcase of Peruvian cultural diversity and a space to promote the role that living heritage and creativity can play in development and social inclusion.

It should be noted that, in some cases, the information contained in the inventory is the only information that exists on a particular ICH expression.

In this sense, the Peruvian State will continue to provide the spaces, as well as the necessary sensitization workshops and technical assistance, so that the bearer communities may continue to use the participatory inventory as a tool for the exercise of citizenship and the management of their intangible cultural heritage and, thus, may continue to promote and disseminate the great cultural diversity of the country and the recognition of the different ethnicities and genders and build a more inclusive and egalitarian society.

## 8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

**Guidance note** corresponding to indicator 8 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 8.1

**To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?**

Large

**Based on your response in section (p) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

The main criterion for the inclusion of expressions of intangible cultural heritage in the national inventory is that the community of bearers of the cultural expression submit the application for inscription. This application is accompanied by a technical file prepared by the community of bearers themselves, as well as documents that reaffirm the active participation of bearers in the development of the technical file, such as the commitment to produce a report every five years on the status of the cultural expression, and the safeguarding plan.

In this regard, the applications for declaration as Cultural Heritage of the Nation come from bearers, groups as peasant communities, organizations representing indigenous or native peoples, associations of musicians and/or dancers, associations of artisans, and others. Likewise, many of them work in coordination with their local authorities such as municipalities or regional governments, as well as NGOs, research centers linked to cultural heritage, and cultural centers.

On the other hand, there were cases where research was carried out on cultural expressions that needed urgent safeguarding measures, where the bearer community, the NGO and the Ministry of Culture jointly determined safeguarding actions to strengthen the continuity of the expression. Such is the case of the shicras in the district of Tupicocha in the sierra of Lima. The shicras are bags made of maguey with a pre-Hispanic textile technique. The bearers of the knowledge, techniques and practices of this fabric are women over 65 years. Therefore, the research conducted by the Ministry of Foreign Trade and Tourism and the audiovisual record made by the Ministry of Culture encouraged the dissemination and promotion of this cultural expression. As a result, there was an increased interest of young people in the district in knowing and learning on maguey weaving. This was strengthened through workshops and exhibitions where its history, designs, iconography and importance were explained.

### Question 8.2

**To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?**

Fully

**Based on your response in section (q) and (r) of A.6 Inventories**

**, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.**

The national inventory has a referential classification that comprises the great diversity of cultural expressions in the country. These are: Oral languages and traditions, festivals and ritual celebrations, music and dances, artistic expressions: art and crafts, traditional customs and regulations, forms of organization of traditional authorities, productive practices and technologies, knowledges, skills and practices associated with traditional medicine and gastronomy, and cultural spaces of representation or realization of cultural practices.

In most cases, cultural expressions reflect the different sectors of society, gender, age, knowledges, among others; all encourage respect among communities, respect for cultural diversity and human creativity.

Cultural expressions that are not included in the national inventory are those that violate fundamental rights such as life, personal integrity and well-being of individuals or subvert constitutional order or public order. Nor are those cultural expressions that directly or indirectly affect the environment or sustainable development, that do not respect the imperatives of mutual respect among communities, groups, or individuals, or that involve acts of cruelty and animal sacrifice.

### **Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### **Extent to which the current indicator is met:**

Satisfied

### **Target for the next report:**

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**



The Peruvian State considers that sensitization on the great importance of intangible cultural heritage for constituting cultural identity of groups must be improved; that is to strengthen the means to provide information on ICH in a decentralized way and adapting it to the needs of the population. This can be developed by strengthening statewide articulation through the Decentralized Culture Directorates, as well as with local authorities and public and private institutions.

While efforts are being made to develop decentralized sensitization workshops on intangible cultural heritage, it is necessary to increase intercultural spaces where people can express themselves in their own language. For example, develop sensitization workshops aimed at bearers of indigenous peoples, both from the Amazon and the Andes, in their native language, if they so wish, where trainers speak their language or interpreters can participate as intermediaries.

Also, it is necessary to increase workshops aimed at young people through agreements with public and private educational institutions of the diverse levels (primary, secondary, technical, university), since it is through this group that the continuity of the intangible cultural heritage is strengthened.

In this regard, it has been identified that the cultural sector must carry out a reflection on the forms of communication that have been developed so far regarding the sensitization of intangible cultural heritage aimed at citizens. All this, with a view to identifying, strengthening and/or creating new ways for articulating safeguarding actions with the communities of bearers, as, for example, continuing the work of identifying, registering - through processes of declaring expressions of intangible cultural heritage - and safeguarding ICH in an even more inclusive way.

## 9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

**Guidance note** corresponding to indicator 9 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 9.1

Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):

---

- Research, scientific, technical and artistic studies

In recent years, the Peruvian government has made various efforts to support research and documentation in the various ICH areas. From the Ministry of Culture, informative and training workshops have been carried out aimed at community leaders, cultural promoters, authorities and people interested in ICH safeguarding, aiming to contribute with improving their knowledge and skills on documentation and research of the various ICH expressions and fields.

Regarding research by specialized centers, the Ministry of Culture keeps a constant dialogue with different institutions that work with research and documentation on different ICH areas. The Peruvian State desires to achieve the configuration of a network of research centers, to articulate efforts and promote a research agenda that may contribute with strengthening local identity, making heritage visible, as well as promoting ICH transmission processes.

On the other hand, the Ministry of Culture through the Directorate of Intangible Heritage carries out research, documentation and registration of Intangible Cultural Heritage throughout the country, prioritizing its action in communities that, for historical or social reasons, are in a situation of vulnerability or less visibility. From 2006 to date, 32 books, 85 documentaries, 24 compact discs in nine volumes (music and oral tradition) have been published. This shows the Peruvian State's commitment to ICH safeguarding.

Among the latest publications are *El carnaval rural andino, fiesta de la vida y la fertilidad* (Andean rural carnival – feast of life and fertility), which features five carnivals from the regions of Apurímac, Huánuco, Huancavelica, Junín and Puno, and the book *Llego rasgando cielos, luz y vientos - Vida y obra de Chabuca Granda* on the life of the outstanding singer-songwriter Chabuca Granda, both published in 2020. Also, *Cerámica tradicional Shipibo-Konibo* was published in 2019, in which the knowledges, techniques and practices of the Amazonian indigenous people related to ceramics are detailed.

On the other hand, the Peruvian State informs that within the framework of the health emergency, which implied measures of social isolation and the suspension of activities that affected the dynamics of the Culture sector, among them those related to cultural industries, arts and traditions, expressions and manifestations of Intangible Cultural Heritage, it was necessary to adopt extraordinary economic-cushioning measures through non-reimbursable subsidies to mitigate the economic effects on the Culture sector.

Within this framework, Emergency Decree No. 058-2020 establishes the softening mechanisms to mitigate the socioeconomic effects generated by the Health Emergency. These mechanisms include the different ICH areas, which in turn entailed subsidies for the documentation and research process.

Based on the foregoing, the Ministry of Culture decided to promote participatory research and to deepen the knowledge of ICH expressions, through research on intangible cultural heritage, under proposals with themes related to local cuisine, traditional medicine, traditional songs and dances, festivities and rituals, traditional popular art, among others.

- Documentation and archiving

Within the framework of Emergency Decree N° 058-2020, the Peruvian State has contributed to the effort of economic reactivation, by supporting the communities of bearers in situation of vulnerability and invisibility.

This involved support through subsidies for the process of documenting various ICH expressions. The subsidized initiatives include summarized presentations of traditional restaurants (picanterías) and chicha bars (chicherías), inventories of plants used in traditional medicine, studies of traditional songs and dances, monographs on traditional popular art practices, calendars of festivities, agricultural calendars, recipe books of regional cuisine, stories of the origin of dance or music troupes, among others.

As an example, it can be reported that the project for developing the bibliographic collection for the Chalena Vásquez (Cedina Chalena Vásquez) arts documentary research center in the library of the Cine Olaya cultural center was subsidized.

At the same time, the Tonaliandes – Turquesa project was subsidized. This project aims to promote the universalization of traditional Andean music from the serious study of its technical and aesthetic characteristics and the realization of new compositions inspired by traditional music of the Altiplano.

A grant was also awarded to the project called the International Biennial of Amazonian Art, which seeks to promote the encounter of knowledges from the arts of ancestral heritage to contemporary arts through an educational exchange, which

has been encouraging national and international curators, promoters and artists, by promoting cultural recognition, research and curatorial work.

### Question 9.2

**Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?**

Yes

**Describe briefly the research conducted, in particular the impacts studied.**

The Peruvian State is pleased to report that in recent years significant efforts have been made to encourage research on ICH safeguarding, both by the Ministry of Culture and by other sectors of the State. These researches have been carried out organically and independently of the fact that the ICH expressions under research are included in the Inventory System of Intangible Cultural Heritage Expressions as Cultural Heritage of the Nation.

For example, it can be highlighted the book published by the Ministry of Culture called Patrimonio Cultural Inmaterial Afroperuano (Afro-Peruvian Intangible Cultural Heritage). This is a research that aims to enhance the heritage of this community, by identifying the expressions that show their worldview, creativity and identity. These elements are the basis of their resistance to the conditions to which the enslaved Africans were subjected over more than four centuries and which today form part of their heritage.

On the other hand, it is important to mention the publication of the Ministry of Health called Uso de Plantas Medicinales en la Atención Primaria de la Salud Familiar Aimara, comunidad de Checca, Puno (Use of Medicinal Plants in Aimara Family Primary Health Care in the community of Checca, Puno). This research promotes the knowledge of traditional health practices of the Aymara people of Puno and describes the use of medicinal plants in family health care in the community of Checca in the district of Ilave. It should be noted that medicinal plants are a primary element used in health care and treatment of ailments. These plants are accessible and regularly used by indigenous peoples.

On its part, the Ministry of the Environment stands out with the publication Yachaykusun. Enseñanzas Andinas Frente al Cambio Climático (Yachaykusun - Andean Lessons on Climate Change). This book address experiences generated from the implementation of practices that contribute to resilience facing changing climate conditions, whose main protagonists are poor rural families and communities in the high Andean micro-basins of Huacrahuacho (Cusco Region) and Mollebamba (Apurimac Region).

### Question 9.3

**Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?**

Yes

**Describe briefly the nature of practitioners' and bearers' participation and how their consent is secured.**

The Peruvian State reports that, in accordance with the Ethical Principles of the Convention, the participation of the bearer community in the management, implementation and dissemination of the outcomes of researches is promoted.

The Peruvian State fully understands the importance not only of complying with the Ethical Principles of the Convention, but also of the fundamental role played by the bearer community, since they are the depositories of the system of knowledges and skills, practices, uses and customs and have the exceptional role of carrying out the process of transmitting the various ICH elements within their communities.

For this reason, the Peruvian State reaffirms its conviction in the irreplaceable quality of the bearer communities. Therefore, it is important to always involve them in the processes of research and documentation, as well as in everything related to the safeguarding of their heritage.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that the preparation of this report has contributed to the identification of the different efforts made by the various public and private institutions with the aim of documenting and researching on the different ICH areas.

Progresses are proven by the various publications developed by public and private institutions, besides of the efforts made by the bearer community to record and document a series of cultural assets that make them unique and give them identity and a sense of belonging.

The Peruvian State recognizes that it is the bearer communities that have a fundamental role in the identification, enhancement and safeguarding of their assets, symbolic spaces and cultural manifestations. For this reason, it is a central challenge for the Peruvian State to deepen the practices that strengthen the joint work with the bearer communities, groups of cultures and individuals, to achieve a greater participation of them in the various processes of research, documentation and safeguarding of their own heritage.

In this regards, it is responsibility of the Peruvian State to improve the mechanisms and practices that guarantee the recognition of the communities' customary rights for the effective recognition of their heritage, in addition to promoting, to a greater extent, the participation of the communities in the management, protection and safeguarding of their own heritage, being it in the form of documentation, research or any other form.

## 10. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

**Guidance note** corresponding to indicator 10 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 10.1

**Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?**

---

Some

**Provide any additional details here.**

The outcomes of researches carried out by the Peruvian State, particularly of the Ministry of Culture under which is the organ in charge of carrying out actions to safeguard intangible cultural heritage, are available to the communities of bearers, groups and individuals. For this purpose, there is a strategy implemented with two types of actions to guarantee access to information to assist the community of bearers, groups and individuals.

The first one is through the presentation of publications of the researches carried out by the team of the Directorate of Intangible Heritage of the Ministry of Culture. These presentations are made in coordination with communal authorities, safeguarding committees, local authorities, groups of culture practitioners or individuals, based on the audience and in accordance with the framework of the decision-making mechanisms established by the community. It should be noted that physical copies of the publication are provided in these spaces.

The second action carried out to ensure access to and free downloading of the information to the bearer community, is carried out by publishing information through the virtual media of the Ministry of Culture, such as the Audiovisual Map of Peruvian Intangible Cultural Heritage, the YouTube channel and the Facebook page of the Directorate of Intangible Heritage. Likewise, the communities of bearers disseminate these materials in their own social media and/or virtual platforms.

The Peruvian State recognizes that is making great efforts to guarantee the right to information of the bearer community, groups and individuals. However, it is also aware of the existence of some structural barriers to access to such information as those related to connectivity or linguistic barriers, just to cite a couple of examples.

### Question 10.2

**Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?**

---

Some

**Provide any additional details here.**

Research produced by the cultural sector as well as the scientific and technical studies prepared by other institutions are valuable inputs for the design, formulation and implementation of public policies developed by the Directorate of Intangible Heritage of the Ministry of Culture.

Likewise, it can be reported that as part of this research it has been possible to observe that other sectors other than the cultural sector have been considering researches, documents and studies as basic elements for the design, formulation of public policies, in areas such as bilingual intercultural education, family agriculture, water resource management, forestry and wildlife management, climate change, to cite a few examples.

The Peruvian State recognizes the existing progress to date carried out by the various sectors other than the cultural sector, being also aware of the need to continue to deepen its understanding of the need to give greater recognition to the system of knowledges and skills of the communities of bearers, groups and individuals, as a valid tool for sustainable development.

### Question 10.3

**Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?**

---

High

**Provide any additional details here.**

There is evidence that the outcomes of researches, documents and studies have a significant impact on improving safeguarding in the different fields of intangible cultural heritage.

It is necessary to emphasize that these positive impacts on improving safeguarding can be seen, for example, in traditional knowledges and practices related to health, where the Peruvian State is trying to introduce an intercultural health approach in places with a significant presence of indigenous peoples, where today, for example, vertical childbirth is practiced, and the use of medicinal plants is respected.

At the same time, it is essential to mention that the Directorate of Intangible Heritage of the Ministry of Culture is developing a mechanism for joint dialogue with communities of bearers, groups and individuals to jointly seek ways to improve the safeguarding of intangible cultural heritage. In the case of expressions or manifestations of intangible cultural heritage that are recognized in the participatory inventory of expressions of intangible cultural heritage as Cultural Heritage of the Nation, the safeguarding committees play a fundamental role in the processes of improving safeguarding.



## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Largely

## Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State takes this opportunity to recognize the great effort of the various public entities, as well as private institutions (research centers and NGOs), that develop research, documentation, as well as scientific, technical and artistic studies on intangible cultural heritage. It is a valuable contribution that enhances the system of knowledges, skills and practices of the communities of bearers, groups and individuals, by considering them as sources of knowledge and as a fundamental driver in sustainable development, as well as a valid source for facing the challenges of the new millennium, through solutions that respect the balance with our environment.

At the same time, it is essential for the Peruvian State to recognize the importance of going deep in promoting research, documents and studies in the different fields of intangible cultural heritage by public and private entities, to strengthen the valuation of the knowledges, skills and practices of communities, groups and individuals. To this end, it will be necessary to carry out actions to promote research with a dual role. On the one hand the valuation of knowledges, skills and practices, and on the other hand, the search for the improvement of safeguarding actions, without neglecting the improvement of the living conditions of the communities of bearers.

## 11. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 11 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 11.1

**Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?**

---

Yes

**1**

---

**It is a**

- Cultural policy
- Legal measure

**Name of the policy/measure**

Law No. 28296, General Law of the Cultural Heritage of the Nation

**Established**

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

This Law was established on July 21, 2004. Object of the Law: to establish national policies for the defense, protection, promotion, safeguarding, ownership, legal regime and destination of the property that constitutes the Cultural Heritage of the Nation.

**2**

---

**It is a**

- Legal measure

**Name of the policy/measure**

Supreme Decree No. 011-2006-ED, Regulation of the General Law of the Cultural Heritage of the Nation

**Established**

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

This Supreme Decree was established on June 1, 2006. Regulation that aims to regulate the identification, registration, inventory, declaration, defense, protection, safeguarding, promotion, restoration, research, conservation, enhancement, dissemination and restitution, as well as property and legal regime, of the assets of the Cultural Heritage of the Nation.

**3**

---

**It is a**

- Cultural policy

**Name of the policy/measure**

Law No. 29735. Law that regulates the use, preservation, development, recovery, promotion and dissemination of native languages in Peru

**Established**

02-07-2011

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Law that aims to specify the scope of individual and collective rights and guarantees established in the Constitution in the field of language. It proposes various measures for the State to implement linguistic rights, among them, it defines the National Policy for the promotion, conservation, recovery and use of native languages.

**4**

---

**It is a**

- Legal measure

**Name of the policy/measure**

Ministerial Resolution No. 339-2014-MC Guidelines for the implementation of Public Policies for Afro-Peruvian population

**Established**

26-09-2014

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

This norm aims to establish a set of basic guidelines to guide the policy of the Peruvian State in relation to the development and social inclusion and the exercise of the rights of the Afro-Peruvian population.

5

---

**It is a**

- Administrative measure

**Name of the policy/measure**

Directive No. 003-2015 - Directive for the declaration of the manifestations of intangible cultural heritage and of the work of great masters, sages and creators as Cultural Heritage of the Nation and declaration of cultural interest

**Established**

13-04-2015

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

Directive that establishes the guidelines for the internal processing of the file of the declaration of Cultural Heritage of the Nation of the manifestations of intangible cultural heritage and of the work of great masters, wise men and creators of Peru in the field of intangible cultural heritage and for the declaration as Cultural Interest to activities, projects, productions and works whose content or impact contribute to the promotion, dissemination, conservation and rescue and safeguarding of the arts and general culture.

**6**

---

**It is a**

- Legal measure

**Name of the policy/measure**

Ministerial Resolution No. 338 - 2015-MC

**Established**

22-09-2015

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Resolution that regulates the Declaration of the manifestations of Intangible Cultural Heritage and of the work of great masters, sages and creators as Cultural Heritage of the Nation and declaration of cultural interest and approves the Directive No. 003-2015-MC, of the same name, which that establishes the participatory system of declarations and national inventory.

**7**

---

**It is a**

- Cultural policy

**Name of the policy/measure**

Supreme Decree No. 003-2015-MC. Supreme Decree setting forth the National Policy for the Mainstreaming of the Intercultural Approach

**Established**

28-10-2015

### **Revised**

#### **Is the policy/measure being implemented?**

Yes

#### **Brief description**

This policy aims to guide, articulate and establish the mechanisms of State action to guarantee the exercise of the rights of the country's culturally diverse population, particularly indigenous peoples and the Afro-Peruvian population, promoting a State that recognizes the cultural diversity innate in our society, operates with cultural relevance and thus contributes to social inclusion, national integration and the elimination of discrimination.

**8**

---

#### **It is a**

- Administrative measure

#### **Name of the policy/measure**

Directive No 002-2016-MC -Directive for the Granting of Recognitions of the Ministry of Culture

#### **Established**

16-03-2016

### **Revised**

#### **Is the policy/measure being implemented?**

Yes

#### **Brief description**

Instrument that establishes the guidelines and norms for the granting of recognitions of the Ministry of Culture to the merit of people, be they natural or legal, public or private, registered in public registries or not, as well as traditional or collective organizations, that contribute to development culture of the country.

**9**

---

#### **It is a**

- Cultural policy

**Name of the policy/measure**

Law No. 28736, Law on protection of indigenous and native peoples in isolation and initial contact

**Established****Revised****Is the policy/measure being implemented?****Brief description**

This Law was established on May 18, 2006. Law that aims to establish the special trans-sectoral regime for the protection of the rights of Native Peoples of the Peruvian Amazon Region who are in isolation or initial contact, ensuring particularly their rights to life and health by safeguarding their existence and integrity.

10

---

**It is a**

- Legal measure

**Name of the policy/measure**

Supreme Decree No. 004-2016-MC setting forth the Regulation of the Law No. 29735, Law that regulates the use, preservation, development, recovery, promotion and dissemination of native languages in Peru

**Established**

22-07-2016

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

Norm that regulates the use, preservation, development, recovery, promotion and dissemination of native languages in Peru and establishes the right of all individuals to use their native language in the public and private spheres, to be attended to in their mother

tongue in state organizations or instances, and to enjoy and have available the means of direct or inverse translation that guarantee the exercise of their rights in all spheres.

**11**

---

**It is a**

- Cultural policy

**Name of the policy/measure**

National Cultural Policy to 2030

**Established**

21-07-2020

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

The National Cultural Policy establishes citizens as beneficiaries and agents in its constant feedback. It recognizes as a public problem the limitations that citizens have in the full exercise of their cultural rights. For this reason, the commitment is to recognize and consolidate citizens as subjects of cultural rights, from their multiethnic and multicultural heterogeneity. This policy regulates the actions of the sector to achieve the guarantee of cultural rights of citizens.

**12**

---

**It is a**

- Legal measure

**Name of the policy/measure**

Supreme Decree No. 008-2007-MIMDES, Approval of the Regulation of Law No. 28736 - Law on protection of indigenous peoples in isolation and initial contact

**Established**

**Revised**

**Is the policy/measure being implemented?**

**Brief description**



This Supreme Decree was established on October 5, 2007. Supreme Decree establishing the trans-sectoral regime for the protection of the rights of indigenous or native peoples in isolation and initial contact, ensuring their rights to life, health, cultural identity and the inviolability of their territories.

**13**

---

**It is a**

- Legal measure

**Name of the policy/measure**

Law No. 29565, Law of the creation of the Ministry of Culture

**Established**

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

This Law was established on July 21, 2010. The Law of the creation of the Ministry of Culture defines its legal nature and programmatic areas of action, regulates exclusive and shared competencies with regional and local governments, and establishes its basic organizational structure.

## **Question 11.2**

**Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?**

---

Yes

**Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.**

The Peruvian State has designed sustainable and participatory national measures that recognize the right of communities and their fundamental role in safeguarding intangible heritage, by generating mechanisms for the creation of benefits for the communities in a framework of equity. Thus, the Directive 003-2015-MC of the Ministry of Culture aims to establish the necessary procedures for the declaration of the manifestations of intangible cultural heritage and the work of great masters, sages and creators as Cultural Heritage of the Nation, as well as the declaration of Cultural Interest. These declarations are requests that come from the communities of bearers themselves comprising a technical dossier that has been developed and agreed upon by the bearers. This technical dossier details the characteristics of the cultural expression, its value and importance in the constitution of the

cultural identity of the group. It also contains a Safeguarding Plan and a document that demonstrates the commitment of the bearer community to submit to the Ministry of Culture a periodic report every five years on the status of the expression. In this regard, it is a strategy developed by the sector to inventory and safeguard the intangible cultural heritage in a participatory manner since these documents have been developed by the bearers themselves based on a reflection on their cultural heritage.

### **Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?**

Yes

#### **If yes, provide details.**

The Ministry of Culture has developed a strategy regarding traditional art, which is called Ruraq maki - Handmade, which is in force since 2007. Ruraq maki - Handmade is one of the largest state projects for the registration, research and dissemination of traditional art. This program of the Ministry of Culture calls for the participation of traditional popular artists from all regions of the country who, through their art, maintain traditional and ancestral practices in force, many of which date back to pre-Hispanic times.

The program is an output of the joint management between the Directorate of Intangible Heritage, the National Museum of Peruvian Culture, the Qhapaq Ñan Project and the Decentralized Culture Directorates, all of which are entities of the Ministry of Culture. It was created with the purpose of renewing and strengthening the circuit of production, commercialization, knowledge and enjoyment of traditional art, with the firm conviction that the strengthening of the existing routes and the creation of new routes for the commerce of popular and traditional creation allows these expressions to find new motivations and contexts of production within the communities that created them.

This program has four lines of action:

1. Research and registration of traditional art creators' collectives and their handicraft lines.
2. Publications in various formats and museographical exhibitions based on the registration and research.
3. Exhibition and sale of traditional popular art through Ruraq maki - Handmade.
4. Ruraqmaki.pe Virtual Stores.

Under the line of action number 3, more than 20 presentational editions have been developed (2 per year) in which the traditional artists' collectives have made their knowledge, techniques and ancestral artistic practices visible.

In the current context of the Covid-19 pandemic, in which the traditional art distribution channels as fairs, stores and galleries have closed their doors, a platform of virtual stores has been implemented and allowed to continue with the promotion and commercialization for the benefit of the bearer communities.

### **Question 11.3**

**Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?**

---

Yes

**Describe briefly, giving examples, the nature of the support provided and how equity is ensured.**

The Peruvian State is pleased to inform that, while there are certainly budgetary limitations, the State provides economic support and technical assistance to different initiatives for the safeguarding of ICH elements in the country.

As a first example, the Peruvian State wants to highlight the technical assistance provided to members of the bearer communities who formally request the Ministry of Culture's support, particularly to those who decide to register their manifestation in the System of Declaration of Intangible Cultural Heritage as Cultural Heritage of the Nation.

On the other hand, the Peruvian State informs that within the framework of the health emergency due to the Covid-19 pandemic, which involved social immobilization measures that negatively impacted the cultural sector, extraordinary economic softening measures were adopted to mitigate the economic effects on the Culture sector, through non-refundable subsidies set up in the Urgency Decree No. 058-2020.

