

**A NON GOVERNMENTAL ORGANIZATION'S CONTRIBUTION
TO THE PERUVIAN CULTURAL INDUSTRY: THE KUNAY CASE
Summer 2005 Report**

By Gabriela Yepes

Summary

This is the report of my field research done during the American summer (aka Peruvian winter) of 2005 in Peru. I was able to work on three projects of development communication and local empowerment in the capital city, as well as in Paucartambo, Mahuayani and the Sinakara Valley, Cusco, and in the peasant community of Rapaz, Lima. Even though each project had its own specific purpose, all of them were based on the idea that the communication process can also be understood as *creation of culture* in a broader sense.

Those three projects were created and supported by a recently created non-governmental organization called Kunay¹, Andean Center of Communication, founded in 2003 by a group of four professionals with media background (producers, directors and journalists).

¹ Kunay means *communication* in the Cusco Quechua.

Research/Field work Objectives

My objective during the summer of 2005 was to apply the notion that and that the communication process it is no longer conceived as just a linear process of information transmission or a one-way flow of messages model but the creation of an alternative set of messages could lead to new possibilities of social change and empowerment². I tried to approach the communication process through the creation/diffusion of a number of audiovisual documentaries. It was my intention to see how alternative messages - if properly created, managed and distributed- can find its way through the mass media dominant system, raising the consciousness level in particular groups and promote direct action at certain levels of the Peruvian society, supporting the growth of the Peruvian cultural industry at the same time.

My specific objectives were:

- (1) To support –technically, logistically and creatively- a folklore communication project, called *The Dance in Peru* (La Danza en el Peru).
- (2) To research and shoot part of a documentary about a Peruvian artist called Jorge Eielson, who left his home country in 1948 and pursued a successful career in Europe, remaining virtually unknown in his home country for forty five years³.
- (3) To organize and promote free screenings of previous works produced by Kunay in small community and grass-roots groups in Lima, Peru, in order to build a future network of strategic partners and social change agents.

² Melkote & Steeves, 2001, p. 31.

³ This documentary is my pre-thesis project as a Master of Fine Arts candidate at the Radio, Television and Film Department at the University of Texas at Austin.

Brief description of the projects & research methodology

The research methodology applied for those three projects was different, since those three were in different stages of production.

The Dance in Peru: this is the oldest project that Kunay manages, and exists since November, 2001. Its origin requires a brief explanation.

During the last thirty years, the Peruvian public television (Peruvian National Institute of Radio and Television – Channel 7) was limited to a role of political propaganda, offering a mediocre, low-budget, non-creative programming. It was only when Alberto Fujimori's dictatorship ended and Valentín Paniagua temporary administration took place (December 2001- July 2002) that the new Minister of Education decided to put non-political personalities with a strong cultural background in charge of the public TV station⁴, replacing the politicized bureaucrats that had run the station since 1980. A new set of products (eighteen in total, including series, shows, documentaries and specials) in different fields (history, science, ecology, art, tourism) were designed and produced. The renewed programming was presented in March 2002

⁴ During that temporary administration, Channel 7 Chief of the Board (*Presidente del Directorio*) was a cultural journalist, Ernesto Hermoza. The Head of the TV Production Area was a poet and screenwriter, Jose Watanabe. Well-known artists like Eduardo Tokeshi and Ronnie Alhalel and architects like Augusto Ortiz de Zavallos created the new TV sets while photographers, sculptors, as well as journalists, photography directors and writers supported the renewed channel in different ways. Those collaborators didn't receive any kind of special payment.

and became a mass-media success. Channel 7, a small, public TV had become the most prolific and creative TV station by that time, for the first time in its history⁵.

One of these new programs a series of 2-5 minute short-documentaries ('stand-bys', in the TV jargon) that were aired between the main shows. The series was called '*Danzas del Peru*' (Peruvian Dances) and showed the multiple folklore dances that exist in the Peruvian territory -from the coast region to the rainforest jungle. The main purpose of that project was not only to create a visual archive of all Peruvian dances and spreading those images and sounds nationwide, but to promote the preservation of the local culture, to raise communities' self-esteem and -in some cases- to prevent dances to disappear. It was a project that fitted perfectly in the new channel's objectives and that had never been done by any state institution. After just eight months of work, there were 85 short-documentaries done.

But when Alejandro Toledo was elected as Peruvian President in 2002, Channel 7 administration heads were replaced, producers were fired and most projects were cancelled. The new administration denied any support to the Dance's project production⁶.

The team decided to continue by its own and founded Kunay, Andean Center of

⁵ By 2002 all the Peruvian TV owners were facing huge political scandals. The 'vladivideos' -videotapes that showed broadcasters receiving bribes from Vladimiro Montesinos, spy chief of Fujimori- had been discovered and showed worldwide. Those 'broadcasters' had either run away from the country or were already in jail.