In the case of Intangible Cultural Heritage and within the framework of the Emergency Decree No. 058-2020, 4 lines of non-refundable financial support were assigned:

1. Collective initiatives to strengthen community memory.
2. Collective initiatives to obtain material resources for the realization of intangible cultural heritage practices.
3. Collective initiatives for the promotion and dissemination of traditional art on digital platforms or social media.
4. Collective and individual initiatives for the creation and dissemination of audiovisual content of traditional dance and music.

The total number of groups benefiting from financial support was 502 nationwide, where 85 per cent live outside of Lima. Moreover, 72 per cent of benefited projects come from indigenous or native peoples (404 projects) and the Afro-Peruvian population (21 projects) and, moreover, 52 per cent of the beneficiary groups have identified Quechua as the language they speak.

**Do these forms of support prioritize ICH in need of urgent safeguarding?**

Yes

**Please explain how this is done or, if not, why this is the case.**

The Peruvian State informs that regarding technical assistance to the bearer community for the elaboration of safeguarding plans, it is developed through a series of visits to the locality to contribute to the process of conceptualization of the plans, guiding the communities that are working on them. If in the process of accompaniment, it is seen that this practice is shared by other neighboring communities, interaction among them is encouraged to strengthen the level of ownership of the measures and to expand the scope of action of the safeguarding actions. At the same time, respect for and integration of the Ethical Principles of the Convention is promoted in a cross-cutting way in the design of the safeguarding plans.

In the case of the subsidies granted by the Peruvian State in the framework of the Urgency Decree No. 058-2020, these were carried out under a rigorous process of selection of proposals, which had to follow the guidelines set up by the relevant norms (Directorial Resolution No. 0025-2020- DGPC/MC). Subsidies were given after the qualification and subsequent selection of the project.

#### Question 11.4

**Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?**

Some

**Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.**

The Peruvian State informs that within the framework of the provisions of the Convention for the Safeguarding of the Intangible Cultural Heritage and its operational guidelines, as well as the Ethical Principles of the Convention, the active participation of bearer communities, groups and individuals is encouraged in the process of designing policies and legal measures that include ICH and its safeguarding.

Likewise, it is important to inform that, as established in the Peruvian legal framework, when policies, legal or administrative measures affect communities and members of indigenous peoples, they must be consulted, as established in Law No. 29785 Law on Prior Consultation and its regulations established by the Supreme Decree No. 001-2012-MC of the Law on Prior Consultation.

#### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes the importance of the communities of bearers and of the groups of culture practitioners, since they play a vital role in the identification, enhancement and safeguarding of their assets, symbolic spaces and cultural manifestations. For this reason, it is important to highlight that the policies and administrative measures designed by the Peruvian State begin with this recognition and contain all the measures and mechanisms to guarantee the right to participation of these communities in the management of their intangible cultural heritage.

Therefore, it is important for the Peruvian State to highlight the effort made to provide technical support to the different communities of bearers and practitioners in the process of conceptualization, design and implementation of their safeguarding plans. However, the Peruvian State is fully aware that the demand for technical assistance by the bearer communities is greater than the operational and financial capacity of the Ministry of Culture destined for this purpose.

For the Peruvian State, it is also important to highlight the efforts made in the framework of the health emergency by the Covid-19 pandemic in reference to the implementation of extraordinary economic softening measures to mitigate the economic effects on the Culture sector, through non-refundable subsidies, which have favored various communities of bearers and practitioners of the Intangible Cultural Heritage throughout the country.

The Peruvian State recognizes that the challenge in the following years is not only to improve in terms of quality the regulations for the safeguarding of the Intangible Cultural Heritage, working deeply in the mechanisms that guarantee the participation of the communities of bearers and the groups of practitioners achieving the appropriation of all the parts involved in the process of safeguarding the Ethical Principles of the Convention, but also in the improvement of the coverage of the technical assistance for the community of bearers.

## 12. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 12 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 12.1

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?**

---

Yes

**1**

---

**It is a**

- Education policy

**Name of the policy/measure**

MINISTERIAL RESOLUTION No. 281-2016-MINEDU – National Basic Education Curriculum

**Established**

02-06-2016

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The National Curriculum for Basic Education, a document that shows the vision of education expected for students, contains learnings and guidelines for students training, aiming that they may cope with challenges in their present and future lives. It establishes the mainstreaming approaches defined in the principles established in Article 8 of the General Education Law: quality, equity, ethics, democracy, environmental awareness, interculturality, inclusion, creativity and innovation.

**2**

---

**It is a**

- Legal measure

**Name of the policy/measure**

VICE-MINISTERIAL RESOLUTION No. 163-2019-MINEDU – National Basic Curriculum Design for Initial Teacher Education – Pre-School Education Studies Program

**Established**

04-07-2019

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

The norm presents both the graduation profile and the professional teaching competencies, as well as the levels of development of these competencies. It contributes to establish a democratic and inclusive culture, responding to social and cultural demands, oriented to the construction of an intercultural citizenship in the formative process of students of initial teacher education for pre-school education studies.

**3**

---

**It is a**

- Legal measure

**Name of the policy/measure**

Vice-ministerial Resolution No. 204-2019-MINEDU – National Basic Curriculum Design for Initial Teacher Education – Primary Education Studies Program.

**Established**

16-08-2016

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

The norm presents both the graduation profile and the professional teaching competencies, as well as the levels of development of these competencies. It contributes to establish a democratic and inclusive culture responding to social and cultural demands, oriented to the construction of an intercultural citizenship in the formative process of students in initial teacher education for primary education.

**4**

---

**It is a**

- Legal measure

**Name of the policy/measure**

Vice-Ministerial Resolution 252-2019-MINEDU – National Basic Curriculum Design of Initial Teacher Education – Bilingual Intercultural Pre-School and Primary Studies Program

**Established**

04-10-2019

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The norm presents both the graduation profile and the professional teaching competencies, as well as the levels of development of these competencies. It contributes to establish a democratic and inclusive culture responding to social and cultural demands, oriented to the construction of an intercultural citizenship in the formative process of students in initial teacher education for bilingual intercultural pre-school and primary education.

**5**

---

**It is a**

- Legal measure

**Name of the policy/measure**

VICEMINISTERIAL RESOLUTION NO. 135-2020-MINEDU – National Basic Curriculum Design of Initial Teacher Education – Secondary Education Studies Program, specialty in Citizenship and Social Sciences

**Established**



17-07-2020

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

The norm presents both the graduation profile and the professional teaching competencies, as well as the levels of development of these competencies. It contributes to establish a democratic and inclusive culture responding to social and cultural demands, oriented to the construction of an intercultural citizenship in the formative process of students in initial teacher education for secondary education, with a specialization in citizenship and social sciences.

## Question 12.2

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?**

Yes

**1**

**It is a**

- Education policy
- Legal measure

**Name of the policy/measure**

Ministerial Resolution No. 629-2016-MINEDU – National Bilingual Intercultural Education Plan

**Established**

14-12-2016

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The Peruvian State is pleased to inform that this policy seeks to provide a relevant and pertinent educational service, ensuring the improvement of the learning of boys, girls and adolescents, adults and senior citizens belonging to the native peoples through the implementation of an intercultural and bilingual education in all stages, forms and

modalities of the educational system, from a critical perspective on treatment of ethnic, cultural and linguistic diversity of the country.

### Question 12.3

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?**

Yes

1

**It is a**

- Legal measure

**Name of the policy/measure**

Ministerial Resolution No. 519-2018-MINEDU – Service Model in Bilingual Intercultural Education.

**Established**

20-09-2018

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

This policy defines the intercultural bilingual education service model and seeks to provide a quality education service, with cultural and linguistic relevance, diversified in its forms of service responding to the diverse social-cultural and linguistic scenarios to improve learning achievement of students from indigenous or native peoples.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that this report has made visible the advances in the education sector related to the policies and legal and administrative measures in the field of education reflecting ICH diversity.

As reported by the Ministry of Education, it has been possible to observe that in recent years this sector has developed diverse efforts in the area of initial teacher training, as well as in the contents that should be taught in schools, in order to develop intercultural competence respecting heritage, particularities and linguistic diversity, but above all to ensure cultural rights in the educational framework.

Norms related to intercultural bilingual education have been recently updated. In this regard, the Peruvian State recognizes as a challenge the need to deepen the implementation of these norms both in the initial teacher training and in the network of intercultural and bilingual schools.

Likewise, the Peruvian State recognizes as a challenge the need to strengthen the implementation of the mainstreaming approaches to be applied in the National Basic Education Curriculum, particularly the intercultural and environmental approaches.

## 13. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 13 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 13.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

Yes

**Provide additional explanation, indicating the sector involved.**

The Peruvian State informs to have developed in the last decades several mechanisms that contribute to the protection of traditional knowledges and skills related to intellectual property, biopiracy, food security, water resources management, climate change, among other relevant topics.

In this regard, it can be stated that the measures seen as of closing this report are in line with the set of international standards on the recognition of the ownership of rights, to the rights to participation in accordance with the provisions of ILO Convention No. 169 and the national legal framework on the subject. Therefore, the existing regulations are in line with the ethical principles for ICH safeguarding.

### Question 13.2

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

Yes

**In which of the following themes, policies and/or legal administrative measures have been established or revised?**

- Food security

Regarding food security, the Peruvian State informs that the Ministry of Agrarian Development and Irrigation counts with policies that include ICH and its safeguarding, among which are:

- Recognition of Agrobiodiversity Areas. This measure promotes the benefits that these areas represent for peasant and indigenous communities that conserve native cultivated species. It allows peasant communities, indigenous populations, regional

and local governments, researchers, and agricultural professionals, among others, to promote the recognition and appreciation of Peruvian agrobiodiversity and the culture of ancient skills associated with it.

- National Award for the Conservation of Agrobiodiversity. This award gives a distinction that revalues and promotes farmers, their families and their communities that currently continue carrying out efforts to conserve the valuable genetic resources of agrobiodiversity.

- Law of Food and Nutritional Security. This norm promotes a food and nutritional culture that revalues local products and knowledges and allows for the development of good food and hygiene practices. This law is accompanied by the National Food Security Strategy.

On its part, the Ministry of Production has the following initiative:

- National Program of Innovation in Fisheries and Aquaculture. The Program has included systematically local ancestral and traditional knowledges of community bearers on fishing.

- Health care

The Ministry of Health, on its side, has one of the most important measures that considers the knowledges of traditional medicine, through the following policy:

- The Health Sectoral Intercultural Policy aims to regulate intercultural health actions at the national level, in order to achieve health care as a human right, which favors inclusion, equity and equal opportunities for the country's citizens. It promotes relevant health services for indigenous, Afro-Peruvian and Asian-Peruvian peoples. It encourages traditional medicine and its articulation with conventional medicine and promotes the participation of diverse ethnic groups in health services.

- Gender equality

The Ministry of Women and Vulnerable Populations is making various efforts to mainstream the intercultural approach, including the recognition of traditional knowledges and skills:

- National Program for the Prevention and Eradication of Violence against Women and Members of the Family Group-AURORA. The contextualized work allows for the strengthening of the capacities of women from indigenous peoples by recognizing their ancestral practices and overcoming the gaps that women have with respect to access to justice specifically.

- Access to clean and safe water, and sustainable water use

The Ministry of Agrarian Development and Irrigation is aligned to the ILO Convention N°169, guaranteeing the participation of the indigenous peoples through the following norm:

- Regulations of the Law on Water Resources, promoting the participation of indigenous peoples in water resource management within the framework of the provisions of Convention No. 169 and national regulations on the subject.

- Knowledge and practices concerning nature and the universe

Regarding the recognition on practices related to nature and the universe, it stands out the following multisectoral means:

- Permanent Multisectoral Commission for the Safeguarding and Revaluation of Knowledges, Skills, and Traditional and Ancestral Practices of the Indigenous or Native Peoples. The creation of this commission is based on the need to promote cultural diversity, foster the comprehensive sustainable development of indigenous or native peoples, and ensure the safeguarding and revaluation of traditional and ancestral knowledges, skills, and practices.

On its side, the Ministry of Agrarian Development and Irrigation counts with the following measure:

- Decree Law No. 22175, Law of native communities and agrarian development of the rainforest and high rainforest. The norm seeks to establish an agrarian structure that may contribute to the integral development of the regions of Rainforest and High Rainforest, so that their population may reach levels of life compatible with the dignity of the human being.

The Judiciary Power has formed the Working Commission on Indigenous Justice and Peace Justice, through the Administrative Resolution 097-2017-P-PJ.

- The Working Commission on Indigenous Justice and Peace Justice is the body of the Judiciary Supreme Court of the Republic that develops and monitors the components, actions and tasks of the Intercultural Justice Roadmap of the Judiciary Branch for the promotion and consolidation of an intercultural justice system.

The National Water Authority counts with the Administrative Boards of Sanitation Services (JASS) as an example of knowledges and practices related to nature and the universe.

- The JASS is a non-profit community organization in charge of managing, operating and maintaining sanitation services. The JASS boards are recognized by the issuance of a Resolution of the Mayor's Office of the corresponding municipality. The methodology of work includes the promotion of ancestral knowledges and practices related to raising water.

- Climate change

The Ministry of the Environment presents important contributions to recognize traditional knowledge and skills through the Framework Law on Climate Change.

- The Framework Law on Climate Change recognizes the obligation to guarantee the participation of indigenous or native peoples within the framework of the provisions of ILO Convention No. 169, while at the same time respecting and guaranteeing the participation of indigenous or native peoples in the comprehensive management of climate change that involves them, through their representative organizations, with the aim of protecting and guaranteeing their identity, customs, knowledge and ancestral practices, traditions and institutions.

- Others

Center for Intercultural Health - CENSI. This instance has the objective of proposing policies, strategies and norms in intercultural health, as well as promoting the development of research that allows the integration of traditional, alternative and complementary medicine with academic medicine, respecting the multiethnic character of the country, and improving the level of health of the diverse ethnic groups within the framework of interculturality as a right.

### Question 13.3

**Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?**

Yes

**Provide any additional details**

The Peruvian State reports to have made a great effort to guarantee the development of actions within the framework of the memory on the internal armed conflict that took place between 1980 and 2000. In this context, it has built a symbolic space of reparation called The Place of Memory, Tolerance and Social Inclusion (LUM), which is managed by the Ministry of Culture and offers cultural, learning, research and commemorative activities to dialogue on human rights issues, focusing on the period of violence 1980-2000 in Peru

started by the terrorist groups.

The LUM embraces the diversity of voices, faces and traditions that experienced violence during the 1980-2000 period, and seeks the coexistence of diverse memories, for mutual learning. It assumes the challenge of establishing dialogue as a starting point to reflect on our diversity and differences and to live with them.

On the other hand, the Ministry of the Environment has developed the National Policy on Climate Change and Risk Management. This measure is in accordance with the Framework Law on Climate Change and considers the participation of indigenous peoples vital, in full respect of the provisions of ILO Convention No. 169.

### Question 13.4

**Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?**

Yes

**In which of the following themes, policies and/or legal administrative measures have been established or revised?**

- Income generation and sustainable livelihoods

The Ministry of Culture, within the framework of the extraordinary measures to fight the COVID-19 effects, designed the program named Culture Support Lines. These measures were established by the Urgency Decree No. 058-2020, which approved the softening mechanisms to mitigate the economic effects on the culture sector in the context of the health emergency.

- Productive employment and decent work

Within the framework of the actions developed by the Ministry of Tourism and Foreign Trade, the National Strategic Plan for Craftmanship stands out. This strategic plan makes it possible to generate a competitive offer in accordance with the demands of the market and to promote dignified and decent employment for artisans, encouraging the development of crafts with a sustainable, inclusive and environmentally responsible approach.

- Impact of tourism on ICH safeguarding

The Ministry of Tourism and Foreign Trade is developing the "Turismo Emprande" program that aims to promote the creation, development and consolidation of private enterprises for tourism activities that include aspects of conservation,



sustainable use and economic development. Likewise, it counts with the strategy called Community-based Rural Tourism, which aims to generate economic and social inclusion of rural populations settled in the main tourist destinations of Peru.

### Question 13.5

**Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?**

Yes

**Do they ensure the availability of natural and other resources required for the practice of ICH ?**

Yes

**If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.**

The Peruvian State informs that the Urgency Decree No. 058-2020, which approves softening mechanisms to mitigate the economic effects on the cultural sector in the Health Emergency context by COVID-19, has become an unprecedented measure in the cultural sector.

This softening mechanism considered the different ICH areas, which in turn involved subsidies to bearer communities, groups and individuals with the aim of contributing to the continuity, transmission and safeguarding of local ICH expressions or manifestations.

In this regard, four support lines were implemented through this mechanism for Intangible Cultural Heritage:

1. Collective initiatives for the strengthening of community memory
2. Collective initiatives to obtain material resources for the realization of practices of the intangible cultural heritage.
3. Collective initiatives for the promotion and dissemination of traditional art on digital platforms or social media.
4. Collective and individual initiatives for the creation and promotion of audiovisual content of traditional dance and music.

Within the framework of these support lines, safeguarding actions on intangible cultural heritage were promoted, under proposals related to local cuisine, traditional medicine, traditional songs and dances, festivals and rituals, traditional art, among others.

Likewise, these also allowed for obtaining material resources for the implementation of local ICH practices, in addition to the acquisition of goods and services that contribute to guarantee the continuity, transmission and safeguarding of ICH manifestations and expressions.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes the effort of the different public entities to recognize the rights of the bearer communities, groups and individuals, aligning the content of their regulatory frameworks, in accordance with international standards and the provisions of ILO Convention No. 169.

At the same time, it should be noted that national regulations, particularly the National Policy for the Mainstreaming of the Intercultural Approach, promote a favorable context for the various measures or policies to respect and reflect the importance of the ICH and its safeguarding.

While the State recognizes the progress presented in this report, it is also aware of the need to work on greater articulation between the community of bearers, groups and individuals and the public or private entities that carry out actions that affect the value chain of ICH safeguarding.

Likewise, it is necessary to develop from the Ministry of Culture a set of measures contributing to the articulation among the different entities of the State in order to promote significant impacts on the safeguarding of the different ICH areas. Meanwhile, it will be indispensable to promote training processes that allow people who do not belong to the cultural sector to deepen their knowledge within the framework of the 2003 Convention and the ethical principles that govern it.

## 14. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

**Guidance note** corresponding to indicator 14 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 14.1

**Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?**

Yes

**Provide any details with regard to (a) intellectual property rights and (b) privacy rights.**

The Peruvian State informs that in the last decades Peru has developed a series of mechanisms that contribute to the protection of intellectual property and genetic resources as well as associated knowledge, within the framework of international agreements of a global and regional nature.

In this context, it is important to mention the Decision 391 in 1996 named Common Regime on Access to Genetic Resources, issued by the Andean Community of Nations. From it comes the Supreme Decree No. 003-2009-MINAM (2009) Regulations on Access to Genetic Resources, which specifies and expounds on Decision 391 and provides guidelines for the regulation of access and benefit sharing (ABS) from the use of genetic resources in the country.

It is also important to mention that the Peruvian State is a signatory to the Nagoya Protocol, which has among its objectives to build an international platform to achieve a fair and equitable sharing of benefits resulting from the use of genetic resources and associated traditional knowledge, which is the third objective of the Convention on Biological Diversity (CBD). The aim is to contribute to the conservation and sustainable use of biological diversity.

On the other hand, the Peruvian State has Law No. 27811 that establishes a special regime for the protection of the collective knowledges of indigenous peoples related to biological resources.

At the same time, there is Law No. 26839 - Law on the Conservation and Sustainable Use of Biological Diversity, which regulates the conservation of biological diversity and the sustainable use of its components in accordance with the Political Constitution of Peru.

Likewise, there is Law No. 28216 - Law for the Protection of Access to Peruvian Biological Diversity and the Collective Knowledges of Indigenous Peoples. This law provides protection for access to Peruvian biological diversity and the collective knowledges of indigenous

peoples. It also establishes the creation of the National Commission for the Protection of Access to Peruvian Biological Diversity and the Collective Knowledges of Indigenous Peoples related to it.

On the other hand, the National Commission for the Protection of Access to Peruvian Biological Diversity, commonly known as the National Commission against Biopiracy, chaired by the National Institute for the Defense of Competition and Protection of Intellectual Property (INDECOPI), has developed a mechanism for the denunciation of cases on the subject and to date has won more than 45 cases related to biopiracy around the world.

Finally, the Peruvian State informs that the Peruvian State aspires to develop an integrated system of regulation of access and benefit sharing derived from the use of genetic resources in the country and the knowledges derived from them.

## Question 14.2

**Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?**

Yes

**Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.**

The current regulations recognize the ancestral and traditional rights of possession and use and sustainable exploitation of biodiversity of indigenous peoples. Within this framework, there are three institutions in the country that are responsible for the care of terrestrial, marine and forest ecosystems. These are the National Water Authority - ANA under the Ministry of Agrarian Development and Irrigation, the National System of National Protected Areas – SERNAP under the Ministry of the Environment, and the National Forest and Wildlife Service – SERFOR under the Ministry of Agrarian Development and Irrigation.

The norms for the creation of these institutions and those that govern their various essential functions highlight the importance of the active participation of indigenous or native peoples in caring for ecosystems, taking as their starting point the provisions of ILO Convention No. 169 and national standards on the subject.

As an example, it should be stated that SERNAP supports and promotes the conservation of Communal Reserves, encouraging the rescue of knowledges for the management of natural resources and territory. With the Landscape Reserves, the traditional use of resources is rescued in close harmony with the environment, such is the case of the terracing system in the Northern Yauyos Cochas Landscape Reserve. On the other hand, there are areas, such as the Alto Purús National Park, which have among their objectives to protect the territory of populations in voluntary isolation, so that they can continue with their traditional lifestyle and culture that identifies them.

Likewise, it is possible to observe that as part of its activities SERNAP promotes the

conservation of the traditional use of resources, which importance is not only biological or cultural, but also economic. Therefore, a sustainable management of such resources is also promoted. Such is the case of the experience in the use of totora reeds by different communities as the Uros in the Titicaca National Reserve. Moreover, it is encouraged an articulated participation of public and private sectors with the populations surrounding the reserves in order to develop long-term proposals that contribute to the improvement of the quality of life of these populations and guarantee the sustainable management of the protected areas.

It is important to mention that SERFOR's function is to contribute to the improvement of the capacities of the indigenous peoples regarding the management of forest resources and wild fauna. Likewise, this entity guarantees the intangibility of the reserves in which the presence of indigenous peoples in voluntary isolation is presumed.

### Question 14.3

**Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?**

Yes

**Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.**

The Peruvian State has implemented the Law of Prior Consultation in Peru, in accordance with what is established in ILO Convention No. 169. This has become not only the main instrument for guaranteeing the participation of indigenous peoples, but also a mechanism for the prevention and peaceful resolution of social conflicts in the country.

Prior consultation is understood as a collective right of indigenous peoples exercised through their representative organizations that allows for processes of intercultural dialogue with the State in order to reach agreements on the series of policy measures, administrative actions, or projects that may affect their rights, physical existence, cultural identity, development, or quality of life.

It should be noted that prior consultation guarantees the right to participation of indigenous peoples in decision-making processes, while at the same time contributes to the strengthening of indigenous public institutions, provides legitimacy to public decisions, promotes the appropriation of decisions by the parties, and is a mechanism for conflict prevention, particularly in the face of possible impacts of extractive industries in areas where indigenous peoples have ancestrally settled.

Prior consultation processes are accompanied by the Ministry of Culture, which has the duty of advising the indigenous peoples and the entities proposing the consultation process, in order to guarantee compliance with the spirit of the norm and to guarantee the collective rights of the indigenous peoples.

Along with prior consultation, the guarantee of the exercise of linguistic rights in Peru promotes the use of the mother tongue in all social spaces. This implies that individuals can develop their personal, social, educational, political, and professional lives in their own language and receive attention from public bodies in their own language. For this reason, guaranteeing this right has become another mechanism that contributes to the prevention and peaceful resolution of conflicts.

Within this framework, the Ministry of Culture has created different mechanisms to guarantee the linguistic rights of speakers of native languages through a process of training interpreters and translators and with the creation of the National Registry of Interpreters and Translators of Indigenous Languages -RENITLI.

RENITLI operates in accordance with the law that regulates the use, preservation, development, recovery, promotion and dissemination of native languages of Peru, the National Policy of Native Languages, Oral Tradition and Interculturality and the National Policy for the Mainstreaming of the Intercultural Approach.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that significant progress has been made in the development of policies, legal and administrative measures that respect the rights, practices and customary expressions of the ICH community of bearers, especially in issues related to the protection of their system of ancestral knowledges and skills related to the management of biodiversity, in the management of the different terrestrial, marine, forest, wildlife and water resources ecosystems.

The Peruvian State wants to highlight the work of the National Commission against Biopiracy, as it has become the best example of the Peruvian State's commitment to the recognition of ancestral and traditional rights of possession and use and sustainable

exploitation of the biodiversity of indigenous peoples, and the defense of these rights within the country, but above all abroad.

While the Peruvian State recognizes significant advances in guaranteeing the participation rights of indigenous peoples and in recognizing their system of knowledges and skills, it is necessary to deepen the articulation of existing mechanisms, not only for the recognition of the system of knowledges and skills as a heritage of the bearer communities, but above all to improve public action to deliver a positive impact on the quality of life of these communities.

## 15. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

**Guidance note** corresponding to indicator 15 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 15.1

**Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?**

---

Yes

**Describe briefly, giving examples, how they do so.**

The Peruvian State can state that there are definitely groups of bearers who recognize the importance of their intangible cultural heritage, disseminate it and transmit it to new generations. There is also an important percentage of them who relate their cultural practice to an economic activity that many times becomes their family livelihoods. These bearers continue to transmit their traditional knowledge and, at the same time, are disseminators of their culture at the local, national and international levels.

Examples of bearers whose livelihoods is related to their cultural practice are traditional artists who work in different disciplines such as pottery, weaving, stone carving, traditional painting, silver and gold work, among others. In the same situation are the traditional dancers and musicians who are hired in the framework of celebrations and festivities and whose presence is indispensable for the development of these activities. It also includes the dancers whose income depends on the teaching of their art. Likewise, traditional medicine practitioners who have knowledges related to nature and who have inherited such knowledges from their ancestors, are recognized and have their livelihoods based on their cultural practice. The same occurs with the Andean and Amazonian ritualists who carry out ritual activities mainly in traditional contexts. Male and female cooks in traditional culinary spaces are also in the situation of receiving economic income by exercising their cultural tradition.

On the other hand, there are cultural expressions related to environmental sustainability, particularly related to the management of resources such as water and land. For example, the cleaning of irrigation ditches and water storage ponds, communal work with a ritual connotation that strengthens local unity and also renews the link between the population and ancestral deities. Regarding the relationship between man and the land, the ancestral ritual of the Peruvian altiplano called Pachatata Pachamama stands out, which is a means for renewing the relationship between the sacred entities of the Amantani Island in the Titicaca Lake and the population of the ten communities settled in the area. In this ritual, the lands of the community are redistributed and the relations of reciprocity among the communities are strengthened.



In this regard, the Peruvian State places as an example the projects developed by representative organizations of the indigenous peoples, such as the Plan for adaptation to climate change in the micro-basin of the Cumbaza River in the San Martín region developed by the Interethnic Association for the Development of the Peruvian Rainforest - AIDESEP. This Plan has the Kechwa woman as the main protagonist and, based on this, recognizes, empowers, proposes and applies adaptation measures based on ancestral knowledges and practices of the Kechwa indigenous population to strengthen the capacity to adapt to climate change in the Cumbaza River micro-basin, from the women's vision and role.

## Question 15.2

**Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?**

Yes

**Describe briefly, giving examples, how they use their ICH for one or more of these purposes.**

The Peruvian State recognizes the role of intangible cultural heritage in the resolution of conflicts between communities. Some of these conflicts have been related since ancient times to the struggle for access and use of natural resources such as water and land. In this sense, there is a great diversity of ancestral cultural expressions of communal nature that promote mutual respect and peace building.

For example, in the case of the distribution and use of land, the peasant communities of the Peruvian Andes maintain a communal and family division that has been practiced since pre-Hispanic times called ayllu. Thus, the communal lands are worked by all the members of the collective and the fruits of that work are also directed to the community. This form of social organization allows for good management of the community's lands, strengthens collective work, and reinforces social relations among the members of the community.

In many cases, the annual redistribution of land is carried out through ancestral authorities and in ceremonies with deep rituals for communal integration and strengthening of other cultural expressions of the intangible cultural heritage. An interesting example of pre-Columbian origin is found in the social and ritual use of the Quipus of the community of San Andrés de Tupicocha, in the Andes of the department of Lima. The quipus were an accounting instrument made by strings that have knots with information about the assets of the named partialities or ayllus that configured the community. These quipus are currently a symbol of authority of the presidents of the partialities that make up the peasant community of San Andrés de Tupicocha and remind all the community members of the value of the current social and organizational system that is governed by the principles of reciprocity and complementarity.

Likewise, there is also the case of the traditional system of water judges in Corongo in the region of Ancash. Water judges are peasant authorities who have assumed this position voluntarily and exercise multiple functions for a period of one year, such as distributing irrigation water equitably in their agricultural sector and taking care of the resource,

organizing celebrations of local traditional festivities, re-cleaning the canals in communal work, and ensuring soil conservation through the crop rotation system by distributing the plots to be cultivated. This system was inscribed in 2017 on the Representative List of the Intangible Cultural Heritage of Humanity.

### Question 15.3

**Do development interventions recognize the importance of ICH in society?**

Yes

**If so, how do development interventions recognize the importance of ICH?**

- As a source of identity and continuity

Since 2007, the Ministry of Culture has been developing the Ruraq maki - Handmade program. This is the largest state project for the registration, research and dissemination of traditional art. This program calls for the participation of groups of traditional artists from all regions of the country who, through their art, maintain traditional and ancestral practices in force, many of which date back to pre-Hispanic times.

The program was created with the purpose of renewing and strengthening the circuit of production, commercialization, knowledge and enjoyment of traditional art, with the firm conviction that the strengthening of existing routes and the creation of new routes for the commerce of traditional creation allows these expressions to find new motivations and contexts of production within the communities that created them.

This program consists of four main lines of action: a) research and registration of collectives of traditional art creators and their crafts; b) publications in various formats and museographical exhibitions from the registration and research; c) the exhibition sale of traditional folk art Ruraq maki - Handmade; and d) the Virtual Stores Ruraqmaki.pe

The identification of artistic traditions and creators is based on a continuous work of research and registry that has as purpose the rescue, study and diffusion of different expressions of the traditional art. This work, carried out jointly with artisan groups, allows the development of the Ruraq maki – Repertoires book series, which is dedicated to the study and promotion of different traditional artistic expressions, as well as the Ruraq maki – Popular Artists video documentary series, which offer an overview of the artisan disciplines and the life stories of traditional artists. The temporary exhibitions Family Traditions in Popular Art and Land of Traditions, developed by the National Museum of Peruvian Culture, are also products of this research work. The first one focused on enhancing families that throughout several generations have stood out for a singular artisan production, while the second one constitutes a tribute to those peoples or localities where the whole community sustains a specific artistic tradition.

Within this same line, the exhibition and sale of traditional art Ruraq maki - Handmade, in its two annual editions of 10 days each, has become a meeting place for a wide variety of traditional and ancestral artistic proposals from many communities of all provinces nationwide. Its first edition took place in 2007 and, over the course of more than a decade, it has consolidated itself as the most important space for the visibility, promotion and dissemination of traditional art in the country. Based on a proposal of direct trade and without intermediaries, the exhibition-sale has generated in its route new and sustainable conditions of economic and symbolic exchange between creators and consumers. With the aim of extending the benefits of the exhibition-sale, the virtual stores Ruraqmaki.pe were created, which is an autonomously managed virtual sales platform that brings traditional artists' collectives closer to the benefits of technology and makes their production available to the world.

- As a source of knowledge and skills

Various development interventions recognize the importance of ICH and are implemented with bearer communities to identify aspects of identity, health, nutrition, among others, that need to be improved. Various sectors of the Peruvian State, as well as NGOs and private institutions, have implemented projects where intangible cultural heritage is a fundamental source for social, economic and cultural development.

An example of this are the projects developed by Chirapaq Center of Indigenous Cultures of Peru, an indigenous association made up of Andean and Amazonian peoples who work to affirm the cultural identity of their peoples, which have implemented audiovisual records made by the bearers of intangible cultural heritage themselves, building capacities in the population to manage and communicate their cultural heritage autonomously, thus strengthening their cultural identity.

Likewise, this organization also implements projects as the "Recovery and improvement of biodiversity as a strategy for adapting to climate change in Quechua communities" project, which demonstrate the great contribution of traditional knowledges to soil conservation and management, the commerce of native crops and processed products, policies for developing strategies for adapting to climate change, and the importance of family and community agriculture.

- As a resource to enable sustainable development

Various sectors of the Peruvian State, as well as NGOs and private institutions, have implemented projects in coordination with local authorities and bearer communities in which intangible cultural heritage is a central source for social, economic and

cultural development.

Among these, the program Saberes Productivos - Pensión 65, implemented by the Ministry of Development and Social Inclusion, aims to contribute to the well-being of the elderly through their revaluation as bearers of local skills and who become productive by being identified as assets in their community. To this end, it is promoted the social inclusion of the elderly in the community dynamics, the recovery of their local traditional skills and the collective use and transmission of the skills identified.

For this reason, this program encourages the recognition of traditional skills to be applied as soon as possible and, with this, build capacities on the adequate management of natural resources aiming to achieve local food security.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes as a challenge for the coming years to develop and implement projects, in coordination with private institutions and/or NGOs or Foreign Entities and Institutions of International Technical Cooperation (ENIEXs), that contribute to improving the relationship between bearers of different ages, particularly the elderly and youths, in intergenerational spaces that allow for strengthening the transmission of knowledges, but also the inclusion of vulnerable populations.

Likewise, mechanisms for disseminating the processes of identification, registration and publication of the outputs of these projects must be proposed, so that these projects can make the role of the bearers visible, as well as the multiplicity of actions that can be developed based on intangible cultural heritage.

## 16. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

**Guidance note** corresponding to indicator 16 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 16.1

**Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:**

---

- Indigenous peoples

The Peruvian State, through the participatory national inventory of declarations of expressions of intangible cultural heritage as Cultural Heritage of the Nation, establishes safeguarding plans developed by the communities of bearers themselves jointly with other actors, including the Ministry of Culture. In this regard and given that the inventory comprises cultural expressions from all regions of Peru, the national registry counts with Safeguarding Plans for expressions of indigenous peoples.

To share an example, the annual renewal ritual of the Q'eswachaka bridge in the district of Quehue, Cusco region, as well as the knowledges associated with its history and renewal are a testimony of an ancestral technological legacy that is still alive today and that constitutes a vehicle for the social reproduction of the rural Quechua communities of the region. This bridge is built under the modality work named minka, a pre-Hispanic work system that allows the construction of works through communal work. Around this ritual and festive manifestation is the active participation of all the members of the community, as well as a series of Andean rituals, such as the offering to the earth and the tutelary Apu, a ceremony offered to the protective mountain of the community.

Another case is that of the knowledges, techniques and practices of the weaving of vegetable fibers of the indigenous Ticuna Amazon people. The artistic and cultural value of Ticuna weaving occupies a central place in the culture of this indigenous people. In this sense, the Ticuna people recognize the importance of weaving as well as the danger it is in due to changes in lifestyles. Therefore, they are willing to break with traditional gender roles in order to preserve their culture. It should be noted that the Ministry of Culture is developing a bi-national project in coordination with the Ministry of Colombia aiming to safeguard the cultural heritage of the Ticuna people. So far, the Peruvian State has developed publications and an audiovisual record and includes the Ticuna artisans in the Ruraq maki – Handmade program, which aims safeguarding traditional art, by providing them with a new space for the dissemination and commercialization of their artistic production.

On the other hand, the traditional System of Water Judges of Corongo, province of Corongo, department of Ancash, is a tradition with great historical value that contains both indigenous and colonial western elements. The water judges are local authorities who are agents of social and cultural order of that district with an important impact on the daily life of the population. As part of their safeguarding strategy, the subject is included in the local schools aiming to involve the youngest people in the tradition.

On the other hand, there is the Ruraq maki - Handmade program. Among its actions, this program encourages the visibility and diversity of the national traditional art through presential and virtual promotion and sale. In the first modality, until before the COVID-19 pandemic, two exhibitions were held yearly at the headquarters of the Ministry of Culture in Lima, which convened more than 150 groups of traditional artists in various disciplines such as textiles, gourd carving, pottery, vegetable fiber or basket weaving, wood carving, stone carving, tinsmithing, imagery, toy-making, making of traditional musical instruments, making of masks, fur, traditional painting, silver and gold work, hat-making, saddlery, among others. In the second modality, the value, promotion and sale of traditional art is also carried out through virtual stores where traditional artists' collectives place pieces of art for sale worldwide.

An example is the case of the Association of Artisans of the Ausangate Valley in the region of Cusco. This Association is made up of 21 localities and communities where men and women produce textiles of great finesse and iconographic richness. Each collective is formally constituted and has a communal space where its members meet once a week to dye the threads, which is the only stage of the production process carried out together and outside the family circle. Sale takes place in the Association's virtual store: <https://pitumarca.ruraqmaki.pe/>

- Groups with different ethnic identities

The Peruvian State, through the national participatory inventory of declarations of expressions of intangible cultural heritage as Cultural Heritage of the Nation, establishes safeguarding plans developed by the communities of bearers themselves jointly with other actors, including the Ministry of Culture. In this sense and given that the inventory comprises cultural expressions from all regions of Peru, the national registry has safeguarding plans that involve peoples with different ethnic identities.

In this regard, the Peruvian State proposes as an example El Hatajo de Negritos and Pallas of the south-central coast, expressions that combine popular fervor and longstanding traditions that involve the intergenerational transmission of a series of collective knowledges and skills among the Afro-Peruvian communities of the Ica region. The zapateo dance involves the reproduction of rhythmic patterns of African descent that are harmonized with the Spanish violin and the Spanish guitar that interpret tunes with Andean influence, incorporating mestizo musical nuances that

further enrich these manifestations. At present, this expression is not only practiced by the Afro-Peruvian community, but also by other ethnic groups settled in the region that share the religious fervor towards the Child Jesus. This tradition teaches children to respect and value their origins as well as to commit themselves to the community.

Another outstanding example is the Afro-Peruvian Rhythmic Cajita, as a percussion instrument that constitutes a contribution of the Afro-descendant populations to Peruvian music and culture. This instrument accompanies diverse Afro-Peruvian musical genres. Its diverse performers transcend the Afro-Peruvian community.

Likewise, one other example of vital importance is represented by the Peruvian cajon that has its origin in colonial times, when people of African origin began the process of performing music in groups using wooden boxes, until it adopted the form we know today. This percussion instrument has become the main instrument in many Afro-Peruvian rhythms such as the festejo, marinera, tondero, zamacueca, landó, among others. Today this instrument is not only played by Afro-Peruvians but by a wide and varied community of musicians, to the point that today there are versions of this instrument such as the Flamenco cajon or its Brazilian version.

- Migrants, immigrants and refugees

The Peruvian State recognizes as one of the most significant experiences of safeguarding the intangible heritage of the migrant population the project "Y Unidos todos como una fuerza, el Señor de los Milagros en Chile" (United as one force, the Lord of Miracles in Chile) which aims to contribute to the enhancement and safeguarding of the cultural expressions of the intangible heritage of the Peruvian population that has migrated to the neighboring country of Chile. This project has documented how the cultural practices associated with the cult of the Lord of Miracles have allowed the integration of the Peruvian migrant population in their new context and how ICH favored a process of respect, inclusion and intercultural dialogue.

- People of different ages

The Peruvian State, through the participatory national inventory of declarations of expressions of intangible cultural heritage as Cultural Heritage of the Nation, establishes safeguarding plans developed by the communities of bearers themselves jointly with other actors, including the Ministry of Culture. In this regard and given that the inventory comprises cultural expressions of populations from all regions of Peru, the national registry counts with Safeguarding Plans that include population of different ages.

Therefore, as an example, it is stated the case of the Water Judges in the district of Corongo in the department of Ancash, where the workshop "Small Water Judges of Corongo" was implemented in the San Pedro Educational Institution. This school workshop strengthens the cultural identity of Corongo, through a process of research and revaluation carried out by the boys and girls of Corongo on the importance of the Water Judges for the community as agents of social and cultural order.

Likewise, in the Educational Institution Nuestra Señora de Fátima N° 30321 in the district of Mito in the department of Junín, it has been included the teaching of carving of masks and weaving of accessories of the costume of the dancers of the Huaconada of Mito by elderly bearers of this dance aimed to primary school boys and girls. This subject is currently part of the primary school curriculum.

An example related to the visibility of the role of the elderly as a source of traditional knowledges is the program Saberes productivos - Pensión 65 implemented by the Ministry of Development and Social Inclusion. This program aims to contribute to the well-being of the elderly by revaluing them as bearers of local knowledge. It also encourages the recovery of local traditional knowledges and the collective use and transmission of identified skills.

- People of different genders

The Peruvian State, through the participatory national inventory of declarations of expressions of intangible cultural heritage as Cultural Heritage of the Nation, establishes safeguarding plans developed by the communities of bearers themselves jointly with other actors, including the Ministry of Culture. In this regard and given that the inventory comprises cultural expressions from all regions of Peru, the national registry counts with safeguarding plans that involve people of different genders.

It is the case, for example, of the dance of the Diablicos de Huancabamba of the province of Huancabamba, in the department of Piura. This is a cultural manifestation that has a remote historical origin and that has had a wide permanence over the time, which reflects the faith and the fervor of the society of Huancabamba and maintains identity ties in the population at a provincial scope. Traditionally, its dancers have all been men, even those who played feminine roles. Currently, it is observed that female dancers are included into the festivity. This phenomenon of cultural expressions traditionally performed by men that now include women, particularly dances, is frequent and accounts for the evolution of society and the greater social inclusion towards women.



- Members of vulnerable groups

The Peruvian State, through the participatory national inventory of declarations of expressions of intangible cultural heritage as Cultural Heritage of the Nation, establishes safeguarding plans developed by the communities of bearers themselves jointly with other actors, including the Ministry of Culture. In this regard and given that the inventory comprises cultural expressions from all regions of Peru, the national registry counts with Safeguarding Plans associated with expressions of bearers that are part of vulnerable groups.

Herein, it is shared the example of the work with vulnerable groups, like the indigenous Amazonian women of the Urarina people. There is a process of safeguarding the knowledges, skills and techniques associated to the Cachiguango fabric of the Urarina people, for being an expression of the creativity and talent of the bearers of this tradition, for constituting the axis around which the universe and cultural identity of this people turns, and for keeping special importance to ensure the sustainability of the natural ecosystems that surround their communities.

In this context, Ruraq maki - Handmade, one of the largest state projects to ensure the viability of intangible cultural heritage related to traditional art, calls for the participation of groups of traditional artists from all regions of the country who, through their art, maintain traditional and ancestral practices, many of which date back to pre-Hispanic times. The women of the Urarina people have been included into this program and offer their products through it.

## Question 16.2

**Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?**

Yes

**Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.**

The Peruvian State informs that respect among communities is encouraged through the diverse actions developed by the Ministry of Culture as well as through the diverse initiatives carried out by the communities of bearers and through their safeguarding committees, which are local institutions that are composed by bearers, local authorities and public and private institutions that commit themselves to watch over the implementation of safeguarding actions regarding the expression.

A representative example of respect between communities of bearers who share the same cultural expression is the National Congress of Peruvian Scissor Dancers and Musicians. This cultural activity brings together representatives of the Danzaq of Ayacucho, Galas of Huancavelica and Saqras of Apurimac. During the congress, which to date counts with 11 consecutive editions, issues related to dance are analyzed to define the actions included in

the safeguarding plan that will be carried out jointly by the various associations of scissors dancers.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes as a challenge for the following years the development of plans and programs that contribute to improve the participation of the different social strata and groups of the community, as well as the fulfillment of the Ethical Principles of the Convention in order to promote equal treatment, with inclusion and equity for all the members of the community.

## 17. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

**Guidance note** corresponding to indicator 17 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 17.1

**Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?**

Yes

**Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.**

The Peruvian State informs that through organs of the Ministry of Culture, such as the Directorate of Intangible Heritage, the General Directorate for the Rights of Indigenous Peoples and the Directorate of Indigenous Languages, among others, work is carried out with groups of bearers in various actions related to the sensitization, registration, safeguarding, transmission and continuity of the various expressions and manifestations of intangible cultural heritage.

For instance, bearer communities participate in identifying problems and determining guidelines that will ultimately serve to formulate public policies that include raising awareness on ICH, as the National Cultural Policy or the National Policy on Native Languages, Oral Tradition, and Interculturality.

Likewise, in research and audiovisual registry, bearer communities participate throughout the process as key actors and sources of information. They also participate in the final review processes of the content of the registries.

Furthermore, in the public media, the production protocols of programs dedicated to the dissemination of elements of living culture develop a bond of respect and cooperation with the community of bearers, understanding that they are the central actors in ICH management, registration, study, dissemination and safeguarding.

On the other hand, from the exercise of the inventory processes of ICH expressions as Cultural Heritage of the Nation, Safeguard Committees have been created, integrated by bearers, local authorities and public and private institutions that commit themselves to watch over the implementation of safeguard actions.

### Question 17.2

**Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?**

---

Yes

**Describe briefly, giving examples, how their consent is secured.**

The Peruvian State informs that the Ministry of Culture carries out activities on specific ICH elements through consultation and active engagement of bearer communities. This can be seen, for example, in the consultation of the treatment of certain issues related to cultural expression. Likewise, these activities also include coordination with local authorities, Decentralized Culture Directorates and/or promoters of cultural expression safeguarding.

On the other hand, there is also a specific sensitization exercise that is carried out from the community itself through conferences, exhibitions, audiovisual archives, and workshops on their cultural expressions, among others, and on bearers of outstanding work for safeguarding purposes. These activities are carried out in homes and cultural spaces, but also in digital platforms such as websites, Facebook, by families, communities, associations, fraternities, among others.

Likewise, the inventory processes of ICH expressions as Cultural Heritage of the Nation are promoted by the communities of bearers themselves by carrying out a self-reflection of their cultural expression, which is captured in a technical file, aiming of having their cultural expression recognized at a national and international level. This recognition is sought to serve as tools for carrying out safeguarding actions as well. These processes include free, prior and informed participation documents signed by the bearers of the cultural expressions.

### **Question 17.3**

**Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?**

---

Yes

**Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.**

The Peruvian State informs that is making significant efforts to guarantee the participation of communities, groups, and individuals in strict compliance with international norms and national legal frameworks on the subject, particularly in all matters that guarantee the right to consultation.

In this regard, in compliance with the guarantee of the right to participation of communities, Peru has developed various participation mechanisms. With regard to indigenous peoples, Peru has the Law on the Right to Prior Consultation of Indigenous or Native Peoples

recognized in Convention 169 of the International Labour Organization, which allows for processes of intercultural dialogue with the State in order to reach agreements on the series of policy measures, administrative actions or projects that may affect their rights.

Within the same line, the Ministry of Culture is the guarantor of linguistic rights, which is why it implements a strategy for the training and education of translators and interpreters of indigenous languages, seeking to ensure that public services can be provided in the citizens' own languages. This program is executed in accordance with the National Policy for the Mainstreaming of the Intercultural Approach.

#### **Question 17.4**

**Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?**

Yes

**Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If 'no', please explain why not.**

The Peruvian State informs that ICH sensitization workshops are being held aimed at general population by the Directorate of Intangible Heritage. In this regard, workshops have been carried out for students emphasizing self-reflection on their heritage. These workshops are often carried out in coordination with the Decentralized Culture Directorates, CRESPIAL or educational institutions. For example, it can be mentioned the workshop that was held for social science students in coordination with the National University of San Cristobal de Huamanga (UNSCH) with the purpose of encouraging the identification of intangible cultural heritage of the department of Ayacucho.

Link of press news:

[http://www.unesco.org/new/es/media-services/single-view/news/unesco\\_y\\_ministerio\\_de\\_cultura\\_realizan\\_taller\\_sobre\\_patrimo/](http://www.unesco.org/new/es/media-services/single-view/news/unesco_y_ministerio_de_cultura_realizan_taller_sobre_patrimo/)

**Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?**

Yes

**Describe briefly how young people are engaged, giving examples.**

Urgency Decree No. 058-2020 has been a mechanism for financial support aimed at ICH bearers to safeguard their cultural expressions. In this regard, young people are part of beneficiary bearer groups and are key actors in carrying out most of the activities related to photographic and audiovisual record, as well as interviewers and interviewees for the registration of the characteristics of their cultural heritage and promotion in social media.

#### **Question 17.5**

**Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?**

---

Yes

**Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.**

The Peruvian State informs that many organizations configured by bearer communities use their social media accounts to disseminate workshops, exhibitions and conferences carried out in most cases by the bearers themselves. In this way, ICH expressions are disseminated, as well as the safeguarding actions that are being implemented by the communities themselves in coordination with local authorities and public and private institutions.

In this regard, groups of bearers use the materials of the Audiovisual Map of Peru's Intangible Cultural Heritage that include researches and sound and audiovisual material, to disseminate the expressions and reflect on their current status.

<https://geoportal.cultura.gob.pe/audiovisual/>

On the other hand, due to COVID-19 context, many cultural expressions cannot be conducted in their traditional context, such as rituals and festivities that include traditional dances, music and cuisine, among others. Consequently, groups of bearers use their social media accounts to post audiovisual records from previous years and disseminate cultural expression. Likewise, in the case of traditional music and dance, teaching workshops are being developed by the own bearers.

### **Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### **Extent to which the current indicator is met:**

Satisfied

### **Target for the next report:**

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes the core role of the community of bearers, groups and individuals in the processes of ICH management, registration, documentation, research, sensitization, dissemination and safeguarding. In this regard, the Peruvian State, through this report, renews its commitment to work jointly with the bearer community under the framework of the Ethical Principles of the Convention.

On the other hand, the Peruvian State highlights the active role of the bearer community, groups and individuals in the process of sensitization on ICH manifestations and expressions. As reflected in this report, the bearer community carries out a series of face-to-face and virtual actions that contribute significantly not only to the sensitization process, but also to the ICH transmission process, especially in the health emergency context.

It is important to underline that many of the sensitization actions developed by the bearer communities are part of the actions designed in the safeguarding plans on cultural expressions and manifestations, a document that is part of the technical files of the declarations of ICH expressions as Cultural Heritage of the Nation. The Ministry of Culture recognizes the challenge of developing a follow-up mechanism for these plans to watch over their implementation. This mechanism must include the participation of the Decentralized Culture Directorates.

Likewise, the Peruvian State renews its commitment to continue with the execution of sensitization workshops aimed at young bearers to make visible ICH role as part of sustainable development, as well as to strengthen spaces for dialogue and the creation of bearers' networks.

## 18. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

**Guidance note** corresponding to indicator 18 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 18.1

**Does media coverage:**

- Raise awareness of the importance of ICH and its safeguarding?