⁶ Soledad Mujica, TV producer, was the responsible of the *Danzas* project. She (and other members of the Board during the Paniagua's administration) reported a bribery case in Channel 7 that involved a close friend of the elected President, Alejandro Toledo. The new Head of the Board, Eduardo Bruce (brother of Carlos Bruce, a very influential member of the elected Government) received direct orders from the President to fire the people that denounced the bribery. Watanabe and Mujica were forced to resign a month after the Alejandro Toledo assumed the Presidency.

Communication in 2003. *The Dance in Peru* would remain Kunay's main objective in the years to come.

The research methodology in this project is based on the work done during the 2001-2002 period and follows the same pattern. A small, two-people group work as a research team. They are in charge of doing the contacts, selecting the dance to be recorded, organize the basic logistics, get free equipment and provide the necessary funding⁷. The same group, plus two assistants, travels to the site, shoots interviews to the main protagonists of every dance (the *caporal*, the dancers, the *mayordomo*, the mayor if necessary, etc.), and the dance performance during the *fiesta* days, which is, by the way, a very short period of time. After that the team returns to Lima, the producer-director watches the material and starts assembling and editing the documentary, as well as writing and preparing the book for publication. This whole process takes at least a year, if not more. When the book and the documentary are ready, they are put to sale as single package. But the most important thing is that the team returns to the place where the dance is/has been performed and gives the book and the video back to the community, the dancers and people in charge of the *fiesta*, which really appreciate that kind of recognition -coming from the capital city.

⁷ 'The Dance in Peru' project it is entirely funded by the private sector. Channel 7 still denies supporting Kunay (a very common behavior in the Peruvian public sector when governments change), even though Kunay offered to continue working on this project for free. On the other hand, the private sector does not cover the whole cost of the production, which means that most of the time it is covered by personal funds of Kunay members. But also means that the continuity of this work is in constant jeopardy, since the cultural support given by Peruvian enterprises changes constantly -and usually for the worse. So far, the whole team has always worked for free.

The second project was under my direct supervision and I had to start from scratch. It consisted in producing a 26 minutes documentary called (temporarily) *To live is a masterpiece, 13 stories about Jorge Eduardo Eielson*. This documentary would examine the life, past and present, of one of the most influential Latino contemporary artists of the second half of the 20th century: the Peruvian Jorge Eduardo Eielson. Living in a voluntary exile in Italy that lasts fifty years, Eielson is a Latin American artist present in very pivotal moments of the contemporary Western art tradition. Because of his foreign origin the European art scene only recognized his work after thirty years and in Peru he is nothing more than a legendary name.

The most important thing that made me choose Eielson's project was to find out how Jorge Eielson managed to achieve its own artistic identity looking into the ancient cultures of his home country but always using contemporary art tools. This Peruvian artist has a clear and lucid sense of love and true admiration towards the pre-Hispanic past that only few artists may have ever achieved. The importance of this documentary would lie in posing and trying to answer a number of questions about a Latin American artist's search for its own identity. As a filmmaker I strongly believe that Peru's past and future can also be seen through the eyes of its artists. Artists could become pivotal referents for new generations, even if he/she does not live there and decides/is forced to (re)create its country in the exile.

The research methodology applied on this project was to find all the sources of information related to Jorge Eielson's life and work in Peru. It included doing research in

public and private archives, such as universities, collections, art galleries, newspapers and museums. It was also my purpose to record in video the places Jorge considered important and to interview people that had known him over the years or could say something significant about him.

Some of the obstacles I found in this work were the terrible bureaucratization of the Peruvian National Archives system and the National Library, as well as the excessive costs of some permits and authorizations. The general ignorance about Eielson was also a factor that made more difficult the access to the information.

The third project I worked on was on an issue that remained pending since July 2004, time when I had to leave Peru in order to attend the University of Texas. In September, 2003, the Ford Foundation and the NGO Foro Educativo created the Documentary Concourse *Education in Color*, whose purpose was to illustrate the education situation in Peru, discuss its problems and support the emerging documentary activity in the country. The project I submitted was one of the winners. After a year of work, that documentary was ready and it was called 'My destiny's road'⁸.

⁸ This is a brief summary of this documentary: In the poorest, most violent and populated district of the whole country, San Juan de Lurigancho, a group of young people faces everyday the 'luck' of having born in a poor, forgotten neighborhood. They don't care if the press calls them delinquents or the fact that the society has forgotten them: they have always been alone. They are gang members, as many other young people in Lima, without a chance, without an opportunity in this unfair and painful society called Peru. They are many, but you can call them 'The Warriors'. The youngest of the gang is '*Maruja*', a twelve year old kid that has been selling candies in the downtown city since he was seven, bringing money and food for his two elder brothers, his three-years-old little brother and his thirty-six-years-old mother.