The Peruvian State informs that there are programs in communications outlets that raise awareness on or make visible the different ICH manifestations. Mainly, the Peruvian Radio and Television Institute (IRTP), through its multiple radio and television signals, produces and broadcasts contents related to the visibility and sensitization of cultural manifestations and expressions that are part of Peruvian ICH.

The programs broadcast by the IRTP signals highlight the great cultural diversity that exists in Peru. These contribute to the promotion of respect for cultural differences, as well as promote intercultural dialogue.

Among the diversity of programs broadcast by public communication outlets, it is highlighted the "Costumbres" television program broadcast by the 7.1 signal (generalist), which rescues popular traditions of different towns in Peru. It promotes the visibility of ICH expressions and manifestations. Costumbres addresses devotions, flavors, music, dance, and the living culture that is the soul of visited peoples. <https://www.tvperu.gob.pe/programas/costumbres>

On the other hand, it is also highlighted the broadcast of the "Reportaje al Perú" program by the 7.1 signal, which is a tourism and adventure program with 20 years in the air that travels throughout each region to show the variety of tourism resources that our country has. By establishing relationships with the local inhabitants, this program reveals the importance of a series of ICH manifestations and expressions as those of cuisine, beliefs and knowledges related to the visited areas.

<https://www.tvperu.gob.pe/programas/reportaje-al-peru>

Likewise, the culinary program "con Sabor a Perú" is broadcasted by signal 7.1. It is conducted by chef Israel Laura, who makes visible the importance of the supplies of each visited province and how to take advantage and elaborate simple dishes with such local supplies or products. He visits the most emblematic markets of different cities, sharing knowledge of the high nutritional and gastronomic value of local products.

<https://www.tvperu.gob.pe/programas/con-sabor-a-peru>



On the cable signal, the Movistar company broadcasts its program called "Celebra Perú", a program whose central theme is to live all the rituals surrounding the festivities and traditions associated with them in the different corners of the country, highlighting the culinary, spirituality, music, dance, and plastic artistic expressions, among others.

<https://movistarplus.pe/tag/celebra-peru/>

Likewise, the Peruvian State informs that while mass media (television, radio, written press) do not have regular programs addressing the diversity and richness of Peruvian ICH, they do cover topics of international relevance, particularly when some of the expressions or manifestations of the Peruvian ICH are recognized on the UNESCO Representative List.

- Promote mutual respect among communities, groups and individuals?

The Peruvian State informs that the public IRTP media outlet, through its different signals and platforms, broadcasts programs that contribute to the positive valuation of diversity and mutual respect among bearer communities, as well as promotes the exercise of diverse rights such as linguistic rights.

Within this line, the informative programs broadcasted in native languages stand out. One of them is "Ñuqanchik", which is the first news program in Quechua on national television. It is broadcasted from Monday to Friday at 5:30 a.m., simultaneously on the signals of TVPeru and Radio Nacional.

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

Also, the "Jiwasanaka" informative program is broadcasted, which is the first news program in Aymara broadcasted on national television aimed mainly at the Aymara-speaking population of Peru from Monday to Friday at 5:00 a.m., simultaneously transmitted by the signals of TVPeru and Radio Nacional.

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

Moreover, there is also the "Ashi Añane" magazine, which is the first intercultural bilingual magazine in Asháninka language by and for Amazonian Peruvians, which addresses topics related to their social, cultural, musical development, ancestral wisdom and anything that may be of their interest to know and discuss.

<https://www.tvperu.gob.pe/programas/ashi-anane>

On the other hand, musical programs are broadcasted making visible Peruvian musical heritage. Among the programs broadcasted, "Miski Takiy" stands out as being a space dedicated to the diffusion and revaluation of native musical expressions of our country. Since its creation, hundreds of national artists have passed through the program promoting traditional music of our peoples. The program is broadcast in Spanish and Quechua.

<https://www.tvperu.gob.pe/programas/miski-takiy>

Regarding musical traditions of the Peruvian coast, where Afro-Peruvian and Creole musical expressions converge, "Una y Mil Voces" stands out. This is the only Criolla music program on Peruvian television with an open signal and reaches homes with music and tributes to various artists. Each program features the top representatives of Criolla music and the new voices of this traditional Peruvian genre that join their voices to create a true merrymaking or jarana.

<https://www.tvperu.gob.pe/programas/una-y-mil-voces>

In programming for children, through the signal 7.4 (Channel IPe), several programs are broadcast addressing the relevance the diverse Peruvian ICH areas. Among them, "Expresiones de nuestra cultura" stands out. This is a program that presents documentaries on diverse artistic and cultural expressions of Peru.

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

The "Ciudad jardín" program is also broadcast by the same signal. This is an animated series in Quechua and is aimed at pre-school children.

<https://www.canalipe.tv/programas/ciudad-jardin>

Also, "Pirito Arawak aventuras amazónicas" is broadcasted. This program is in Spanish and Asháninka and seeks that boys and girls may learn to manage their emotions in a healthy way while learning about the diversity of our country.

<https://www.canalipe.tv/programas/pirito-y-arawak>

Within the framework of health emergency, the Ministry of Education launched the "Aprendo en Casa" strategy designed for broadcast on multiple platforms, radio, television and internet. In this context, IRTP has played a fundamental role in the broadcast of such contents, which shows the cultural diversity of the country, promotes respect for different ethnic groups, and raises awareness about the importance of the different ICH expressions and manifestations.

It is also necessary to inform that, according to the research process, it has been possible to observe the existence of various local communication outlets, particularly radio stations, which have been part of the Aprendo en Casa strategy. Likewise, they broadcast a significant number of cultural programs or programs in native languages.

## Question 18.2

**Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?**

Yes

**Describe, using examples, such joint cooperation activities or programmes.**

The Peruvian State informs that according to the reports and research carried out, it is possible to affirm that the communication outlets, particularly public ones, have established spaces of joint cooperation with the different communities of bearers.

As part of the production protocols of the programs broadcasting a series of expressions of living heritage, it is established spaces of dialogue, coordination and cooperation with the community of bearers, the safeguarding committees and the various authorities, to ensure that the broadcast of the program may really reflect the true feeling of the community.

In this regard, it can be stated that both the Costumbres and Reportaje al Peru programs have established such mechanisms of cooperation and respect for local expressions and traditions.

On the other hand, the Peruvian State informs that within this framework it has not been possible to obtain evidence of cooperation for the strengthening of capacities through public media.

**Describe in particular any capacity-building activities in this area, with examples.**

The Peruvian State can report that it has found evidence of the existence of alternative spaces to public and commercial media that provide support for capacity building. Among which is the Amazon Film School "Hacia un Cine por la Vida". This is a space for training and reflection on film and audiovisual in the Peruvian Amazon area.

Another outstanding example is the Latin American Coordinator of Indigenous Peoples' Film and Communication, which produces and disseminates audiovisual materials on indigenous cultures. They promote the production and dissemination of audiovisual materials on indigenous cultures and on topics of interest to their organizations, making particular emphasis in training indigenous organizations on audiovisual production and operation of necessary equipment, so that the indigenous communities themselves may decide what and how to communicate and they may present themselves in their own images and may systematize an intercultural dialogue as well. <https://clacpi.org/>.

### Question 18.3

#### Media programming on ICH:

---

- Is inclusive

Based on observation carried out, the Peruvian State informs that the media programming on ICH complies with inclusion criteria. On the one hand, it is possible to affirm that the Costumbres program develops its activities in various regions of the country, including ICH manifestations and expressions of indigenous peoples of the Andean and Amazonian regions of the country, as well as of the Afro-Peruvian people. Likewise, this program includes traditions carried out both in rural and urban spaces.

With regard to participation of women, it can be stated that the Costumbres, Reportaje al Perú, Misky Taki and Una y Mil Voces programs promote the participation of women in their production.

In terms of program conduction, it has been possible to observe that there is female presence in these programs. Moreover, female presence can also be considered diverse, as there are Andean and Afro-Peruvian women conducting the programs, and some of these women even speak a native language.

- Utilizes language(s) of the communities and groups concerned

Regarding public media, the Peruvian State can inform that it is the only media that broadcasts programs in native languages by its various signals at national level. The programs broadcasted in native languages are the Ñuqanchik and Jiwasanaka news programs, as well as the Ashi Añane magazine. Their broadcast is through the generalist signal.

Regarding contents for children, the "Ciudad Jardin" (Garden City) program is broadcast in Quechua, as well as "Pirito Arawak: Amazonian Adventures", a bilingual program in Spanish and Asháninka.

Likewise, the Aprendiendo Lenguas originarias program (Learning Native Languages) is broadcasted. This is a digital content disseminated jointly with the Chicos IPe Lenguas Originales program. Its aim is to make visible Peruvian languages through simple communication lessons, in which girls and boys will be able to learn how to greet family members in Quechua, Aymara and Asháninka.

- Addresses different target groups

The Peruvian State informs that it has been possible to identify programs aimed at diverse audiences. Among them stand out not only the foregoing television programs, but also radio programs as:

Radio Ucamara 98.7 FM is a radio station pertaining to the Amazon Social Promotion Institute (IPSA), a foundation under the Apostolic Vicariate of Iquitos. Its educational and promoting work on behalf of education and culture has been defined with the contribution of many collaborators, but above all with the wisdom of the Kukama Indigenous People, where it operates. Its communicational action is based on research into the memory of the Amazonian peoples and radio broadcast work. This radio station is associated member of the National Radios Coordinator (CNR), the Latin American Association of Radio Broadcast Education (ALER) and the Peruvian Western Macro Region (MRO), and plays an important role in society.

Within public radio broadcast, the programs called Entre Hermanos, Jilatakunapaye, ¡Las culturas vivas tienen la palabra! (Living culture have a voice) and Mana Saywayuq (Sin Fronteras) stand out. The last is the first bi-national program in Quechua that integrates the peoples of Argentina and Peru with the purpose of disseminating information on Pan-Andean cultures of South America.

In Puno, Radio Onda Azul ROA was created in 1964. This was the first locally produced radio station. Later, the peasant business association launched the "Radio La Voz del Altiplano" signal, whose frequency was medium wave and short wave.

Also, in Puno, the Markas Layku program stands out and is broadcast by Pachamama Radio. This program is a musical magazine aimed at the Aymara agricultural sector.

#### Question 18.4

**Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?**

Some

**Provide any additional explanation.**

Based on research carried out for this report, the Peruvian State can inform that there are two types of media coverage on intangible cultural heritage in accordance with the concepts of the Convention.

In the first group, it is possible to identify the group of television or radio programs that aim to make visible and revalue the different expressions or manifestations of intangible cultural heritage. In this case, the language used is close in substance, but not necessarily in form, to the concepts and terms established by the Convention.

In the second group, the various media (television, radio, and written press) that provide media coverage of expressions or manifestations of intangible cultural heritage on an intermittent basis have been identified. They do the coverage particularly when such expressions or manifestations are extremely highly noticed at the national level or are in the news due to their recognition on the UNESCO Representative List. Here, the language used to describe the news has been identified as being adapted to the needs of its target audience, which means that the key concepts established by the convention are not elaborated upon.

#### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State recognizes that this report has allowed to prove the existing progresses in the dissemination and sensitization on intangible cultural heritage by the communication outlets in the country.

In this regard, the Peruvian State wishes to highlight the efforts made in recent years by public radio and television stations to fulfill their role of educating, informing and entertaining all Peruvians through their programming, especially by educating and informing about the importance of the various expressions and manifestations that are part of Peru's intangible cultural heritage.

Likewise, the State recognizes the efforts of local communication outlets, especially radio stations, as they are an important sample on the promotion and dissemination of the different areas of intangible cultural heritage.

Likewise, it is important to recognize that, regarding mass media, there is still a series of challenges that the Peruvian State must face in the following years to promote awareness and dissemination of the various fields of intangible cultural heritage. Therefore, it will be necessary to carry out actions that may allow to recognize the importance of intangible cultural heritage in the construction of national identity, for intercultural dialogue, for the guarantee of the rights of the communities of bearers, groups and individuals, but above all for those who manage communication outlets to understand that this heritage is part of our culture and therefore belongs to all of us and that it is necessary to recognize, respect and value it.

## 19. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

**Guidance note** corresponding to indicator 19 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 19.1

**Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?**

---

Yes

**Describe briefly, giving examples, how policies and programmes do this.**

The Peruvian State is pleased to inform that according to indicators 13, 14, 15, 16 and 17 of this report, it is possible to affirm that the policies and programs expressly recognize the importance of the community of bearers, groups and individuals.

The Peruvian State has developed various mechanisms to ensure the participation of the bearer community, particularly indigenous peoples. As reported herein, the standards in areas other than culture are based on ILO Convention No. 169 and national standards on the subject, and the State therefore guarantees the right of indigenous peoples to participate in decision-making processes through the mechanism of free, prior, continuous, and informed consultation.

**Describe in particular measures to ensure that they do so inclusively.**

As seen in indicators 13 and 14 of this report, the recognition of the importance of ICH practitioners and depositories can be seen in areas such as food security, biodiversity knowledge, forest management, water resource management, and conflict prevention, among other areas of human activity.

What has been mentioned so far reflects the commitment of the Peruvian State to recognize the importance of the community of bearers, groups and individuals in the management of ICH expressions and manifestations. Along this line, the Peruvian State reaffirms its firm intention to continue working in collaboration with the community of bearers within the framework of full respect for their rights and the ethical principles of the Convention.

### Question 19.2

**Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?**

---

Yes

## Are these events organized for:

- Communities, groups and individuals

The Peruvian State informs that through the Direction of Intangible Heritage and the Decentralized Culture Directions, workshops of sensitization and management of heritage are carried out for the community of bearers, groups and individuals. It should be noted that the technical assistance processes, in many opportunities, include training processes for the members of the bearer community. In these spaces, it is sought not only to have broad participation from the community, but also from diverse members of the community such as women, children, youth and the elderly.

It is imperative to highlight the active role of the bearer community in carrying out their own activities in the form of conferences, exhibitions, audiovisual archives, and workshops on their cultural expressions and bearers of outstanding work, among others, for safeguarding purposes. These activities are carried out in presential way in community or cultural spaces, however, in the context of the health emergency many of these actions have been carried out using virtual spaces.

- General public

Herein, it is reported that through the Ministry of Culture and the Decentralized Culture Directorates sensitization activities on intangible cultural heritage are carried out aimed at the general population. It should be highlighted the activities developed jointly with the Faculty of Communication Sciences, Tourism and Psychology of the San Martin University and the UNESCO Chair that this university manages, as well as activities carried out with students of social sciences in coordination with the National University of San Cristobal de Huamanga (UNSCH).

- Researchers

It is reported that within the framework of the research developed by the Directorate of Intangible Heritage, a series of conferences, seminars, forums and dialogues with experts and bearers are being developed. These activities are organized with the aim of disseminating research on ICH elements, but they are also spaces for intercultural dialogue between academics and the community of bearers. The presentation of books such as the one on Afro-Peruvian Intangible Cultural Heritage or the research on The Andean Rural Carnival: Festivals of Life and Fertility, the latter being the most recent publication by the Ministry of Culture, are noteworthy.



- Media

It is reported that the main ICH events in this area are focused especially on the realization of film festivals. Here, it should be highlighted the Latin American Film Festival in Native Languages, which seeks to strengthen the native languages of Peru and Latin America through the exhibition and creation of audiovisual works in native languages.

Another outstanding example is the Corriente Festival – Latin American Non-Fiction Film Meeting, which seeks to be a constant carnival, conceived as a place of possibilities, of instability, of heterogeneous subjectivities, of crisis, of ruptures, of fascination, of mistakes, of disobedience, of experimentation, of conflicts, of celebration and of transformation that makes visible the best of our culture.

- Other stakeholders

It is reported that the events developed for other actors interested in representations, expressions, knowledges and skills - as well as the instruments, objects, artifacts and cultural spaces associated with them - that the communities, groups and individuals recognize as part of their cultural heritage, are developed in formats different to the already mentioned to date. These include photographic exhibitions like the denominated Afroperu, exhibitions of art like those developed with the Amazonian Art, or the exhibition sale of popular art through Ruraq Maki.

### Question 19.3

#### **Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?**

Yes

#### **Explain briefly, giving examples, how such programmes are encouraged and supported.**

The Peruvian State informs that it recognizes good safeguarding practices because these are materialized through actions that have an impact on daily life or on the scheduling of collective life, on the maintenance of customs or beliefs, on the invigoration of traditions, on the transmission and development of knowledges and technologies, on production and productivity, and on the collective well-being of the community of bearers.

Within this framework, the Ministry of Culture awards the distinction of Meritorious Personality of Culture. This recognition is granted to individuals or legal entities, public or private, as well as to traditional organizations, which have made a significant contribution to the cultural development of the country.

Another way of distinguishing good practices in safeguarding intangible cultural heritage is through the declaration of the work of the great masters, sages and creators who contribute

to the rescue, recording, study, dissemination and safeguarding of intangible cultural heritage, understanding that their contributions have validity and relevance in the daily and collective life of peoples.

#### Question 19.4

**Does public information on ICH promote mutual respect and appreciation within and between communities and groups?**

Yes

**Explain briefly, using examples, how public information on ICH promotes this.**

The Peruvian State reports that the information worked and provided by the different public entities in charge of enhancing the series of knowledges and skills systems, as well as the instruments, objects, artifacts and cultural spaces associated with them, that communities, groups and individuals recognize as part of their cultural heritage, promote mutual recognition among communities.

Likewise, the information published by the different entities of the public sector contributes to the construction of a society that positively values cultural diversity in the country. Furthermore, it is possible to state that such information promotes intercultural dialogue between different cultural ethnic groups and the national society as a whole.

#### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State has observed significant progress in making ICH visible, especially in areas other than culture, as has been made clear throughout this report. It is therefore possible to state that the information produced by the various State institutions contributes not only to sensitization of ICH importance, but also promotes positive recognition of

cultural diversity and of the system of knowledges, practices and customs of which the various bearer communities are the depositories.

However, it is necessary to recognize as a challenge to be faced in the following years, the need to articulate the public information developed by the State with the different mass media, with the aim of deepening the knowledge of ICH importance in areas other than culture, and to promote the recognition and positive valuation of traditional knowledges and skills, as a source of knowledge and an instrument for sustainable development.

## 20. Extent to which programmes raising awareness of ICH respect the relevant ethical principles

**Guidance note** corresponding to indicator 20 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 20.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

Yes

**Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.**

The Ministry of Culture is the body in charge of carrying out actions to sensitize on intangible cultural heritage. In these actions, the dissemination of ethical principles is permanent. For sensitization purposes, the sector develops participatory workshops, conferences, exhibitions, research, dissemination of publications, sound and audiovisual records, among other activities aimed at bearer communities, local authorities, as well as public and private institutions. The aim is to sensitize on the importance, value and central role of communities in managing and safeguarding their intangible cultural heritage. These sensitization activities are programmed by the Ministry of Culture but may also be requested by the bearer communities through their local authorities to the Ministry of Culture or to the Decentralized Culture Directorates.

On the other hand, the sector also provides technical assistance and encourages the exchange of knowledges among bearers and sectoral specialists with the aim of collectively identifying, recording and creating actions to safeguard specific elements of their intangible cultural heritage. For example, in the decentralized sensitization workshops, elements of the intangible cultural heritage are identified to afterwards prepare safeguarding plans that the bearers themselves can implement.

### Question 20.2

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

Yes

**Describe briefly how professional codes and standards are respected in awareness-raising activities.**

The Ministry of Culture carries out researches, as well as sound and audiovisual recordings, which are used to sensitize on the great diversity and importance of intangible cultural heritage. These researches and recordings are developed with the previous, free and informed consent of the groups of bearers and with their active participation during the

whole process. The research and sound and audiovisual recordings are coordinated directly with the communities of bearers and the output of the research is given back to the communities.

Based on this, a work schedule is organized by consensus and in which the bearers themselves determine the key people who are to provide information. Likewise, all the information collection and joint work is validated by the bearer community itself. Once the materials are published, events for presenting and delivering these materials are carried out in different venues that include the community itself, particularly emphasizing the participation of bearers who were part of the work. In addition, the materials are given to local authorities and community members as part of the sector's commitment to give back such records so that these may serve as tools for strengthening cultural identity and also be used by younger generations.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State, through the Ministry of Culture, is committed to complying with the ethical principles of the 2003 Convention. Therefore, careful attention is given to the consent and active participation of the bearer communities, the published material is given back to them, and joint safeguarding actions are coordinated with them.

The Ministry of Culture will seek to promote a greater number of decentralized sensitization mechanisms, such as workshops, exhibitions, researches, sound and audiovisual recordings. While some of the Decentralized Culture Directorates have been able to develop this type of mechanism, there are others that need to strengthen these services and it is our aim to do so.

## 21. Extent to which engagement for safeguarding ICH is enhanced among stakeholders

**Guidance note** corresponding to indicator 21 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 21.1

**Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?**

High

**Describe briefly, giving examples, how community, group and individual participation is secured.**

The Peruvian State informs that the participation of the bearers in safeguarding their ICH expression is constant. This commitment is seen in spaces of intergenerational transmission, in the organization and practice of their ICH expressions in traditional contexts, in the performance of traditional music and dance, as well as in the strengthening of social ties and the continuity of ICH expressions.

The Peruvian State, through the Ministry of Culture, has a participatory national inventory of expressions of intangible cultural heritage declared as Cultural Heritage of the Nation. As mentioned in the General Information, this inventory is participatory. It means that the communities of bearers themselves request the Peruvian State to recognize their cultural practice. For this purpose, the bearer communities must present a technical dossier, which is the output of a reflection on their intangible cultural heritage and on the status of the expressions they practice., supported by a detailed description of the cultural expression, a safeguarding plan and documents that evidence the participation of the bearers and the commitment to submit a report on the status of the declared expression every five years.

**Describe in particular measures to ensure that this is inclusive.**

Generally speaking, the Peruvian State informs that the relationships created between bearer communities and cultural promoters, local authorities, public and private institutions have in many cases allowed for local development at the economic level, which has made it possible to integrate this aspect with the practice of cultural expressions. For example, during the days of celebration of a festivity, the demand for services such as accommodation, food and transportation increases. Therefore, it is essential to promote intersectoral measures that may allow leveraging local development around the expressions of intangible cultural heritage.

### Question 21.2

**Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?**

---

Some

**Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.**

The Peruvian State informs that NGOs and civil society actors participate in coordination with the bearer communities and carry out activities to safeguard specific ICH expressions, as for instance, research, audiovisual registration, exhibitions, conferences, workshops. Likewise, spaces are created to strengthen the intergenerational transmission of cultural expressions. An outstanding example is the Music and Dance Center of the Catholic University of Peru - CEMDUC PUCP, which carries out free workshops and courses in music and dance. One of its most emblematic projects is Puckllay, which works with recycler children in the district of Carabayllo, in the northern area of Lima, creating spaces for entertainment and artistic practice through dance, music, theater and juggling.

Likewise, there is the Andean Project of Peasant Technologies - PRATEC, an institution that has been working directly with indigenous peoples for over 30 years through various research projects, registration, documentation, and the enhancement of local ICH. It stands out projects related to biodiversity as well as those that recreate good practices of intercultural education.

In some cases, civil society has collaborated with technical assistance in researching and presenting dossiers to declare cultural expressions as part of the Cultural Heritage of the Nation. One of the most outstanding examples is the participation of the Afro-Peruvian Museum of Zaña regarding the rescue, revitalization and declaration as heritage of the musical use of the Checo. This is an instrument representative of the northern coast of Peru, which particularly constitutes a reference of the Afro-Peruvian cultural identity of that area of the country. It is made from the fruit known as "calabazo" (gourd). This instrument is struck with the hands and used in musical genres such as "golpe tierra".

Another example, which is related to educational institutions, is the San Martin de Porres University and its extensive research on traditional cuisine. This university have countless publications addressing different geographical regions of Peru, exploring regional cuisine and the preparation of food using fish and seafood, Andean seeds, meats, among others.

### Question 21.3

**Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the [Ethical Principles](#) of Safeguarding of ICH?**

---

Some

**Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.**

The participation of the private sector is mainly carried out by educational or research institutions that encourage ICH research, sound and audiovisual recordings, as well as debates and reflection in conferences and panel discussions. All these activities are carried out hand in hand with the community of bearers, groups and individuals, in other words, recognizing the importance of such actors in ICH safeguarding and the customary rights that assist them.

One of the most representative examples of private participation in the Amazonian Center for Anthropology and Practical Application-CAAAP, which works on topics related to the defense of territorial rights, intercultural education, and effective governance with indigenous participation in the management of natural protected areas. It has one of the largest documentation centers on indigenous peoples of the Amazon in the country.

On the other hand, there is also participation of banks for the promotion and dissemination of cultural expressions. In many cases, they provide funding for specific safeguarding activities that are carried out in coordination with the communities of bearers.

The most outstanding example is the support provided since 2009 by a private bank for the conservation of the last existing Inca bridge. Q'eswachaka Inca Bridge is an important cultural legacy given its advanced construction and weaving techniques. This bank maintains a strong commitment with the communities that are currently in charge of the conservation and annual reconstruction of the bridge, as part of its community relations strategy.

Another outstanding example is related to the Feast of the Virgen de la Candelaria, in the Puno region, one of the largest religious festivities in southern Peru and the Andean highlands, which is supported by banks as BCP, Mi Banco, among other local municipal saving banks or local financial institutions.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**



The Peruvian State takes this opportunity to recognize the diverse contributions of academic institutions, NGOs and other private institutions in supporting the safeguarding of intangible cultural heritage. In many cases, the support provided by such institutions is vital to the community of bearers in their processes of transmission and continuity of cultural expressions.

Likewise, the Peruvian State understands as a challenge the need to promote the active participation of the different social actors to support the safeguarding of cultural expressions and manifestations, for which it is necessary to think about the development of promotion mechanisms.

It should be noted that the Ministry of Culture counts with safeguarding plans proposed by the communities of bearers. These documents were part of the technical dossiers for requesting the declaration of expressions of intangible cultural heritage as Cultural Heritage of the Nation. In that sense, a follow-up mechanism of those plans will be sought to ensure their implementation. This mechanism shall include the participation of the Decentralized Culture Directorates.

Likewise, it will be of vital importance to continue with the execution of sensitization workshops aimed at young bearers to make visible ICH role as part of sustainable development, as well as to strengthen spaces for dialogue and the creation of networks of bearers.

## 22. Extent to which civil society contributes to monitoring of ICH safeguarding

**Guidance note** corresponding to indicator 22 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 22.1

**Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

The Peruvian State is pleased to inform in a general way that there are conditions for the community of bearers, groups and individuals to develop monitoring and research actions.

In this regard, this favorable context is more precisely distinguished in the communities that have developed technical files for the declaration of ICH expressions as Cultural Heritage of the Nation, since they have safeguarding plans that can be monitored by the bearer community. The monitoring actions are carried out by the communities, which most frequently are organized in safeguarding committees. For example, the committees of the traditional festivities are very active in terms of monitoring, among them those related to the Feast of the Virgen de la Candelaria in Puno, the Feast of the Virgen del Carmen in Paucartambo, in Cusco, the Traditional System of Water Judges, in Ancash, among others.

It is important to mention that the communities of bearers of all the expressions that have been declared as Cultural Patrimony of the Nation, submit to the Ministry of Culture a five-year report in which they give account of the actions carried out during that period to guarantee the continuity of the expression and to report about its status.

### Question 22.2

**Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

The Peruvian State informs that there is a favorable context for NGOs and other civil society bodies to carry out technical, scientific and artistic studies on measures of ICH safeguarding.

It should be mentioned that of the processes known by the Ministry of Culture, all are carried out in direct coordination with the community of bearers, groups and individuals. This joint work provides the appropriate context for developing actions to monitor ICH safeguarding measures.

According to what has been seen, it is possible to affirm that when there are development projects associated with ICH practices, the possibility of having monitoring actions is much greater compared to those which do not have associated projects, or those which do not have safeguarding committees.

### Question 22.3

**Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

The Peruvian State is pleased to report that according to the study conducted for this report, it has been observed that there is a favorable context for academics and experts to develop technical, scientific and artistic studies on ICH safeguarding measures. However, the Peruvian State is aware that there are few funding resources and there is not yet a policy for promoting such studies. This implies that such studies are not carried out at the necessary level or in the necessary number.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### State Party-established target

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State takes this opportunity to recognize the efforts of bearer communities, groups, and individuals to develop research and monitoring activities on safeguarding measures aimed at their cultural expressions.

The Peruvian State understands the importance of monitoring safeguarding measures, and therefore understands as an important challenge the improvement of individual and collective capacities for the realization of effective monitoring processes of safeguarding actions aimed at intangible cultural heritage.

Likewise, the Peruvian State is convinced that this process must not only be carried out by the communities, groups and individuals who are ICH bearers, but must also involve NGOs, experts and research centers in order to articulate the efforts, considering that the resources available to the cultural sector are limited.

**23. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)**

**Guidance note** corresponding to indicator 23 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

## 24. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

**Guidance note** corresponding to indicator 24 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 24.1

**Is there cooperation to implement safeguarding measures for ICH in general at:**

- Bilateral level

The Peruvian State, through the Ministry of Culture, and the Chilean State, through the then National Council for Culture and the Arts of Chile, carried out a joint project for the research of the processes of the practice of expressions of intangible cultural heritage of Peruvians living in Chile, in the context of migration, about the devotion to the Lord of Miracles. The research was carried out during the years 2014 and 2015 and the resulting publication is entitled *Y unidos todos como una fuerza - El Señor de los Milagros en Chile* (And united as one force - The Lord of Miracles in Chile).

- Regional level

All the multilateral safeguarding projects carried out within the framework of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America - CRESPIAL. See indicator 25.

### Question 24.2

**Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:**

- Bilateral level

From a collaborative perspective, the Peruvian State, through the Ministry of Culture and the Chilean State, through the then National Council for Culture and the Arts of Chile, currently the Ministry of Culture, Arts and Heritage, considered it pertinent in 2016 to undertake a process for the registration, safeguarding and enhancement of two devotions and festivities that are developed in their border area, one in Tacna (Peru) and the other in Arica (Chile), that calls on devotees from both countries, constituting a cross-border devotional circuit: the Pilgrimage to the Sanctuary of the Lord of Locumba and the Feast of the Virgen del Rosario de Las Peñas in Arica. Thus, the Chile-Peru Committee of Cross-Border Integration and Development agreed to take the pertinent steps for a possible joint nomination of the religious festivities of

the Lord of Locumba and the Virgen de las Peñas to the Representative List of the Intangible Cultural Heritage of Humanity. Since then, a coordinated work is being carried out with a wide participation of the bearer communities, to register, research and safeguard these cultural expressions.

The Peruvian State and the Colombian State are developing the project of research, promotion and dissemination of the intangible cultural heritage of the indigenous Amazonian Ticuna people. This project started in 2013 and since 2015 is framed in the "Memorandum of Understanding on Inter-Institutional Cooperation for the Exchange of Experiences between the Ministries of Culture of Colombia and Peru". The project is carried out with diverse strategic allies, such as the Peruvian Amazon Research Institute, which is a scientific and technological research entity of the Ministry of the Environment, conceived to achieve the sustainable development of the Amazon population with emphasis on rural matters and specialized in the conservation and correct use of natural resources in the Amazon region.

To date, the project has published two participatory research projects: "Woxrexcüchiga, the ritual of puberty in the Ticuna people" (2016) and "Uí: preparation and validity of the faraña among the Ticuna" (2019). Currently, the project continues its efforts to promote and disseminate the knowledges of the Ticuna people in the terms and with the active participation of the communities themselves.

- Regional level

The Peruvian State participates in the subregional project Safeguarding Intangible Cultural Heritage of Aymara communities in Bolivia, Chile and Peru. This project, as its name states, involves Bolivia, Chile and Peru and aims to develop safeguarding measures to ensure the continuity of the oral tradition, music and traditional knowledges related to food practices and agricultural technologies of the Aymara communities.

### Question 24.3

**Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?**

Yes

**Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).**

In 2009, the Peruvian state jointly with the states of Bolivia and Chile were recognized in the Register of Good Safeguarding Practices for the project called Safeguarding Intangible Cultural Heritage of Aymara communities in Bolivia, Chile and Peru.

## Question 24.4

**Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?**

Yes

**Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.**

As mentioned in numeral 24.1, the Peruvian and Chilean States developed a joint research on the devotion to the Lord of Miracles, which was published in 2014 and has the title *Y unidos todos como una fuerza - El Señor de los Milagros en Chile* (Y united as a force - The Lord of Miracles in Chile).

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Largely

## Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State will continue with the actions within the framework of the agreement established with Chile to propose and submit a nomination file to the Representative List of the Intangible Cultural Heritage of Humanity on an expression of the intangible cultural heritage shared by the community of bearers of both countries. In this way, it seeks to strengthen the networks established with the southern country and continue to strengthen joint safeguarding actions.

Similarly, in the case of the project Safeguarding Intangible Cultural Heritage of Aymara communities in Bolivia, Chile and Peru, the Peruvian State will continue working for the next publication of the research on Aymara agricultural techniques: Safeguarding agricultural and food knowledges, practices and rituals of the Aymara culture of Bolivia, Chile and Peru.

Likewise, the Peruvian State reaffirms its commitment to continue implementing



safeguarding actions related to the Ticuna people, having in progress a research and safeguarding actions related to the technical knowledges and practices related to ceramics and weaving with vegetable fibers.

## 25. Percentage of States Parties actively engaged in international networking and institutional cooperation

**Guidance note** corresponding to indicator 25 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 25.1

**Do you participate in the activities of any category 2 centre for ICH?**

Yes

1

**Choose a category 2 centre**

Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL)

**Describe the activities and your country's involvement.**

On February 22, 2006, the Agreement between UNESCO and the Government of Peru concerning the creation and functioning of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), a UNESCO category 2 center based in the city of Cusco, Peru, was signed. Currently, this center counts with 16 countries of the region actively participating. The Directorate of Intangible Heritage of the Ministry of Culture is the Focal Nucleus of this center.

Among the many actions that have been developed in this framework of international cooperation, there are safeguarding actions at a regional level. An example is the multinational project Safeguarding the Intangible Cultural Heritage of the Aymara communities of Bolivia, Chile and Peru, a project inscribed in 2009 in the UNESCO Register of Good Safeguarding Practices that develops a series of safeguarding measures aimed at contributing to the viability and sustainability of ICH expressions of the Aymara people settled in Bolivia, Chile and Peru. One of the outputs of this project is the research and publications *Aymara Music, Bolivia, Chile and Peru (2012)* and *Oral Aymara Tradition, Bolivia, Chile and Peru (2017)*. A component dedicated to safeguarding knowledges related to agricultural and food practices is underway.

Also, within the framework of the multinational projects, one has been developed dedicated to the intangible cultural heritage of Afro-descendant population in Latin America. This is the project named Safeguarding of intangible cultural heritage related to music, song and dance of Afro-descendant communities in the countries of CRESPIAL. Its main goal is contributing to the recognition and visibility of ICH of the Afro-descendant population with emphasis on the aspects of music, song and dance, based on mechanisms of registration, research and dissemination. Fifteen Latin American countries that make up CRESPIAL participated in this project, Peru being one of them. One of its outputs is the album *Cantos y música afrodescendientes de América Latina (2012)*; the book *Salvaguardia del patrimonio*

cultural inmaterial de los afrodescendientes en América Latina (2013); the compilation of documentaries *Música, canto y danza afrodescendiente en América Latina* (2017) and a document systematizing the project.

Likewise, work has been developed on various states of the art on the ICH management in the region, the latest being *Miradas a la gestión del PCI de América Latina: avances y perspectivas. Estados del arte sobre las políticas públicas para la salvaguardia del PCI de los países miembro del Crespial / Sights to ICH management in Latin America: progresses and perspective. State of the art on public policies to safeguard the ICH in Crespial member countries* (2019).

Likewise, Peru has benefited from capacity-building workshops such as the Experts Workshop for Planning the CRESPIAL Training Plan (2017), International Workshop of Community Leaders experts on ICH, "The voice in our own voice" (2018), the Training of Trainers Workshop for ICH officials from 13 countries. Intangible Cultural Heritage Training Strategy - initial level (2019), Intangible Cultural Heritage Project (ICH), education and innovative technologies (2019), Initial Training Workshop on ICH for officials of the decentralized culture directorates of Peru (2019), Virtual training course for the presentation of periodic reports for the States Parties of Latin America and the Caribbean (2020), among others.

## Question 25.2

**Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?**

Yes

**Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.**

The Peruvian State develops and/or participates in various activities in coordination with institutions working in the identification, registration and safeguarding of the intangible cultural heritage of other countries in the region with the aim of sharing experiences in the implementation of measures to safeguard, promote and disseminate expressions of the region's intangible cultural heritage.

In this regard, the Peruvian State has continuously attended the meetings of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. At the fifteenth session of the Intergovernmental Committee, Peru was elected to the Intergovernmental Committee for the period 2020-2024.

The Peruvian State took part in the Training of Trainers Workshop for ICH officials from 13 countries. Training Strategy on Intangible Cultural Heritage - initial level organized by CRESPIAL in Guatemala (2019).

Peru has promoted, for example, the creation of a network of groups of traditional artists in

the country and the region, who participate in the exhibition sale of traditional art under Ruraq maki - Handmade. This is an action of the program of the same name that develops the Ministry of Culture, with the aim of enhancing and promoting the great regional cultural diversity related to traditional art. So far, the Peruvian State has had as guests the countries of Mexico (2018) and Chile (2019). Likewise, it was scheduled the participation of traditional artists from Colombia for July 2020. Due to the COVID-19 pandemic, the event was reformulated, and online demonstrative workshops were carried out by traditional artists from Colombia and Peru through the Ministry of Culture's channel, Cultura24.TV.

Also, there is participation in workshops and conferences on intangible cultural heritage. The Peruvian State participated in the virtual workshop on Disaster Risk Management and First Aid for Cultural Heritage organized by the Honduran Institute of Anthropology and History of Honduras, with the presentation "Safeguarding intangible cultural heritage in times of COVID-19. Mitigation mechanisms from the Peruvian State" (2020).

### Question 25.3

**Do you participate in ICH-related activities of international and regional bodies other than UNESCO?**

Yes

1

#### **International and regional bodies**

MERCOSUR

#### **ICH-related activity/project**

The group of States grouped in the cooperation organization Southern Common Market - MERCOSUR, of which Peru forms part as an Associated State, has agreed to establish the recognition of the cultural heritage - both tangible and intangible - of the region, with a view to raising awareness and valuing the joint cultural manifestations of the nations that make up MERCOSUR.

#### **Contributions to the safeguarding of intangible cultural heritage**

The recognition as Cultural Heritage of MERCOSUR (PCM per its Spanish acronym) will be granted to cultural assets, of tangible and intangible nature that a) manifest values associated with historical processes related to the movements of self-determination or common expression of the region before the world; b) express the efforts of union among the countries of the region; c) are directly related to cultural references shared by more than one country in the region; d) constitute a factor of promotion for the integration of the countries, with view to a common goal.

2

#### **International and regional bodies**

Others

### **ICH-related activity/project**

Andean Community of Nations (CAN)

Peru participates in the Andean Committee for Tangible and Intangible Cultural Heritage of the Andean Community of Nations, a cooperation body that brings together the countries of Bolivia, Colombia, Ecuador and Peru. This Committee intends to advance towards the identification of actions leading to the formulation of an Andean Plan for the Comprehensive Management of Cultural Heritage, which contains as cross-border axes the Andean trail or Qhapaq Ñan, and several multinational projects for the registry and inventory, safeguarding, promotion and enhancement of intangible heritage.

### **Contributions to the safeguarding of intangible cultural heritage**

Within the framework of this organism, the project Research, Registration and Dissemination of the Intangible Cultural Heritage of the Ticuna People started in 2013. The Ticuna people are settled in various communities in Peru, Colombia and Brazil. The project consists of a participatory approach to the cultural heritage of this native people of the Amazon and the documentation for safeguarding purposes, in different formats as text, audio, photography and video, of the characteristics, meanings and values that the Ticuna population attributes to some of their expressions of intangible cultural heritage.

**3**

---

### **International and regional bodies**

Others

### **ICH-related activity/project**

IBERCOCINAS

The Ibero-American cooperation initiative called "Ibercocinas -Tradition and Innovation" was a proposal that emerged during the Ibero-American Summit held in Lima in 2001. This proposal was led by Peru and Mexico.

The Directorate of Intangible Heritage of the Ministry of Culture is the Focal Nucleus of the initiative in Peru. The Directorate of Intangible Heritage has participated in all meetings and actions developed as a member of the Intergovernmental Council of the Ibercocinas - Tradition and Innovation Initiative, particularly in the design of operational plans.

### **Contributions to the safeguarding of intangible cultural heritage**

So far, the IBERCOCINAS program has developed a compilation document on the methodologies of conceptualization and measurement of kitchens as cultural heritage and creative economy in Latin America, the training modules (virtual course of massive scope)

for Training in Ibero-American Kitchens: cultural heritage and creative economy for sustainable development, the realization of a Mapping of Public Policies of the Agri-food Value Chain and the renewal of the communication strategy of IBERCOCINAS.

On the other hand, it is also important to mention that one of the most relevant actions being developed is the use of the Ibero-American Kitchen Fund for Sustainable Development - a mechanism for cooperation and funding of community initiatives related to the value chain of kitchens and their contribution to sustainable development in the various territories that make up the Ibero-American region, an action that includes three Peruvian initiatives.

These are important community initiatives that seek to ensure food in areas with popular roots in Lima and Loreto, and which have been extremely affected by the pandemic, but which have also become strongholds of community solidarity and which, given the context, can be easily related to consumption of local production and food sovereignty.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Peruvian State will encourage the increase of actions to create and/or strengthen international cooperation networks to develop activities related to the safeguarding of the intangible cultural heritage and, thus, make visible the importance of ICH as part of cultural identity.

## 26. ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

**Guidance note** corresponding to indicator 26 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

# C00007

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Oral heritage and cultural manifestations of the Zápara people <i>Multiple: Ecuador, Peru</i>	2008

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Zápara people live in a region of the Amazon rainforest between Peru and Ecuador. Settled in one of the richest regions of the world in terms of biodiversity, the Zápara would be the last representatives of an ethnolinguistic group that comprised many other populations before the Spanish conquest. In the heart of the Amazon, this people developed an oral culture that was particularly rich in knowledge of their natural environment, as evidenced by the abundance of their terminology on flora and fauna and their knowledge of the medicinal plants of the Amazon rainforest. This cultural heritage expressed itself through myths, rituals, artistic practices and its language. This heritage, which is the depository of its knowledge and oral tradition, also represents the memory of this population.

Four centuries of history marked by the Spanish conquest, slavery, epidemics, forced conversions, wars and deforestation have decimated this people. However, in spite of so



many threats, the Zápara would have fought stubbornly to preserve their ancestral knowledge and their subsistence has been provided by marriages with other indigenous peoples (Quechua and mestizo). But this dispersion also implies the loss of a part of their identity.

The current status of the Zápara people is critical and the risk of extinction is not excluded. In 2001, the number of Zápara did not exceed 300 (200 in Peru and 100 in Ecuador), of which only 5, over 70 years old, still spoke the Zápara language.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

As it is stated in the documentation that works in the UNESCO website about the element called The Oral Heritage and Cultural Manifestations of the Zápara People, in the date of its inclusion in the list of Masterpieces of the Oral and Intangible Heritage of Humanity (2001), the status of the Zápara people was extremely critical and the risk of extinction was not excluded. Thus, in 2001, the number of Zápara people would not have exceeded 300, of which only 5, over 70 years old, still spoke the Zápara language at that time.

According to the information obtained in the Third Census of Native Communities, carried out in 2017, there are no people who identify themselves as Zápara or communities of the Zápara ethnic group existing in Peruvian territory. It is known, however, through information compiled by various researchers that, in communities located in the Loreto region, there would be people of Zápara descent within communities of other ethnic groups; however, these individuals have not yet been identified.

In this regard, given that the currently element inscribed on the Representative List of the Intangible Cultural Heritage of Humanity is closely related to the Zápara community life and the Zápara language, the practice and transmission of this language may be at serious risk or have ceased.

## Question C.3

### C.3. Contribution to the goals of the List

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the Oral Heritage and Cultural Manifestations of the Zápara People on the Representative List of Intangible Cultural Heritage should allow highlighting the importance of the cultural and linguistic diversity of the existing different ethnic groups in the Amazon, peoples that have preserved and transmitted knowledges, skills and practices related to the care and sustainable utilization of natural resources from generation to generation. It should also allow highlighting the importance of mother tongues as the natural repository of these knowledges, skills and practices and as the core vehicle for its characterization and transmission.

Likewise, it is important to mention, it should contribute to stand out the importance of safeguarding the cultural expressions of the indigenous peoples of the Peruvian Amazon that currently are threatened by the illegal occupation of their ancestral territories, the exhaustive exploitation of biological resources and by migration in search of improvements in their quality of life.

Furthermore, the bearers of Taquile, that are also craftsmen, have participated in the July and December editions of Ruraq Maki - Handmade which are held annually at the Ministry of Culture. This participation has helped the bearers of Taquile to strengthen family workshops and direct the production of their textiles to the general population.

#### **Question C.4**

##### **C.4. Efforts to promote or reinforce the element**

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

In 2017, the focal nucleus of Ecuador and Peru requested from the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America - CRESPIAL, technical and financial support for the development of research and assessment actions - in a bilateral process - regarding the oral heritage element and the cultural manifestations of the Zápara people. This support was included in the annual operational plan 2018. However, after an analysis of the different information on the Zápara people that existed in both countries, it was decided that each country would carry out a preliminary study in its territory.

In 2018, the Ministry of Culture of Peru carried out a study aiming to analyze the history of the Zápara people in its territory and its current status, as well as on the nomination of the element Oral Heritage and Cultural Manifestations of the Zápara people to the list of Masterpieces of the Oral and Intangible Heritage of Humanity.

This study states that the Zápara people went through a long process of transculturation and adoption of the language and cultural practices of their Quechua and Achuar neighbors, who incorporated the Zápara population into their communities. At present, there is not any officially registered Zápara population nucleus or speakers of this language. In this sense, it seems that the few individuals identified in 2001 were integrated into other cultural groups.

This information is consistent with the information produced by the Third Census of Native Communities.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Due to the complex and critical situation described in the previous sections of this report regarding the non-existence of official records of communities, groups or persons of the Zápara ethnic group in the territory of Peru, it has not been possible to contact the Zápara population in order to, together with the bearers of the cultural expression called oral heritage and the cultural manifestations of the Zápara people, an element inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, develop an in-depth assessment of the current status of the element and establish and implement a relevant safeguarding plan.

While there are currently no official records of individuals or communities of the Zápara ethnic group registered in the Peruvian territory, through information collected over the last two decades by various researchers in communities located in the Amazon region of Loreto, there is general knowledge of the existence of individuals of Zápara descent who are part of communities of other ethnic groups. However, these individuals have not yet been identified.

It has not been possible to identify representative organizations of the Zápara people nor any non-governmental organizations linked to the Zápara people that could be carrying out actions on the element of oral heritage and the cultural manifestations of the Zápara people.

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Directorate of Intangible Heritage.

## Question C.7

### **C.7. Participation of communities in preparing this report**

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Due to the complex situation described in this report regarding the non-existence of official records of communities, groups or persons of the Zápara ethnic group in the territory of Peru, it has not been possible to contact the Zápara population nor the bearers of the cultural expression called Oral Heritage and the cultural manifestations of the Zápara people, an element inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, to develop this report.

While there are currently no official records of individuals or communities of the Zápara ethnic group registered in Peruvian territory, through information collected by private researchers in communities located in the Amazon region of Loreto, it is known of the existence of individuals of Zápara descent who are part of communities of other ethnic groups, however, these individuals have not yet been identified.

It has not been possible to identify representative organizations of the Zápara people, nor any non-governmental organizations linked to the Zápara people that could be carrying out actions on the element of oral heritage and the cultural manifestations of the Zápara people that could have contributed to the formulation of this report.

# C00166

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Taquile and its textile art	2008

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Textile art is the most significant cultural expression of the peasant community of Taquile, located on one of the islands of the Titicaca Lake in the department of Puno. Through textile weaving, the inhabitants reflect their beliefs, social status, and identity, becoming it a vehicle for the conservation of their history and their traditional communal organization.

The textiles accompany the Taquileños (Taquile inhabitants) throughout their lives and are fundamental elements in their rites of transition, in propitiatory ceremonies of offering to the earth, and in the main community festivals. Through the garments and textile designs, the inhabitants of Taquile show both its civil status and its hierarchy within the traditional system of authorities.

The textiles of Taquile are produced using traditional Andean techniques (flat loom or awana) and techniques of post-colonial origin (treadle loom and needles). The treadle loom and needles are mostly used by men and with them are produced garments of colonial

influence as chullos (hats), almillas (shirts), and pants, among others. The flat loom is used by women and with it the most traditional garments are made like chumpis (girdles), chuspas (coca bags) and llicllas (blankets), among others.

In the Taquile textiles, it is perceived a very varied iconography that reflects a complex symbolic system, which involves the valuation of the elements of nature surrounding it, as well as the traditional rules of relationship between community members. This factor makes it possible for the people of Taquile to transmit, from one generation to another, their history, customs and knowledge through the textiles.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Textile weaving in the Taquile Peasant Community is an activity that is carried out by men and women of all ages throughout the year. Currently, a little more than 200 individuals continue the practice of this element, which has been strengthened since the 1970s thanks to the process of reflection on the value of their cultural expression, the promotion of textile weaving and increased tourism on the Island of Taquile.

The knowledges, techniques, and practices related to textile weaving in the Taquile Peasant Community, such as spinning, dyeing, and weaving itself, are learned from a very early age in the family setting. In this way, grandparents and parents are the main teachers in the transmission and safeguarding of the expression.

The population has a Communal Handicraft Center located in the main square of the island that serves as a space for dialogue and teaching.

Likewise, the Communal Center is also a space for the exhibition and sale of the garments made by the families. As in other activities in Taquile, the work is communal; that is, male and female weavers take turns selling the pieces of textile art.

On the other hand, increased tourism on Taquile Island has grown exponentially in the last twenty years, so textiles have become an important source of income for families, which has improved the quality of life of the population. However, some bearers have identified that, with the passage of time, this could become very dangerous and lead to the commodification of the textile practice.

## Question C.3

### C.3. Contribution to the goals of the List

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription has strengthened the awareness work that had been carried out among the inhabitants of the Taquile Peasant Community in relation to their textile practice. Likewise, it has also been a recognition that allowed to make visible pre-Hispanic practices by the Quechua population, which has promoted respect for cultural diversity mainly in the Taquile Community and other communities near the island. All of this has had a positive impact on the community of bearers since it has produced a reevaluation of their art, encouraged their creativity and strengthened their cultural identity.

Since the inscription, there is a greater organization of the family members for the production and sale of the traditional art pieces. Spaces for communal sales have been established with a rotating work of the families. Also, families participate in national and international craft fairs, where, in addition to selling the woven pieces, they explain about the production processes of the families, the meaning of the iconography of the garments and their importance in the Taquile society and culture.

On the other hand, other bearer communities near to the Island of Taquile have highlighted the value of their great cultural diversity. In this regard, they have identified cultural expressions, have carried out a participatory work that has culminated in technical files that support applications for inscription in the national inventory of expressions of intangible cultural heritage.

## **Question C.4**

### **C.4. Efforts to promote or reinforce the element**

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The commitment of the local authority, the Municipality of the Settlement of Taquile Island, has increased. As a result, there is greater organization with the population in relation to activities that can increase the dissemination and promotion of the cultural expressions of Taquile. A Center of Interpretation was opened for regional, national and international visitors to disseminate their work.

The authorities of the Taquile Settlement in coordination with the bearers agreed to raise awareness about the value of the textile art of the island in the three levels of educational institutions: initial, primary and secondary. Likewise, there is a research project called "Tejemos nuestra vida. Testimonios sobre el arte textil de Taquile" (We weave our life. Testimonies about the textile art of Taquile), which also serves as an educational tool.

In 2014, the Ministry of Culture published “Textiles tradicionales de Taquile” (Traditional Textiles of Taquile), which narrates the production process, designs and iconography of textiles. This book is part of the series called Ruraq Maki Repertorios, which aims to document and safeguard expressions of traditional art.

In 2017, the collective brand "Asociación Comunal de Artesanos San Santiago" was registered as part of the registry of clothing, footwear and hats. This collective brand is a recognition granted by the National Institute for the Defense of Competition and Intellectual Property (INDECOPI) that serves to identify the origin, material, and form of elaboration, among others, of the objects produced.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The population of the Peasant Community of the Taquile Island actively participates in safeguarding its expression. As it is an activity that is carried out daily, the bearers incorporate knowledges, techniques and practices of textile production from a very early age. Likewise, the communal spaces allow the exchange of knowledge among individuals of different ages.

Some family workshops have grouped together and formed associations with the aim of producing garments for sale both on the island and outside it. Likewise, the bearers manage their participation in regional, national and international craft fairs.

The school also plays an important role in the continuity of the expression. Boys, girls and young people are made aware of the value and importance of these knowledges as a constituent part of their cultural identity. This promotes knowing themselves and respect for other cultures.

On the other hand, the local authorities, such as the mayor of the Settlement of the Taquile Island, the president of the community, and the lieutenant governor are mediators with public and private institutions to carry out safeguarding actions related to the inscription and promotion of this cultural practice. These safeguarding actions are carried out in coordination with the associations of artisan workshops.

The participation of cultural promoters of tourism in safeguarding actions has been strengthened in the last decade. The textile workshops are part of tourist circuits where the bearers sell the woven pieces, but they also explain about the materials and tools they use, the production process, as well as the meanings and value of this cultural expression.

Researchers are also important partners in safeguarding the cultural expression, as they are in charge of registering and analyzing possible changes of the cultural expressions and of



their bearers. Moreover, they help to understand how young generations approach, aspire and manage their intangible heritage.

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Municipality of the Settlement of Taquile.  
Decentralized Culture Directorate of Puno.  
Directorate of Intangible Heritage.

Peasant Community of Taquile.  
Artisan Association San Santiago of Taquile.  
Family textile workshops.

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For preparing the periodic reporting, it was scheduled visits to the bearer communities and meetings with the community members, their representative organizations and the local authorities. However, due to the COVID-19 context, contact with the bearer communities was reformulated, considering the cancelation of visits and the technological difficulties that bearers may have in the Taquile Peasant Community.

For this reason, a questionnaire was used as a tool to gather information on the effects of the inscription of cultural expression on the Representative List, the identification of threats to cultural expression, the safeguarding measures implemented with emphasis on measures related to the creation of spaces for transmission and research, and the participation of communities and representative organizations in the planning and execution of safeguarding measures.

This questionnaire was submitted to the Decentralized Culture Directorate of Puno, which coordinates and implements safeguarding actions with the peasant community of Taquile and its bearers, as well as with those actors or institutions that implement safeguarding measures.

# C00390

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Huaconada, ritual dance of Mito	2010

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Huaconada is a traditional dance performed the first three days of the year in the district of Mito, province of Concepción, region of Junín. The huacones represent the old council of elders which was the utmost authority of the town and was entrusted to keep order in the community. Therefore, only an individual of irreproachable conduct and integrity could become a huacón. The huacones' function of authority is seen in the frequent interaction they have with the onlookers imposing order or subjecting them in a play-based way. This is a reminiscence of the function of social control of pre-Hispanic origin, where the huacones were in charge of publicly punishing those men and women who did not fulfill the roles that society required of them, such as caring for children, keeping the house orderly and clean, and taking care of the livestock or the farm. Furthermore, by resembling their appearance and movements to the condor, a bird that in the Andean worldview serves as a link between the community and the tutelary entities or wamanis, the huacones become the incarnation of a sacred authority.

The Huaconada is perceived as a ceremony of social control, a ritual dance that regulates the communal life of the people of Mito and that becomes a powerful reinforcing element of their cultural identity. The pride that is born from the performance of the Huaconada is captured in the daily discourse of the inhabitants of Mito and it is for the dancers a way to increase their recognition and prestige before their peers.

The teaching of the dance is traditionally passed from father to son, being the costume and masks inherited as well. Currently, many huacones have their young children participate as dancers in the festivity, thus they try to transmit to the child the knowledges and techniques related to the dance so that they can continue it. On the other hand, the creators of the characteristic masks of the Huaconada and other elements of the costumes also increase their good reputation because of their mastery and experience.

The Huaconada is a cultural space where a dialogue between modernity and tradition is established. New elements have been incorporated in this dance, both those related to the costume of the huacones as well as to the musical instruments of the orchestra. This constant restructuration suggests a great adapting capacity of the inhabitants of Mito, who without losing the roots that identify them get involved also actively in the contemporary processes.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Huaconada continues to be taught and learned continuously in the private sphere through parent-child teaching in the family circle. Also, in the public sphere through the observation of the performance of the dance during the holidays that are the first three days of the year. Moreover, educational spaces have been and are an important means for the transmission of the dance. For example, the teachers at the Nuestra Señora de Fátima Educational Institution No. 30321 in the district of Mito have included this dance as part of the curriculum.

Thus, the District Municipality of Mito has assumed the commitment to drive coordination with the community of bearers to guide students, boys and girls, on the meaning and importance of the elements of the dance such as the music, the choreography and the costume.

Currently, the Association of Huacones of Mito has approximately 400 dancers, reflecting an increase since the inscription of the dance on the Representative List. This is a result of the increased promotion and diffusion actions at a local, national and international level, which has generated interest in younger generations to participate in the dance. In this regard, it is

necessary to highlight the responsibility and commitment of the community of bearers to guide new members on the elements of the dance such as music, choreography and costume, as well as on the meaning, value and importance of the dance as a representative element of the identity of the district of Mito.

Regarding the identification of threats, the bearers state that the creation of new associations of dancers has generated a distortion of the elements of the dance related to music, choreography and costume. This is due to the fact that there are two types of huacones, the old ones that use dark-colored costumes made of sheep and llama wool; while the huacones, considered modern, use more colorful costumes made of other materials. There are certain frictions between both groups. However, in both cases, it is sought the continuity of the expression despite the differences that may exist between them

On the other hand, as referred by the bearers, the interest in the dance has led to its increased research. Although, a group of practitioners say that these studies would not reflect the knowledges and elements considered as traditional.

Also, there is a poor organization of the District Municipality of Mito in terms of receiving visitors during the central days of the dance performance, which affects tourism by not having enough accommodation or restaurants to meet the high demand.

### Question C.3

#### C.3. Contribution to the goals of the List

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the dance has strengthened the local identity of the inhabitants of Mito. This is seen in the interest of the new generations in learning the history of the dance, the music and the manufacturing of the elements of the costume, such as the carving of the masks. All this aims to strengthen the transmission of the dance to future generations.

Likewise, the inscription allowed the visibility of the cultural diversity that exists in the Mantaro Valley and the creativity of the people of the area who preserve and transmit their cultural expressions and generate a feeling of belonging to their territory. In this regard, the inscription of this element has encouraged various communities of bearers of intangible cultural heritage in the Junin region to generate actions for the continuity of their expressions, as for example, for the dance of La Tunantada, the Shapish Warrior dance and Huaylarsh Wanka dance.

Respect for this regional cultural diversity has also been promoted, as spaces for dialogue have been established between different communities where respect for their

particularities is encouraged and where safeguarding actions that promote the well-being of the bearers have been agreed upon.

The interest of the bearers in continuing their practice has encouraged the search for allies for the implementation of safeguarding actions. Currently, there is a commitment from local governments to assume actions of safeguarding, promotion, and dissemination of the dance through discussion boards that count with the participation of the dancers, audiovisual recording, among others.

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Actions implemented to reinforce and promote the element have been primarily those of research, creation of spaces for learning and transmission, working tables, conferences.

In 2015, the research and publication of Mito: Tierra de La Huaconada was carried out.

In 2016, the Regional Museum of the Millenarian Huacón was created in Mito, thanks to the coordination between the Decentralized Culture Directorate of Junin, the District Municipality of Mito, the Señor de la Ascención Educational Institution of the district of Mito and the Association of Huacones of Mito.

In 2019, the teaching of crafts related to dance, such as mask carving, was included in the school curriculum of the Educational Institution Nuestra Señora de Fátima N° 30321 in joint coordination of the District Municipality of Mito, the Social Projection Group of the Universidad Continental and the foregoing Educational Institution.

Likewise, working tables and conferences have been carried out to promote the dance, to sensitize on the dance value and importance, as well as to make visible the touristic development of Mito since the inscription of the element on the Representative List. These meetings were arranged by Decentralized Culture Directorate of Junin, the Association of Huacones, the Culture Council of the Province of Concepción and/or the District Municipality of Mito.

The most highlighted presentations of the dance outside of its ritual context occurred in the Pan-American Games Lima 2019 Torch relay in Huancayo (Junin), as well as in book fairs and civic-military parades in July for Independence Day celebrations.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The main organization that carries out actions for safeguarding the dance is the Association of Huacones of Mito, which is composed by dancers of different ages. This Association has been strengthened over the decade, as there is a greater commitment of the dancers to continue transmitting, promoting and safeguarding the values of the dance through articulation meetings and working tables to agree upon priority safeguarding actions.

Likewise, the Association of Huacones of Mito carries out other safeguarding actions in coordination with the Directorate of Intangible Heritage, the Decentralized Culture Directorate of Junin and the District Municipality of Mito, such as exhibitions, conferences, audiovisual recordings, among others.

Cultural promoters have also had an important participation in the dissemination and promotion of the dance. Since the inscription of the element on the Representative List, the dance has become one of the most characteristic touristic elements of the district of Mito, which has allowed an improvement in the services offered to tourists.

At an individual level, it stands out Ms. Vilma Gomez, a teacher of the Educational Institution Nuestra Señora de Fatima No. 30321, who has emphasized the teaching of significant elements of the dance costume, such as the weaving of wool and mask wood carving. This is an example of the inclusion of traditional knowledges of a cultural expression in formal education made by the own community of bearers, which evidences the awareness of the importance of intangible cultural heritage in the constitution and reaffirmation of the identity of the population of the district of Mito.

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Directorate of Intangible Heritage.  
Decentralized Culture Directorate of Junin.

b. Safeguarding actions are carried out primarily by the Association of Huacones of Mito, which was created on May 4th, 2011.  
District Municipality of Mito.  
Culture Council of the Province of Concepción.

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

In February 2020, researchers from the Directorate of Intangible Heritage held a meeting, in Mito district, on the implementation of safeguard actions of Huaconada dance where the mayor of the Mito district, representatives of the Association of Huacones of Mito and researchers from the Mito Museum participated.

Also, for the realization of the periodic report, it was scheduled visits to the district of Mito (Junin) and meetings with the bearers' community and local authorities. However, due to the context of COVID-19 and the mandatory social distancing determined by the government, the contact with the bearers' community was reformulated considering the cancellation of the visits and the technological difficulties that some bearers may have. To this end, a questionnaire was used as an information-gathering tool, with questions about the effects of including this cultural expression on the Representative List, the identification of threats to this cultural expression, the safeguarding measures implemented, with emphasis on measures related to the creation of spaces for transmission and research, and the participation of communities and representative organizations in the planning and implementation of safeguarding measures.

This questionnaire was sent to representative organizations made up of bearers' communities, as well as those that implemented the safeguarding measures identified in the Safeguarding Plan, such as the Association of Huacones of Mito. Meetings were held, via zoom, with representatives of this Association.

# C00391

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Scissors dance	2010

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The scissors dance is a dance originating from the southern area of the central Andes of Peru, within a cultural linguistic space called Chanka that includes the Apurimac, Ayacucho and Huancavelica regions.

This dance has ritual characteristics that are reflected in elements of the costume, the instruments, the music, as well as the dance itself. The scissors dancer is seen as an individual who establishes a direct relationship with the Wamanis, tutelary spirits of the mountains in the Andean worldview, who give him both the wisdom and the strength needed to perform the difficult acrobatics that are part of his repertoire.

The scissors dance takes place during the dry months of the year, between April and November, coinciding with the main stages of the Andean agricultural calendar and its main events, such as the harvest, the cleaning of the ditch and the sowing. Likewise, it is closely related to the main events of the Catholic religious calendar, such as Good Friday (Christ's



death, when the passage ceremony of the dancers takes place), Christmas (Christ's birth), Corpus Christi, the syncretic celebration of the crosses, and the festivities of the patron saints of the towns of the Chanka area. This dance is part of an element of cultural, ideological and religious resistance of the Andean population, which has remained constant over time and is still in force today, with special emphasis on the Chanka area.

It can be stated then that the dance of scissors is a clear example of the resistance and capacity of cultural, religious and ideological adaptation of the inhabitants of the Chanka areas, and that by its particular characteristics it becomes one of its symbols of identity.

It is important to highlight the role of the migrant dancers since, through performing the dance, they perpetuate significant elements of the Andean worldview, as well as the traditional oral tradition of their places. The dance allows the performers to differentiate themselves from their peers because it allows them to reaffirm their identity as a dancer and as a disseminator of the particularities of a specific territory.

It is also important to highlight that in the last decade there has been an increase in female dancers, particularly in Huancavelica and Ayacucho regions. This shows that the expressions of intangible cultural heritage reflect also the social and cultural changes occurring in the populations.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The scissors dance is mainly performed in ritual celebrations, traditional festivities and rites of passage for new dancers. Given the promotion of the dance since its inscription on the Representative List, the dancers are spreading their cultural expression in other spaces such as dance and music festivals, among others.

As for the continuity of the practice, the dance continues to be taught in various communities and cities in the departments of Apurimac, Ayacucho and Huancavelica, both in family circles and from scissors dance teachers to students. Another form of learning is through observing the dancers at local festivals and celebrations. It is important to mention that these spaces of transmission are valuable, considering that each region presents particularities in the dance, in the movements, the costume, among others.

The dance is also taught in other regions of Peru, besides of those mentioned. The people in charge of transmitting the dance in other regions are the scissors dance teachers living there, who use current pedagogies such as dance workshops. Currently, due to the social distancing by the COVID-19, these teachers use digital means such as videos on social

media, classes through video call programs (Zoom, Google Meet, etc.), among others, to continue teaching.

Since the inscription on the Representative List, there was an increase in the number of dancers. Currently, there are approximately 1000 dancers identified by the representative organizations belonging to the regions of Apurímac, Ayacucho and Huancavelica, as well as approximately 100 groups of dancers and musicians. It is necessary to mention that there are also independent dancers and musicians in different regions of the country.

On the other hand, the bearers refer that one of the most prominent threats is the interruption in performing the dance in their own contexts as ritual celebrations, traditional festivities and/or rites of passage of new dancers, due to the COVID-19 context.

One other threat identified by the bearers is the reduction of economic income related to the performance of the dance, as many dancers have as their main economic activity the performance of the dance in touristic spaces, which in turn is linked to the dissemination of the dance at national and international levels.

### Question C.3

#### C.3. Contribution to the goals of the List

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Since the inscription, a massive diffusion of the dance was developed at a regional, national and international level; which also encouraged the deserved recognition of its performers. As a result, the link between the dancers and their cultural practice was strengthened, which is seen in the high degree of commitment and responsibility of the dancers through their interest to group together and create associations of dancers and musicians in different locations of the country. In addition, there is a greater interest of the new generations in learning and continuing the transmission of the dance.

The admiration and respect for this ancestral tradition was also promoted, not only because of the difficulty of the dance movements but also by emphasizing its history and rituality. For this reason, non-bearers have shown interest in learning more about it. A sample of the promotion of the dance by the performers is through the formalization of the teaching of the dance through schools, especially on a virtual way through digital platforms.

The inscription has been a recognition of the resistance of an ancestral pre-Hispanic expression, a heritage of Andean culture, by promoting unity and respect for the performers of the dance and their communities. As referred by the bearers of the dance, the inscription of elements of intangible cultural heritage on the Representative List is a window to observe

the great diversity of living expressions that exist in the country and to promote equality through respect and dialogue.

## **Question C.4**

### **C.4. Efforts to promote or reinforce the element**

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Annually, national congresses on scissors dance are carried out since 2010. These congresses serve as dialogue spaces for dancers of the three regions, where the safeguarding measures implemented are presented, possible threats are identified, and new measures are proposed as well.

In 2013, the National Confederation of Scissors Dancers and Musicians of Perú was created as part of the implementation of the Safeguarding Plan. This Confederation is composed by organizations of scissors dancers and musicians of the three regions and it groups more than 1000 performers. As part of the measures conducted by each organization of dancers and musicians, around 20 competitions of scissors dance, named Atipanakuy, are organized each year.

Discussion boards and trainings have been carried out by the own bearers. Many of these events are organized in coordination with the Decentralized Culture Directorates of their regions, or with public or private institutions.

Spaces for learning and transmission have also been promoted through the creation of dance schools and workshops, both in presential and virtual way. These workshops are held throughout the year and are taught by recognized scissors dance teachers or musicians. Also, the promotion of the music of this dance, Andean harp and violin, through radio programs, traditional festivals and presentations in cultural activities, have been encouraged. Finally, a research has been conducted on the Apus wamanis (spirit of the mountains) and the sacred rituals in the Andean communities of the scissor dancers.

## **Question C.5**

### **C.5. Community participation**

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

While most of the scissors dance performers and musicians participate actively through their representative organizations, the development of activities and the implementation of safeguarding measures have different levels of participation.

The first level is through the National Confederation of Scissors Dancers and Musicians of Peru that groups almost all their dancers and musicians. This organization aims to represent all the Scissors Dancers and Musicians of Peru; rescue and disseminate the peoples' ancestral artistic and cultural manifestations which are the foundation of their Cultural Heritage and of their identity; promote a healthy competition among scissors dancers at child and adult levels in each one of the involved regions; present the experiences at the arts field through a discussion board with scissors dance experts and teachers that allow promoting the cultivation and dissemination of the scissors dance, its music, singing, dance, costumes, and other identity-related aspects, respecting their traditions and history; promote peace and fellowship as part of the intercultural relationships among the peoples that practice this dance; recognize that there are diverse native peoples and value their knowledges that are different of others; and assume attitudes of respect and valuation towards other cultures.

The second level is through each Association or Federation. While each one of them may have different objectives, all look for continuing transmitting and practicing the scissors dance, encouraging respect towards the particularities of each region. It is also through the presence of scissors dance performers at ritual celebrations and traditional festivities such as the Andean New Year, the cleaning of ditches, the festivity of crosses, among others.

The third is at an individual level, through teaching and participation at conferences and presentations.

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Directorate of Intangible Heritage.  
Decentralized Culture Directorate of Apurímac.  
Decentralized Culture Directorate of Ayacucho.  
Decentralized Culture Directorate of Huancavelica.

b. Association of Scissors Dancers and Musicians (ADATIM) created in 1984.  
National Confederation of Scissors Dancers and Musicians of Peru, which was created in 2013 as one of the measures of the Safeguarding Plan of this cultural expression. It is composed by many organizations of scissors dancers and musicians from Apurímac, Ayacucho and Huancavelica.

## Question C.7

## C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

A questionnaire was developed as a tool for gathering information with questions on the effects of the inscription of the dance on the Representative List, the identification of threats to this cultural expression, the safeguarding measures implemented with emphasis on measures related to the creation of spaces for transmission and research, and the engagement of communities and representative organizations in the planning and execution of safeguarding measures.

This questionnaire was sent to the representative organizations that implemented the safeguarding measures identified in the Safeguarding Plan.

It is important to note that the National Confederation of Scissors Dancers and Musicians of Peru is composed by different organizations of scissors dancers and musicians. These organizations are:

- Civil association of scissors dancers and musicians of Apurimac.
- Cultural center of scissors dancers of Peru Taky Onqoy.
- Association of scissors dancers and musicians "Apu Accaymarca of Andamarca"
- Association of scissors dancers and musicians of Peru (ADATIMPER)
- Cultural association of scissors dancers and musicians of Ica Peru.
- Association of scissors musicians and dancers of Ayacucho Peru (AMUDATIAP).
- Association of scissors dancers and musicians "José Maria Arguedas" (ADATIMJOMA).
- Associations of scissors dancers of Puquio.
- Association of scissors dancers and musicians Pachamama.
- Association of scissors dancers Kuyayllapa Tusoq.
- Association of scissors dancers Puka Wayras.
- Association of scissors dancers Wayra Qasa.
- Association of scissors dancers Acobamba.
- Association of scissors dancers San Pedro de Congalla.
- Association of scissors dancers Nueva Estrella Chalan Anchonga Lircay.
- Association of scissors dancers Chaskes of Huancayo.
- Federation of scissors dancers and musicians of Huancayo.

# C00567

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Pilgrimage to the sanctuary of the Lord of Qoyllurit'i	2011

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Pilgrimage to the Sanctuary of the Lord of Qoyllurit'i is one of the religious festivities that attracts the greatest number of rural and peasant populations in the Andes. It takes place in the district of Ocongate, province of Quispicanchi, in the department of Cusco. In this festivity, the peculiarity of the Andean religiosity can be appreciated, in which features of pre-Hispanic origin intertwine with elements of the Catholic religion brought by the Spanish conquerors in the sixteenth century. Most of the Catholic religious festivities coincide with pre-Hispanic celebrations or rituals. This overlapping of cults is still in force in the Andean population giving rise to a complex religious syncretism.

In the Andean religiosity, the elements of nature are considered sacred since they are associated to the creation of populations, their traditions and social order. The great mountains or Apus are tutelary and propitiatory entities that gave rise to and protect particular populations, with whom they have a close relationship. The Sanctuary of the Lord of Qoyllurit'i is located at the foot of the snow-capped Colque Punku mountain, in an area

with outstanding great mountains and where it juts out the peak of Ausangate, one of the most powerful Apus since the Inca Empire until today.

This pilgrimage is one of the most impressive manifestations of fervor of the Andean population, where people from rural and urban areas of different locations in southern Peru, mainly from Cusco, as well as from some neighboring countries, participate. In this sense, the pilgrimage to the Sanctuary of the Lord of Qoyllurit'i combines a great variety of cultural expressions such as oral tradition, dance, music, traditional cuisine, both from the department of Cusco and from other regions of Peru. Pilgrims from Cusco are grouped into "Nations": Paucartambo, Quispicanchi, Canchis, Acomayo, Paruro, Tawantinsuyo, Anta and Urubamba. Each Nation is made up of troupes of dancers and musicians who perform different traditional representative dances of the department of Cusco. All of this constitutes a space of gathering, dialogue, rituality and religiosity for people from different towns motivated by a particular fervor existing since millenary times. Likewise, it is a space that allows the strengthening of social and cultural ties between the inhabitants of the same locality and also with those who come from other areas of Peru.

The Council of Pilgrim Nations and the Brotherhood of the Lord of Qoyllurit'i organize the activities of the pilgrimage. During the days of the festivity, those in charge of maintaining order are the pablitos or pabluchas, characters dressed in alpaca clothing who wear masks woven with wool, who are attentive at all times to remind the pilgrims to respect the sacred area in which they are.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The Pilgrimage to the Sanctuary of the Lord of Qoyllurit'i is held on an annual basis and welcomes about 90 000 devotees. This practice does not have an exact date, it is carried out between mid-May and June, as it is adapted to the Catholic liturgical calendar and takes place on days prior to the celebration of Corpus Christi. Likewise, it coincides with the harvest period in the Andean agrarian calendar, when the population thanks the deities - through offerings- for the food received from mother earth. Unfortunately, the pilgrimage was canceled this year (2020) due to the obligatory social distancing because of COVID-19. However, many of the devotees disseminated information alluding to the festival on social media, trying to keep the collective memory alive.

As it is a practice linked to the worship of deities, both Catholic and Andean, the main forms of transmission are orality in the family circle and the pilgrimage to the mountain. The belief and participation in this practice begins at a very early age, since children accompany the pilgrimage and participate in the worship and rituality in various ways, by dancing, by the

ritual of playing with *alasitas* (miniature items), among others. Likewise, the musicians and dancers who participate in the pilgrimage are devotees of the Lord of Qoyllurit'i and both the music and dance are a form of offering.

Since the inscription of the element, there is a greater number of pilgrims, as well as the creation of new troupes. This increase of devotees has happened mainly in urban areas of Cusco. Likewise, there is a greater organization of Cusco residents in other regions of the country, who organize processions and ritual acts in their new places of residence, at the event of not being able to attend the pilgrimage in the department of Cusco.

The bearers have identified as a threat to the continuity of transmission the adherence of a part of the rural population of Cusco to new religious practices, which prohibit their parishioners transmitting and practicing their devotion to the Lord of Qoyllurit'i.

One other threat identified by the bearers is the growth of ambulatory and informal commerce during the days of pilgrimage to the Sanctuary. Many times, these merchants occupy the spaces of worship and practice (*Apachetas*, *Cruzpata*, *Mamachapata*, places of transit of troupes, *Aguas del Señor*, *pukllanapata*) interfering with the rituality.

There is also a problem linked to mining. The bearers state that there is an overlap of mining grids over the intangible area of the Sanctuary of the Lord of Qoyllurit'i, which could affect the practice of the expression in the future. In addition, there is informal mining in areas near the Sanctuary and the pilgrimage route, which may lead, in the long run, to the opening of informal trails and roads that would affect the Sanctuary.

### Question C.3

#### C.3. Contribution to the goals of the List

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The Pilgrimage to the Sanctuary of the Lord of Qoyllurit'i has positioned itself as one of the most representative elements of the intangible heritage of the Andean region, which has allowed the empowerment of the groups of bearers to promote safeguarding actions in alliance with public and private institutions. This has led to a greater dissemination and promotion of the element itself and of the value of the cults linked to the relationship of man with the natural environment both nationally and internationally.

The inscription allows supporting the annual request of economic funds to public and private institutions used for the protection of the geographical area of the Sanctuary and for the safeguarding of expressions of the intangible cultural heritage linked to the element, such as music and dance.



It is also recognized and promoted the great diversity of cultural expressions, local identities, histories, and native languages that converge in the Pilgrimage to the Sanctuary of the Lord of Qoyllurit'i. Part of this is seen in the creativity of artisans, musicians, dancers, and cooks who come from different regions of Cusco, as well as from surrounding regions, and who share their devotion and local traditions.

Respect among the eight pilgrim nations has been encouraged, as well as among these and other collectives, ethnic groups and communities. However, this relationship is not exempt from conflicts, power relationships and much broader social and cultural processes. Currently, messages of consensus, dialogue and work out of devotion to the Lord of Qoyllurit'i prevail.

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The promotion of the element is carried out by the groups of bearers in coordination with local authorities and with the Decentralized Culture Direction of Cusco. For this purpose, a space for dialogue was created called the Consultation Table for Safeguarding the Pilgrimage of the Lord of Qoyllurit'i, a space in which safeguarding actions related to the pilgrimage are agreed upon as well as the care of the associated natural area, the snow-capped mountain and its surroundings.

Spaces for learning and working tables on the element were created as well as on other expressions of Cusco's intangible cultural heritage. For example, due to the cancelation of the Pilgrimage by COVID-19, the virtual cycle "Talks on Intangible Cultural Heritage" was developed, which had a date entitled "Qoyllurit'i tradition and continuity".

Dissemination and promotional materials such as infographics, radio and television spots, documentaries and musical albums, were produced, which are dedicated both to raising awareness of the symbolic content of the pilgrimage and to the conservation and protection of the natural areas during the pilgrimage.

Researches and assessments on the status of the element were carried out. The book "Qoyllurit'i, fe, tradición y cambio" (Qoyllurit'i faith, tradition and change) was published and a musical album on the Wayri Ch'unchu dance, an element of the festival, was produced.

In the context of the COVID-19, the Ministry of Culture granted funds to two groups of Pilgrimage bearers for the development of safeguarding activities associated with the dissemination of the element by virtual media.

## Question C.5

## **C.5. Community participation**

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The engagement of the bearer communities in the practice and safeguarding of the Pilgrimage to the Sanctuary of the Lord of Qoyllurit'i is constant and very organized. It is because it is a great celebration in which bearers primarily from the department of Cusco but also from other regions and countries participate. Therefore, it is necessary to establish with much time in advance the duties for the days of celebration, such as the calendar of activities, the distribution of the area surrounding the sanctuary, the order for the performance of dances inside the temple, among others.

It is noteworthy the engagement of two institutions, the Council of Pilgrim Nations and the Brotherhood of the Lord of Qoyllurit'i, which are in charge of organizing the pilgrimage and the activities of the festivity. The representatives of these organizations are part of the Consultation Table for Safeguarding the Pilgrimage of the Lord of Qoyllurit'i, which in coordination with the Decentralized Culture Directorate of Cusco identifies the threats to the element, as well as the safeguarding measures to counteract them. Likewise, they propose measures for registry and research of specific elements that are part of the Pilgrimage to the Sanctuary of the Lord of Qoyllurit'i and that also form part of the Peruvian intangible cultural heritage, such as dances, music and oral tradition.

In this regard, the engagement of the music and dance troupes is vital for safeguarding the Pilgrimage. Many of the dancers, besides of being devotees, are teachers of traditional dances and disseminators of intangible heritage as they transmit the history, rituality and value of these elements. Due to the obligatory social distancing by the COVID-19, most of the dances have not been able to be performed in their ritual contexts. However, the foregoing bearers have continued disseminating the dances in social media.

An important group of pilgrims come from other departments of the country. These are organized in entourages formed by devotees, musicians and dancers, which not only strengthens the value and importance of the Pilgrimage of the Lord of Qoyllurit'i but also the value of their own elements of intangible cultural heritage, which they present as an offering to the Lord of Qoyllurit'i.

On the other hand, there are the Cusco residents in other departments of Peru who, at the event of not being able to attend the Pilgrimage in Cusco, organize processions and rituals in the region where they live.

## **Question C.6**

### **C.6. Institutional context**

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Directorate of Intangible Heritage.

Decentralized Culture Directorate of Cusco.

District Municipality of Ocongate, in charge of protecting the intangible area of the Sanctuary, providing basic services to the pilgrims, ordering the ambulatory commerce and promoting economic development, defending the rights of property and use of peasant communities located in the Sanctuary area.

District Municipality of Ccarhuayo, in charge of protecting the intangible area of the Sanctuary, defending the rights of property and use of the peasant communities of its jurisdiction, located in the area of the Sanctuary.

b. Council of Pilgrim Nations of the Sanctuary of the Lord of Qoyllurit'i, in charge of preserving and transmitting the uses and customs of the pilgrimage.

Brotherhood of the Lord of Qoyllurit'i.

Llaqtayoq Ocongate, which aims to preserve and transmit the pilgrimage's uses and customs linked to the communities of the district of Ocongate.

Troupes of dances of Qhapaq qolla, Qhapaq negro, Qhapaq ch'unchu, Negrillo, Ukukus, Mestiza Qoyacha, Contradanza, among others.

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For preparing the periodic reporting, it was scheduled visits to the bearer communities and meetings with the communities, their representative organizations and local authorities. However, due to the COVID-19 context, contact with the bearer communities was reformulated, considering the cancelation of visits and the technological difficulties that some bearers may have.

For this reason, a questionnaire was used as a tool for gathering information on the effects of the inscription of the cultural expression on the Representative List, the identification of threats to the cultural expression, the safeguarding measures implemented, with emphasis on measures related to the creation of spaces for transmission and research, and the participation of communities and representative organizations in the planning and execution of safeguarding measures.

This questionnaire was sent to representative organizations made up of bearer communities, as well as those that implemented the safeguarding measures identified in the Safeguarding Plan, such as the Safeguarding Committee created from the application of

the expression to the Representative List. In this case, the Decentralized Culture Directorate of Cusco was the institution in charge of gathering information in coordination with the Council of Pilgrim Nations and the Brotherhood of the Lord of Qoyllurit'i.

# C00594

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Knowledge, skills and rituals related to the annual renewal of the Q'eswachaka bridge	2013

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Q'eswachaka bridge is renewed annually by the Quechua peasant communities of Huinchiri, Chaupibanda, Chocayhua and Ccollana Quehue, in the province of Canas, Cusco. Their inhabitants use traditional raw materials and techniques from Inca times. Like many Andean activities, the renewal has festive features at each stage of the work. In this way, it is reaffirmed the social ties that the community members maintain both at the intracommunal and intercommunal level. Since pre-Columbian times, the work of the renewal has fulfilled a function of social cohesion while creating a means of communication between two areas divided by the Apurímac River. While the bridge is not currently the only means of communication, the unifying character of its renewal and its symbolism for the communities has remained in force over time.

The renewal begins with the work of the families in the communities, who cut straw and

braid it into ropes about seventy meters long. During the three days in which the renewal of the bridge is carried out, a ritual is practiced with the purpose of rendering cult to the Andean divinities, requesting their protection for the community members and asking that the bridge be built correctly. A ceremony to the Pachamama or mother earth is carried out as well as to the apus (tutelary mountains) in which an officiant, called in Quechua paqo, delivers a series of products as an offering. The rituals accompanying the renewal of the bridge show the bonds between the population and nature, as well as the continuity of the Andean religiousness of pre-Hispanic origin.

The annual renewal of the Q'eswachaka constitutes a fundamental element in the configuration of the cultural identity of the communities involved and is vital in strengthening their social cohesion. The bridge is considered sacred for the communities. It is an expression of the communal people's bond with nature, as well as with their tradition and history. It is an opportunity for four ancestrally related communities to meet and work together.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The knowledges and techniques of the traditional bridge rope weaving are taught and learned within the family and through observation during the days of the annual renewal. Currently, there are approximately 2 000 people who continue the practice of the Q'eswachaka bridge renewal. People's engagement may vary from year to year and depends on its organization on an annual basis, as well as whether or not there are incentives for participation by the local government and other institutions.

In the last ten years, various institutions have been supporting the renewal of the Q'eswachaka bridge through the dissemination of this element, as well as through a set of donations that, as referred by the different directive boards of each of the four peasant communities that are bearers of this cultural expression, are not given in an equitable way. Because of this, there are different positions regarding the role of each community in the renewal of the bridge. This can result in a weakening of the intercommunity social fabric that could have a negative impact on the participation of these communities in the annual renewal work.

It has also been identified that the participation of private and public entities through donations tends to promote the creation of a mercantile gaze of the activities of the bridge renewal, both from the communities and the district government. In this regard, there has been an increase in tourists and media in the spaces of renewal of the Q'eswachaka bridge, which pay to be there to the local government.

Another threat identified is related to tourism, since companies in the tourism sector seek to develop a tourist destination called "Q'eswachaka" without consulting the communities of bearers or the Ministry of Culture, operating within the cultural area of the bridge and affecting the areas that are used for the renewal work of the Q'eswachaka.

### Question C.3

#### C.3. Contribution to the goals of the List

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription has made visible a cultural expression with very particular characteristics in a geographical environment of difficult access. Likewise, it has allowed the recognition of the millenary cultural legacy of the K'ana culture and to show the richness and cultural diversity of the bearer communities of the Q'eswachaka.

In this regard, the inscription has led to the reaffirmation of the cultural identity of the Huinchiri, Ccollana Quehue, Chaupibanda and Chocayhua communities in relation to their role in the renewal of the Q'eswachaka bridge, as well as their regional, national and international recognition.

Likewise, it has been highlighted the importance of the particularities of each community, its collective memory and its distinctive features related to knowledges, skills and practices for the renewal of the Q'eswachaka bridge, which has promoted respect and value for each of the communities and has also strengthened social ties between them. Thus, the inscription on the Representative List has allowed weighting up equitably the participation of these communities in safeguarding actions and policies.

Since the inscription, the inhabitants of the communities have identified other expressions of their intangible heritage and have formed associations of traditional textile art, traditional cuisine, and rural community tourism, among others; which serve as means of disseminating the culture of the communities and also as secondary economic activities.

It has also allowed for cooperation among bearers and public and private institutions in the identification and implementation of safeguarding actions.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Training courses on education and intangible cultural heritage were implemented aimed at teachers from the Q'eswachaka Teachers' Network.

Safeguarding actions were developed in the schools of the Quehue district, such as the production and publication of a methodological guide for the transmission of intangible heritage, workshops for the development and performance of traditional theater, music and dance in the communities and the identification of bearers, sages or yachaq, from the four communities, for the strengthening of the transmission of the expression in young generations.

Likewise, elements of the intangible heritage of the province of Canas have been identified and the agricultural-festive calendar of each of the communities of Quehue was prepared, which was disseminated in the schools of the district.

A study on the status of conservation of the Andean grass "Q'oya" used as raw material for the renewal of the bridge was carried out and the book "The Q'eswachaka of Kanas" has also been published and disseminated.

The Decentralized Culture Directorate of Cusco (DDC Cusco) has provided technical assistance to collectives in the communities of Quehue, for the development of cultural products related to their traditional textile and culinary art.

The DDC Cusco has promoted the institutionalization of the Q'eswachaka technical table with the participation of all the instances involved in the conservation of this tangible heritage and the safeguarding of its intangible component. It also provides technical assistance to the annual committees for the renewal of the Q'eswachaka, organized and promoted by the Quehue district government.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The populations of the four communities Huinchiri, Ccollana Quehue, Chaupibanda and Chocayhua actively participate in the implementation of the safeguarding measures. Each community has a directive board which functions include establishing and strengthening alliances with public or private institutions considered allies in the implementation of these measures.

For the annual renewal of the bridge, the directive boards, as well as other community



leaders, participate in organizational meetings where agreements are made regarding the distribution of work to be done and how they will comply with tradition. For this purpose, the experts on the construction and renewal of the bridge called *chakaruwaq* are consulted. Likewise, the participation of the officiants of the rituals called *paqos* is ensured.

On the other hand, some families in the communities are developing activities related to rural community tourism, where other cultural expressions of the localities are made visible, such as traditional textiles, local cuisine, and oral tradition, among others. All of this increases during the days of the renewal of the Q'eswachaka bridge.

An important group committed to the transmission of the expression is formed by the sages or *yachaq* of the four communities, who in coordination with the Decentralized Culture Directorate of Cusco visit the schools of the district of Quehue to share their knowledges with the boys, girls and young people.

In the same way, the teachers at these schools have the challenge of developing learning sessions related to these knowledges, techniques and practices of these cultural expressions of the communities.

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Directorate of Intangible Heritage.

Decentralized Culture Directorate of Cusco.

District Municipality of Quehue, which chairs the annual committee for the renewal of the Q'eswachaka bridge, provides the logistics for the renewal of the bridge, and represents the communities of its jurisdiction. Likewise, it is in charge of providing services, ordering the ambulatory commerce and security during the days of renewal of the bridge.

b. The peasant communities participating in the annual renewal of the bridge, in coordination meetings and decision making. These are the peasant communities of Chocayhua, Chaupibanda, Ccollana Quehue and Huinchiri.

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For preparing the periodic reporting, it was scheduled visits to the bearer communities and meetings with the community members, their representative organizations and the local authorities. However, due to the COVID-19 context, contact with the bearer communities was reformulated, considering the cancelation of visits and the technological difficulties that some bearers may have.

For this reason, a questionnaire was used as a tool for gathering information on the effects of the inscription of the cultural expression on the Representative List, the identification of threats to the cultural expression, the safeguarding measures implemented, with emphasis on measures related to the creation of spaces for transmission and research, and the participation of communities and representative organizations in the planning and execution of safeguarding measures.

This filled out questionnaire was submitted to the Decentralized Culture Directorate of Cusco, which coordinates and implements safeguarding actions with the directive boards of the Peasant Communities of Chocayhua, Chaupibanda, Ccollana Quehue and Huinchiri of the district of Quehue, the sages or yachaq, the experts of the renewal of the bridge or chakaruwaq, as well as with the actors or institutions that implement the safeguarding measures identified in the Safeguarding Plan that was part of the application of the expression to the Representative List.

# C00956

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Festivity of Virgen de la Candelaria of Puno	2014

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Festivity of Virgen de la Candelaria in Puno is considered one of the most important religious festivities in Peru due to its complex syncretism where elements of the Catholic religion and the Andean worldview coexist. The festivity takes place at the beginning of February, a time of the year that coincides with the rainy season and when the population, through rituals, asks the Earth or Pachamama -an Andean deity that symbolizes fertility- for good agricultural and livestock production. These traditions are an inherent part of the Festivity and reflect the intimate relationship between the Quechua and Aymara populations living in this region and the environment.

During the days of celebration, a great number of devotees, both Peruvians and foreigners, gather, making it a ritual and festive space where respect is encouraged and relationships among culturally different populations are strengthened. For this reason, the organization of the Festivity is carried out throughout the year, which makes visible the commitment and devotion of its bearers in continuing with this expression.

This Festivity presents a series of cultural expressions that show the existing diversity in the region, which makes it one of the symbols of the regional identity of Puno. Numerous groups of traditional dancers and musicians stand out and perform their expressions as offerings to the Virgen de la Candelaria. These groups move through different streets of the city and are configured by young people and adults who rehearse for months. These rehearsal meetings are spaces that strengthen the intergenerational relations between the bearers, as well as the importance and transmission of the values of these expressions.

A practice related to the Festivity is the creation of attires, which highlights the wide variety of elements and garments of various colors of the dancers. The workshops where these garments are made, are spaces of transmission since they conserve the knowledge and techniques primarily in the family circle, and of innovation through new designs, colors, among others; without losing their nature.

## Question C.2

### **C.2. Assessment of its viability and current risks**

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The Festivity of Virgen de la Candelaria continues to be held annually in the city of Puno. During the days of celebration more than 60 thousand people gather including devotees, dancers, and musicians. Since the inscription, the participation of tourists has also increased.

The forms of transmission are conducted in different areas. In the Andean religiousness, where the Quechua and Aymara populations reinforce their bond with nature through rituals aimed at the Pachamama or Mother Earth. This traditional and fundamental knowledge of the Andean worldview is transmitted in the family environment and reinforced in the public sphere through collective participation, in which intergenerational relations are strengthened, and cultural identity is reinforced.

The Catholic faith to the Virgen de la Candelaria is primarily transmitted in the family environment, so it is consolidated from a very early age. As there is a tradition of attending the ceremonies as a family, the devotees to the Virgin come from different parts of the country and the world to participate in the Festivity.

In the festive-based activities, where diverse rural and urban populations make visible their identities through performing their cultural expressions, such as dance, music, cuisine, crafts and traditional art. It is a space of collective intergenerational transmission and where respect and inclusion of cultural diversity is promoted.

The knowledges related to the transmission of the music and dances that are part of the celebration are learned in two ways. The first through the observation of boys, girls and young people of the presentations of musicians and dancers in the streets of Puno and during the competition of autochthonous dances. The second way is through the teaching of adult dancers and/or musicians to the young people who make up the troupes during rehearsals.

Likewise, some groups of dancers use very elaborate masks and costumes. The knowledges, techniques and practices associated with the production of masks and costumes of musicians and dancers are mainly transmitted in family workshops, where teaching pass on from parents to children and is strengthened by observation and individual manufacturing.

Bearers have identified as a threat the increase of practitioners of some cultural expressions, which could threaten the traditionality of the expressions themselves. This is because there are groups of practitioners who wish to include foreign elements by appealing to "modernity".

### Question C.3

#### **C.3. Contribution to the goals of the List**

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription has made visible one of the most representative expressions of Puno at national and international level, promoting the reaffirmation of the region's cultural identity. Likewise, it has promoted the recognition of the Aymara, Quechua and Amazon communities by strengthening social relations in a respectful and harmonious way.

There is a greater commitment of the bearer communities in Puno for safeguarding their cultural expressions, which has strengthened their local cultural identity. There has been an increased formalization of organizations of dancers, musicians and artisans, who actively participate in the preparations of the festival.

The communities of Puno have reflected on their intangible heritage, identifying and valuing various regional cultural expressions. Therefore, there has been an increased number of requests for inscription to the national inventory from the bearer communities themselves, as well as an increased artistic work of composers, musicians and artists that participate in the festival.

There is a greater dissemination of the festivity across the year through conferences, posters, radio and television spots, presentation of dancers and musicians nationally and internationally. This also occurred in the Official Presentation of the Festivity of Virgen de la Candelaria, which is organized by the Regional Federation of Folklore and Culture of Puno

and in which more than 80 groups of musicians and dancers of Puno participate.

Tourism has been promoted in the city which has caused an increase in the demand for services in the city, such as hotels, transportation, food, among others; which has favored the local economy.

## Question C.4

### C.4. Efforts to promote or reinforce the element

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

In 2017, through Regional Ordinance N° 013-2017-GR PUNO-CRP, the Safeguarding Committee of the Festivity of Virgen de la Candelaria was created. It's configured by public, religious, cultural and artisan institutions, among others, and aims to work for the implementation of safeguarding actions.

Likewise, spaces of dialogue related to the different cultural elements that are part of the Festivity have been created among the communities of bearers and institutions of the public and private sector, and alliances have been established to ensure the implementation of safeguarding actions. For example, TVPeru, a public television channel, broadcasts live the competitions of Autochthonous Dances, Dances in Traje de Luces and the Great Veneration Parade.

The value of the costumes of the dances of the Festivity has been promoted through the implementation of transmission spaces where young people learn to make masks and embroidery. Exhibitions of costumes have been held, as well as discussion boards led by the bearers.

Also, a historical and anthropological research on the Festivity has been carried out. Likewise, students from universities of diverse localities do researches on the diverse elements that compose the Festivity. The Ministry of Culture published two investigations: Religiosity, folklore and identity. A history of the festive universes of Mamita Candelaria (2016) and Sicuris, masks and dancing devils. History of Diablada and cultural identity in Puno (2018).

The diffusion of the Festivity by different communication outlets is allowing the strengthening of the identity of the Puno emigrants in the rest of the country and abroad.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The communities of bearers actively participate through the Safeguarding Committee, which is configured by the Regional Federation of Folklore and Culture of Puno, the Regional Government of Puno, the Provincial Municipality of Puno, the Bishopric of Puno, the American Institute of Arts of Puno, the Journalists' Collective, the National University of Altiplano of Puno, the Professional Association of Anthropologists in Puno, the Regional Federation of Bands of Musicians of Puno, the Federation of Embroidering and Mask-making Artists of the Puno Region, the Institute of Research and Educational Promotion "Jose Antonio Encinas", and the Decentralized Culture Directorate of Puno.

The musicians and dancers play an important role for the transmission and promotion of the cultural expressions that are part of the festivity. Since the inscription and highlighting of the importance of the vast music and dances of the region, the bearers show their commitment to continue their practices through the organization and creation of associations. These associations are made up of young people and adults and create and strengthen transmission spaces.

Likewise, there is an increased number of troupes, which is seen in the participation at different contests that take place throughout the year, as in the festivals at a regional level, annual competitions of native and mestizo dances, contest of Sikuris (Andean pan flute players) accompanied by a single bass drum and by several drums, contest of bands of musicians and competitions of musical compositions dedicated to the Festivity.

The artisans who make the masks and costumes are recognized in the city of Puno and are promoters of the festivity through the transmission of their knowledge. Some of the family workshops have developed teaching proposals on the elaboration of elements of the costume aimed at young people.

There is also active engagement of Puno residents in other cities of the country and the world. Likewise, many of them return to Puno for the days of celebration and collaborate in bringing out and financing the activities of the Festivity.

Cultural promoters are also responsible for disseminating the Festivity through research, audiovisual records, conferences, among others. Due to the pandemic, the promotion and dissemination of cultural activities has also been done through social media.

On the other hand, due to the context of the COVID-19 pandemic, the Ministry of Culture granted economic support to 21 groups of bearers among dancers, musicians, artisans, and researchers for the development of safeguarding projects associated to cultural expressions that are part of the Festivity of Virgen de la Candelaria. These projects aim to disseminate cultural expressions in digital media.

## Question C.6

## C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Safeguarding Committee of the Festivity of Virgen de la Candelaria of Puno.

Regional Government of Puno.

Provincial Municipality of Puno.

Decentralized Culture Directorate of Puno.

Directorate of Intangible Heritage.

b. Regional Federation of Folklore and Culture of Puno.

Regional Federation of Bands of Musicians of Puno.

Federation of Artists and Mask-Makers of Puno Region.

Journalists' Collective.

Professional Association of Anthropologists of Puno.

Brotherhood of the Virgen de la Candelaria of Puno.

American Institute of Arts of Puno.

Institute of Research and Educational Promotion "José Antonio Encinas".

National University of Altiplano of Puno.

Bishopric of Puno.

Andean pan flute players of the Altiplano of Puno.

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For preparing the periodic reporting, it was scheduled visits to the bearer communities and meetings with the community members, their representative organizations and the local authorities. However, due to the COVID-19 context, contact with the bearer communities was reformulated, considering the cancelation of visits and the technological difficulties that some carriers may have.

For this reason, a questionnaire was used as a tool for gathering information on the effects of the inclusion of this cultural expression on the Representative List, the identification of threats to the cultural expression, the safeguarding measures implemented, with emphasis on measures related to the creation of spaces for transmission and research, and the participation of communities and representative organizations in the planning and execution of safeguarding measures.



This questionnaire was submitted to the Decentralized Culture Directorate of Puno, which is part of the Safeguarding Committee of the Festivity of Virgen de la Candelaria of Puno, and which coordinates and implements safeguarding actions with the communities of bearers, such as institutions that organize the Festivity, associations of traditional musicians and dancers, workshops for the elaboration of dancers' costume, as well as with those actors or institutions that implement the safeguarding measures identified in the Safeguard Plan.

# C01056

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Wititi dance of the Colca Valley	2015

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Wititi dance is a cultural expression that conveys elements of vital importance to the collective memory and cultural identity of the Collagua and Cabana ethnic groups. This dance, which is practiced in the department of Arequipa, coincides with the beginning of the agricultural production cycle, and symbolizes the renewal of nature and society. In that sense, it is danced in the rainy months of the year, between November and March, as part of the celebrations to the Catholic patron saints linked to important dates of the agricultural calendar, such as the Feast of the Immaculate Conception in December, the Feast of Saint Sebastian in January, the Feast of the Virgin of Candelaria and the carnivals in February.

The Wititi is part of the complex social and festive organization of the towns, since the presence of the numerous dance groups integrates the activities that reinforce the prestige of the majordomos or organizers of the traditional feasts. Consequently, the dance of Wititi consolidates social relations within the communities and promotes their local identity.

Likewise, the dance projects the courtship and love among the young people who are starting their adulthood and who are looking for a partner to form a home. The dancers wear a very colorful costume that includes garments that are finely embroidered with iconography that reflects the flora and fauna of the Colca Valley. This embroidery is a particularly important element since it is a cultural expression by itself that presents technical, historical, traditional and artistic values, as well as for the iconographic, symbolic and communicative content, strongly rooted in the Collagua and Cabana worldview. For this reason, it is important to remark the work of the embroiderers of the Colca Valley and their importance in the dance, for their commitment to strengthen the transmission of this traditional knowledges and to offer indispensable pieces for performing the dance.

On the other hand, the joyful competition between the towns to show the best dancers in their respective festivities allows the dance to be continuously renewed without losing its traditional character. Some dancers, especially young ones, move to other districts to demonstrate their skills in the festivities and dance competitions, thus maintaining and strengthening the ties between the towns of the Colca Valley.

Many of these contests are organized by municipalities in areas surrounding the Colca Valley, which has been strengthened by the inscription of the dance on the Representative List. It is the local authorities themselves who have committed themselves to the promotion and dissemination of Wititi.

It is also important to highlight the role and responsibility that have adopted the bearers of the dance that do not live in the department of Arequipa. Thanks to them, Wititi is also performed as part of traditional and civic regional and national feasts in other departments of Peru, as well as in other countries.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The Wititi's transmission modes have been strengthened since the inscription on the Representative List. The traditional mode of transmission is through direct observation; children and young people learn to dance the Wititi by watching the dancers, both during local feasts and at family events such as christenings, birthdays and weddings. In addition, it is transmitted through teaching at school, so it is learned from a very early age. Wititi is recognized as a representative expression of the Colca Valley and is part of the school events in the region.

One other way of transmitting the dance is through teaching in traditional dance schools or workshops organized by the bearers themselves. Since the inscription on the Representative

List, the interest in knowing and learning the dance has increased, both by people from the localities of the Colca Valley, in the department of Arequipa, and at a national level.

It is important to mention that the increase of regional dance competitions during traditional or civic feasts in different provinces of the department of Arequipa has had a considerable influence on the dissemination and promotion of the dance, allowing the knowledge of the history and identity of the Collagua and Cabana peoples of the Colca Valley.

In this regard, the traditional transmission of the Wititi has been strengthened and other forms of transmission have also been implemented. Moreover, the dance is performed in many celebrations and events nationally and internationally, which promotes and increases the interest in the dance and its identity content.

Currently, it is estimated that there are more than 25,000 practitioners of Wititi, among bearers and performers who live in the Colca Valley, but also in neighboring towns and other departments of Peru.

The bearers identify two threats to this cultural expression. On one hand, they are concerned about the performance of Wititi by some professional dance troupes outside the department of Arequipa, as these troupes –longing for scenic ostentation- change some dance movements as well as the costume. In general, the Wititi bearers are not against the dance being performed by groups of dancers from other regions, as long as the elements that make it up are respected. They remain vigilant in such cases.

One other threat identified is the mandatory social distancing as a result of the Health Emergency by the COVID-19, which has prevented the performing and transmission of the dance in their traditional contexts. However, the new generations have found as a teaching vehicle the videos spread by various virtual media, such as YouTube.

### **Question C.3**

#### **C.3. Contribution to the goals of the List**

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The identity of the Colca Valley population has been strengthened as they are proud of the historical and cultural legacy of the Collagua and Cabana ethnic groups, a legacy that is reflected in diverse cultural expressions.

Likewise, interest in the history and practice of the dance has increased through its dissemination and promotion at local, regional, national and international levels. This has also brought interest towards the dancers' costume given the complexity of the embroidery

and diversity in the iconography. For this reason, the embroiderers of the Colca Valley requested the declaration of the knowledges, skills and practices associated with embroidery as Cultural Heritage of the Nation. This has had a positive impact since it recognizes the creativity and innovation of the creators of these embroideries, mostly women, who can generate economic income from their cultural practice, thanks to the interest of visitors who come to the region.

Respect for cultural diversity is promoted as this international recognition favors that other cultural expressions can be more valued by the bearers' population as well as by the population in general. For example, it has made that other traditional dances of the Colca Valley such as Chucchos, Huayllacha, Turko tusuy and Cacharpari can be locally valued. In addition, it has brought about unity and respect among the people of the Colca Valley and has also led to get the appreciation of outsiders for the cultural expressions of the localities that make up this valley.

## Question C.4

### **C.4. Efforts to promote or reinforce the element**

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The Colca Autonomous Authority and Branches (AUTOCOLCA) organized presentation of Wititi at international fairs in Argentina, Brazil, Chile, China, Spain and Mexico. It also coordinated national presentation in the Festivity of the Virgin of Candelaria (Puno), the Inti Raymi Feast (Cusco) and the Military Parade (Lima).

The dissemination of the history and elements of the dance was promoted through brochures, promotional videos and exhibitions. For example, in 2018 the temporary exhibition "The dance of Wititi, fervor, rejoicing and strength" was held at the National Museum, an event organized by the Provincial Municipality of Caylloma and the Ministry of Culture.

The commitment of the local authorities for the promotion of the dance was strengthened. AUTOCOLCA provides economic incentives to the organized dance practitioners' groups that represent the Colca Valley in different national and international events. The safeguarding of Wititi has also been strengthened through the Touristic Promotion Office.

An investigation on the musical compositions that accompany the dance was in process of development, with the purpose of publishing a book of scores. There were also plans to make a documentary on the costumes of the dance, its history and iconography. Unfortunately, both initiatives were suspended due to the mandatory social distancing due to the COVID-19.

In the context of the COVID-19 pandemic, the Ministry of Culture granted funds to 15

groups of dance bearers for the development of safeguarding activities associated with dissemination by virtual media.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

There is an active and constant engagement of the bearers' communities and representative organizations in the implementation of the safeguarding measures. The inhabitants of the Colca Valley participate continuously and oversee that the value, importance and meanings associated with the dance are disseminated while respecting the memory of the Collagua and Cabana ethnic groups.

The dancers actively transmit the dance by performing it in family circles and by participating in traditional and civic festivities or regional competitions. The music that accompanies the interpretation of the Wititi dance is not only performed during the presentations, but it is also part of the musical repertoire of the region and, therefore, it is transmitted in the communication outlets. This allows the expansion and revaluation of local music and dance. The embroiderers, who are in charge of the dancers' costume, play an important role by continuing to transmit the knowledges, skills and practices of embroidery in the Colca Valley.

The commitment of these groups to strengthen the transmission and promotion of the dance is translated into the creation of associations, federations and workshops of dancers, musicians and embroiderers. Currently, there are more than twenty Wititi dance groups organizing themselves to create a Wititi dancers' Federation. Similarly, more than twenty bands of musicians have created and formalized the Union of Musicians of the Colca Valley of the Province of Caylloma - Arequipa (SIMUVAC AQP).

A sample of the organization and commitment of the dancers and musicians for the continuity of Wititi is seen in the participation of annual dance competitions, where they compete lively in representation of their localities. For this competition, the dancers carry out rehearsals and practices, creating thus spaces of transmission where the new generations participate.

Due to compulsory social distancing by the COVID-19, the dance will not be performed this year in its regular period (November-March) and its traditional contexts. However, the dancers are using their social networks or digital platforms to continue promoting Wititi. Some of them have uploaded videos teaching the dance.

One other group that has strengthened the transmission of the dance are the cultural promoters associated to tourism in the Colca Valley, who have the Wititi dance as one of

the representative values of the region. For example, a group of dancers performed the Wititi dance at the ceremony for the reactivation of tourism in Arequipa.

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Directorate of Intangible Heritage.

Decentralized Culture Directorate of Arequipa.

Provincial Municipality of Caylloma.

Colca Autonomous Authority and Branches (AUTOCOLCA).

b. Dancers of Colca Valley.

Musicians' Bands of the Colca Valley.

Union of Musicians of the Colca Valley of the Province of Caylloma – Arequipa (SIMUVAC AQP).

Workshops and associations of embroiderers of the Colca Valley.

Association El Arte de Bordar/The Art of Embroidery of Colca.

Committee of Embroiderers of the Colca Valley.

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For preparing the periodic reporting, it was scheduled visits to the bearer communities and meetings with the communities, their representative organizations and local authorities. However, due to the COVID-19 context, contact with the bearer communities was reformulated, considering the cancelation of visits and the technological difficulties that some bearers may have.

For this reason, a questionnaire was used as a tool for gathering information on the effects of the inscription of the cultural expression on the Representative List, the identification of threats to the cultural expression, the safeguarding measures implemented, with emphasis on measures related to the creation of spaces for transmission and research, and the participation of communities and representative organizations in the planning and execution of safeguarding measures.

This questionnaire was sent to representative organizations that are made up of bearer communities, as well as those that implemented the safeguarding measures identified in the Safeguarding Plan, that consists of Wititi dancers, traditional musicians' bands of the Colca Valley, workshops and associations of embroiderers of the Colca Valley, cultural promoters of Colca Valley and Caylloma province.



# C01155

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Traditional system of Corongo's water judges	2017

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Traditional System of Corongo's Water Judges is a traditional organization whose functions have their origin in the region since pre-Inka times and that currently continues establishing order, dynamics and relationships under three fundamental principles of solidarity, equity and respect for nature, which in turn make possible sustainability and care for the environment.

The agricultural activities of the district are developed around the water, reflecting this way the sacred and harmonic relationship of the Andean inhabitant with the natural resources and constituting a system in which the social, agricultural, economic, political and religious matters are articulated comprehensively. Therefore, this system is the main foundation of the historical memory and cultural identity of the district of Corongo.

The Water Judges are rural authorities who have voluntarily filled this position and exercise multiple functions for a period of one year: to distribute irrigation water equitably in their

agricultural sector and to take care of this resource; to organize and lead the cleaning of irrigation canals in communal work; to watch over the conservation of the soils through the rotating system of crops, by distributing the plots to be cultivated; to be responsible of the celebration of festive activities, the most representative being the San Pedro Feast. There are two people who take the positions as Water Judges, representing the upper moiety and lower moiety of Corongo, a division that reflects the idea of complementarity that is part of the Andean worldview.

The Water Judges are respected and admired by the people of Corongo because of their commitment to their locality. To fulfill their responsibilities properly, they receive support from other inhabitants that are named "campos" and "cabecillas", who give their support freely, either out of devotion or closeness to the water judges. In turn, the Water Judges return this support in the future. All of this reflects the solidarity and mutual aid promoted by the Water Judges that benefits the entire population.

## Question C.2

### **C.2. Assessment of its viability and current risks**

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The Traditional System of Water Judges is transmitted by the population of the district of Corongo (1000 individuals approximately). This practice is a tradition linked to the respect and conservation of nature through the care and distribution of natural resources, particularly water, in favor of the common good of the population of Corongo. The knowledges, the value, the importance, as well as the functions that the Water Judges develop on a yearly basis, are transmitted in a continuous way and in different spaces from a very early age, by means of the oral tradition, the observation, and the participation in communal tasks, celebrations and traditional festivities.

A space of transmission is the family circle, where the local identity is reinforced through the figure of the Water Judges as an example of disinterested commitment with its territory; also, the solidarity is encouraged by means of the help to the judge of turn so that he can fulfill his duties. One other space of transmission are the traditional festivities and celebrations where diverse local practices converge and reinforce the identity of the population, like the communal organization, the performance of traditional dances, the oral tradition linked to the history of the festivity, among others. These are spaces where the population shares the sense of belonging and the continuity of the practice is strengthened. The educational institutions of all levels also play an important role in the transmission of the practice since they teach the representative dances of Corongo, which are deeply linked to this cultural expression.

The bearers of this practice have identified three threats. On one hand, the migratory flow

of the inhabitants of the district of Corongo to other cities of the country or abroad for socioeconomic reasons, for which bearers consider that the commitment with the practice could diminish. A second threat is the economic cost to Water Judges of organizing the traditional feasts associated with their office, which results in some people refraining from running for office. Finally, the decontextualized use of the name "Water Judges of Corongo" by an institution of Corongo residents in Lima city that generates discontent among the bearers of this cultural manifestation.

### Question C.3

#### C.3. Contribution to the goals of the List

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The main effect of the inscription on the Representative List has been the strengthening of the cultural identity of the inhabitants of Corongo, because the inscription has allowed to create awareness about the complexity, the value and the cultural meaning of this expression, attributes that were not visible in their real magnitude.

Furthermore, it has promoted respect for cultural diversity and human creativity by the current self-designation of the people as "Corongo, land of the Water Judges" which shows the pride in a tradition created by the people of Corongo to manage -in a community way- their natural resources affirming the importance of environmental sustainability for the development of Corongo.

The inscription has also encouraged respect between communities, groups and individuals belonging to the "upper moiety" and "lower moiety" of the district of Corongo, a dual division characteristic of the Andean world that involves responsibility, solidarity and complementarity. In this context, the authority of the Water Judges and the importance of community management have become more hierarchical.

Likewise, the inscription on the Representative List contributed so that other practices related to the maintenance of irrigation channels and water care in the country can be considered relevant and recognized as heritage at the regional and national level.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Promoted by the Ministry of Education, the workshop “Little water judges of Corongo” was developed in the San Pedro Educational Institution. This workshop strengthens the cultural identity of Corongo through a research and valuation process carried out by the boys and girls of Corongo.

Promoted by the Ministry of Culture, it was created a “Murukuna”, which is a cultural center for the children and young people in Corongo. The " Llajllakan Project. Memory and Identity of Corongo’s people" was created, which is dedicated to strengthening the relationship between the population of Corongo and its migrants through the protection of heritage, visual and sound archives of the district of Corongo. Also, it was created “Purunmarka”, a digital magazine that provides news about Corongo.

In a joint effort between the State and bearers of the expression, researches and publications on the intangible heritage of Corongo have been developed. The Ministry of Culture and the National Water Authority promoted the publication "Water Judges, Traditional System of Corongo"; the Decentralized Culture Directorate of Ancash published "Intangible Cultural Heritage of Ancash"; the Corongo researcher Manuel González Montes published "Water, a cultural element in Corongo". Articles have also been published in the region's magazines and written press.

The bearers have participated in conferences at national and international level to disseminate and promote the importance of this traditional system and the care of the environment.

The Culture and Tourism Association of Corongo has been created, an organization that contributes to the safeguard of the expression.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The participation of the bearers in safeguarding their expression is constant. This commitment is expressed in the cooperation throughout the year in the communal work related to the cleaning of ponds and irrigation channels as well as in the organization for the distribution of the irrigation water; in the participation in the celebrations and traditional festivities presided by the Water Judges through the collaboration and distribution of obligations of the activities associated, in the execution of traditional dances, among others. All this reflects the importance given in Corongo to intangible cultural heritage as well as to the strengthening of the social bonds and the continuity of cultural expressions.

It is also shown through the commitment of inhabitants who voluntarily register to be a Water Judge. The level of interest is so high that many people register five years or more in advance. This registration is a shared responsibility as the family and those close to the next

water judges know that they will help them during their annual work.

On the other hand, cultural promoters also play an important role in safeguarding as they promote the cultural richness linked to the traditional system of the water judges, such as traditional festivals, dances, traditional cuisine, among others. An example of this is the undertaking of a group of young people from Corongo at creating the "Llajllakan Project. Memory and Identity of Corongo's people", initiative that has its own website, its YouTube channel and social networks accounts in Facebook and Instagram, which promotes and seeks to safeguard audiovisual archives of the people of Corongo, both photographs, films and videos, as well as sound recordings of oral traditions and music.

(<https://www.facebook.com/proyectollajllakan/>). One other example of this commitment is the digital magazine "Purunmarka", created by Mr. Javier Garay, where news about history, oral tradition, music and dance are shared through articles and photographs. (<https://purunmarka.blogspot.com/>).

On the other hand, there is a group that includes researchers as bearers of the expression, which frequently participates, at national and international level, in conferences related to the safeguarding of intangible cultural heritage and environmental sustainability. At a national level, these conferences have been organized by institutions such as the National Water Authority (Ministry of Agrarian Development and Irrigation), the National University Santiago Antúnez de Mayolo in the city of Huaraz, capital of the department of Ancash, and by organizations in which bearers are members, such as the Ancash Departmental Club. At international level, the values of the Traditional System of Water Judges have been disseminated at the VIII International Seminar on Intangible Cultural Heritage: Legislation, Sustainability and Participation (2018. Santiago de Chile); at the International Water Conference organized by UNESCO (2018. Paris) and at the X anniversary of the inscription on the Representative List of the Irrigators' Tribunals of the Spanish Mediterranean coast (2019. Spain).

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. Directorate of Intangible Heritage.  
Decentralized Culture Directorate of Ancash.  
Provincial Municipality of Corongo.

b. Safeguarding Committee of the element.  
Culture and Tourism Association of Corongo.

## Question C.7

### C.7. Participation of communities in preparing this report

---

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For preparing the periodic reporting, it was scheduled visits to the bearer communities and meetings with the communities, their representative organizations and local authorities. However, due to the COVID-19 context, contact with the bearer communities was reformulated, considering the cancelation of visits and the technological difficulties that some bearers may have.

For this reason, a questionnaire was used as a tool for gathering information on the effects of the inscription of the cultural expression on the Representative List, the identification of threats to the cultural expression, the safeguarding measures implemented, with emphasis on measures related to the creation of spaces for transmission and research, and the participation of communities and representative organizations in the planning and execution of safeguarding measures.

This questionnaire was sent to representative organizations made up of bearers' communities, as well as those that implemented the safeguarding measures identified in the Safeguarding Plan, such as the Safeguarding Committee created from the application of this element to the Representative List, which consists of water judges from previous years and cultural promoters of the Corongo district.

# C01309

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
'Hatajo de Negritos' and 'Hatajo de Pallitas' from the Peruvian south-central coastline	2019

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The "hatajos", "bands" or "cuadrillas" of negritos and of pallitas are dances performed primarily in Christmas season in the department of Ica. Both dances reflect the complex cultural encounter that the region went through combining elements of Catholic religiousness and the Andean system of reciprocity with the African rhythmic inheritance expressed in the zapateo (shoe-tapping), which become fundamental elements in the traditional celebrations of Christmas in the localities of the bearers.

Both are expressions of religious devotion, reflection and joy of the inhabitants of the central coast of Peru. The individuals and families in charge of the groups committed themselves to maintaining these elements as a symbol of faith and cultural identity. Each group has a particular way of expressing the dances, which generates pride and social cohesion among its members.

During their presentations, the groups of negritos and pallitas sing songs of welcoming and adoration to the Baby Jesus and the Virgin Mary, as well as songs referring to agricultural work and historical events such as the time of the slavery of African descendants. Both expressions are part of the memory and heritage of the manifestations of African origin in the country, thus becoming public expressions of the cultural identity of the Afro-descendant population of the central coast of Peru.

Besides of performances in public spaces, the groups also do their presentations at homes where Christmas altars have been prepared. These groups are entertained by the owners with food and drink, to whom the groups also sing a song of gratitude for receiving them.

The Hatajo de Negritos is traditionally performed by men of different ages who stamp their feet to the rhythm of a violin and bells, while singing songs. Currently, there are also groups of Hatajos that include female dancers. In the case of the Hatajos de Pallitas, it is a dance that is performed by girls, female youths and adults who stamp their feet and sing to the strum on a guitar.

The costumes used in both expressions are provided to each dancer by a "padrino" (godfather) as a support and as an incentive to the continuity of these traditions.

## Question C.2

### C.2. Assessment of its viability and current risks

---

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The dances of Hatajos de Negritos and Pallas are elements that involve intergenerational transmission that is carried out in family and social settings. These dances are learned through the annual performances during the celebrations of Christmas and their previous rehearsals.

The teaching and learning of knowledges related to this zapateo dance involve the reproduction of rhythmic and harmonic patterns, as well as long-lasting choreographic techniques from Afro-Peruvian, Andean, Spanish, and mestizo musical traditions that evolved in the area from the exchanges among them.

The songs that the dancers of Hatajos de Negritos and Pallas sing are an essential part of the dances. In them, it is possible to distinguish elements protesting against slavery and forced work of African-descent men and women, which reflects part of the collective memory of the Afro-Peruvian population.

During 2020, the continuity of the practice of the dances of the Hatajos de Negritos and



Hatajos de Pallitas has been affected by the COVID-19 pandemic. The groups of dancers regularly start their rehearsals since October; however, they have been prevented from it due to the obligatory social distancing.

The bearers, both dancers and musicians, have sought new spaces to continue disseminating these elements, as well as to continue teaching the choreography, songs and scores that accompany the dances. For this, the bearers have chosen to use digital platforms, social media and video call programs.

Besides the aforementioned and considering that the dances were inscribed on the Representative List at the end of last year, the bearers have not identified other threats to the element apart of those identified in the Safeguarding Plan annexed to the nomination.

### **Question C.3**

#### **C.3. Contribution to the goals of the List**

---

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the dances has been an important recognition of the Afro-Peruvian intangible cultural heritage which has reaffirmed the cultural identity in the communities of bearers, as well as highlighted the value of the history and teachings of their ancestors. Likewise, the value of other local expressions, such as declamations and proclamations, has been pointed out, particularly at schools.

Groups of dancers, primarily of Hatajo de Negritos, from different localities participate in local festivities and anniversaries, where they compete lively to show the best dancers. Therefore, the inhabitants of the towns where the dances are practiced show greater interest in knowing and learning about them, the groups of Hatajos de Negritos and Pallitas have been strengthened, and the transmission to younger generations has been consolidated.

The bearers have strengthened their capacities for managing their heritage, identified threats, determined safeguarding actions and established alliances with public and private entities to develop safeguarding actions. Spaces of transmission have been created, such as violin workshops to teach how to play scores of the songs of the Hatajo de Negritos and of guitar in the case of the Pallitas, primarily aimed at boys and girls from the localities where the dances are performed.

### **Question C.4**

#### **C.4. Efforts to promote or reinforce the element**

---

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The audiovisual recording of the twenty-four dances of the Hatajo de Negritos in Ica has been made. Also, it is in process the re-edition of the publication "El Hatajo para el Niño" edited by the Ministry of Culture, which includes the record of the songs of the dance.

In 2019, the Decentralized Culture Directorate of Ica started the identification of groups of Hatajos de Negritos and Pallitas in the provinces of the department of Ica aiming to know the highest possible number of groups at regional level, as well as to register the particularities that they may have regarding dance and costume.

The spaces for dialogue for parents who have sons and daughters who form part of the dance groups have been reinforced, as well as spaces for dialogue where the participation of young people is active. Likewise, the population has congratulated the participation of girls, female youths and adult women in the Hatajos de Negritos groups, which has strengthened their inclusion in a traditionally male expression.

The community of bearers, in coordination with the Center of Documentation and Museum of the Afro-Peruvian Culture "San Daniel Comboni", established the School of Music in the district of El Carmen in the department, primarily aimed at boys and girls, emphasizing the teaching of violin and the Hatajo de Negritos and the guitar in the case of the Pallitas.

## Question C.5

### C.5. Community participation

---

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The community of bearers participates continuously and actively in the safeguarding of the dances. The dancers are encouraged by their families to join the dance groups from a very young age, which is seen as a sign of expression of faith and cultural identity. The groups of Hatajos de Negritos and Pallitas have dancers of different ages. It is so much the devotion that the elderly also form part of the Hatajos de Negritos.

Some families, individuals and public or private entities contribute with the groups by providing rehearsal spaces during the months of October, November and December. They are also in charge of feeding and transporting the dancers to other locations. Thus, the groups perform the dances in other festive contexts or civic celebrations, as well as in dance competitions. This way, the dissemination of Afro-Peruvian cultural expressions is encouraged both nationally and internationally.

The Afro-Peruvian Cultural Center "San Daniel Comboni" in the district of El Carmen is an institution that has contributed to the strengthening of the Afro-Peruvian identity and that

gives constant support to the dance groups by providing spaces for rehearsals, dialogue tables and audiovisual recording. It is also developing workshops of violin and guitar so that the music of the dances may continue being transmitted.

## Question C.6

### C.6. Institutional context

---

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. District Municipality of El Carmen.

District Municipality of El Ingenio.

Decentralized Culture Directorate of Ica.

Directorate of Intangible Heritage.

b. Center of Documentation and Museum of the Afro-Peruvian Culture “San Daniel Comboni”, which identifies, registers and disseminates materials related to the Afro-Peruvian culture.

Cultural Center “Amador Ballumbrosio”.

Groups of Hatajos de Negritos: Hatajo de Negritos of El Carmen, Hatajo de Negritos of Chamorro, Hatajo de Negritos of San Regis and from other settlements of the District of El Carmen and of El Ingenio.

Groups of Pallitas: Hatajo de Pallitas of Eliza Milaní Daza.

## Question C.7

### C.7. Participation of communities in preparing this report

---


Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For preparing the periodic reporting, it was scheduled visits to the bearer communities and meetings with the community members, their representative organizations and the local authorities. However, due to the COVID-19 context, contact with the bearer communities was reformulated, considering the cancelation of visits and the technological difficulties that some carriers may have.

For this reason, a questionnaire was used as a tool for gathering information on the effects of the inscription of the element on the Representative List, the identification of threats to the cultural expression, the safeguarding measures implemented, with emphasis on measures related to the creation of spaces for transmission and research, and the

participation of communities and representative organizations in the planning and execution of safeguarding measures.

This questionnaire was sent to representative organizations that are made up of bearer communities, as well as those that implemented the safeguarding measures identified in the Safeguarding Plan, such as the Center of Documentation and Museum of the Afro-Peruvian Culture "San Daniel Comboni".



## Question D

Signature on behalf of the State

---

**The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.**

**Name**

Mr. Alejandro Arturo Neyra Sánchez

**Title**

Minister of Culture

**Date**

**Signature**

<signed>