The idea I had back in 2004 was to screen this documentary to grass-root associations, as well as in public universities, and promote a discussion with the audience, in order to define the aspects of the problems I found while shooting the documentary, and to encourage people to suggest solutions. The way I used to contact those organizations was through the Lima Youth Committee of left-wing party. I decided to do that since most of those groups are disconnected between each other and scattered throughout the city, and it would have taken me a longer time to find them and organize the screenings for myself. I managed to separate myself and my work from the political side of the party, using its network in a neutral way.

Some of the problems I encountered were, as I said, the geographical and immense distance between those groups, the inefficient communication infrastructure, the lack of suitable equipment for the screenings and the terrible lack of punctuality.

A quick glance at the Peruvian documentary activity and film industry and (the lack of) cultural policy

The production of audiovisual documentaries is a recent activity in Peru. It was considered as expensive as the narrative filmmaking for a long time. Due to the high costs of film processing and its logistics (crew, materials, light needs, etc.), plus the economic crisis that devastated the country during the late 80's and the first half of the 90's, documentary filmmaking was not a job choice for young communicators, journalists or filmmakers. However, the increasing supply of newer and cheaper communication technology provides individuals and communities with almost unlimited

access to information and resources and to efficient and not-so-expensive recording, production and post production equipment. During the last three years filmmaking (and specifically documentary) production increased exponentially –not only in the capital but in cities such as Huancayo, Cuzco, Trujillo, Iquitos, Arequipa, etc.

THE PERUVIAN FILM INDUSTRY IN NUMBERS
2002-2005⁹

New feature releases	15
New short films (narrative and documentary)	60
New feature films shot outside the capital city (Ayacucho, Puno y Huancayo)	6
Female directors	40%
Movies that had attracted more the 250,000 spectators.	2
New 3D feature films created and developed only in Peru	1
Awards that Peruvian Films have received	60
Scripts that have been sold, supported or awarded	20
Young professionals that received support, fellowships or awards to pursue training outside Peru	15
Peruvian movies released in the commercial circuit in Europe	2
Oscars obtained by a Peruvian Director	1 ¹⁰
Peruvian Film Festivals organized each year	6

These promising numbers contributed to the idea that the Peruvian (and Latin American) filmmaking is an increasingly dynamic cultural industry in the region, as it has been analyzed extensively in the last Andean Community Meeting, recent UNESCO reports and during the current Free Trade Agreement with the United States meetings.

However, Peruvian cultural industries are far behind the market trends -if compared to countries like Argentina, Brazil, Chile, Colombia and Venezuela, where the

⁹ Source: Sociedad Peruana de la Industria Audiovisual. This is an internal document given to the author by Joel Calero, authorized representative.

¹⁰ In 2005 Peruvian young director Alonso Mayo won the Oscar Film-Student Award for his short film “Wednesday Afternoon”. It has been the first time a Peruvian director has got Hollywood’s attention.

state cultural policy allowed the creation of cultural industries during the last thirty years¹¹.

Description of the communities visited and list of people interviewed

Project One: *The dance in Peru*. Here, the main objectives were:

- (1) To prepare the fourth number of the series that deals with the *Qoyllur Ritti fiesta* and the performance of the *Qapac Qolla comparsa*.
- (2) To distribute the second number of the series, that deals the *Qapac Negro* dance (another *comparsa* that participates in the Paucartambo fiesta), which Kunay had recorded in 2004 and was ready for release in July 2005.

During the weekend of May 19th, the Kunay full team (producer/writer/photographer, video director, sound and camera assistant) went to Cusco to record the *Qoyllur Ritti fiesta*¹², one of Peru's most revered religious events. Thousands of pilgrims make the

¹¹ Cisneros, 2005, p.3

¹² This annual celebration comes from the mythical friendship that developed between a small boy, Marianito Mayta, and the boy with a very pale complexion whom he met in the mountains in 1870: "One version of the legend says that the pale child appeared cold and asked Marianito to find him some clothes. Marianito had seen clothing like that only in church, so he went to the Bishop of Cuzco for help. The Bishop, concerned that Marianito might steal vestments from a church, sent a priest to investigate. The priest followed the boy to the sacred *Apu*, or mountain, of Ausangate, and then to where he saw him enveloped in a shining light. When the priest snatched the child out of the light, he was transformed into a Tayanca tree with the image of Christ in agony. The image of Christ is painted on the rocks. Marianito was subsequently buried in the rock under the tree. Veneration at the spot where an image of Christ is on the rocks evolved into a celebration merging ancient rituals, worshiping the Sun god stemming from pre-Inca times, with the Christian faith. The old ceremonies combine worship of the sun with offerings to the apu to protect the worshipers from harm. A shrine was built at the base of nearby Sinakara mountain, and over time, the veneration became the annual pilgrimage and celebrations of El Señor de Qoyllur Ritti, el Lucero de la Montaña, or the Shining or Snow Star of the Mountain." (<http://gosouthamerica.about.com/od/perartandculture/p/QoyllurRitti.htm>).

journey to the snowy, cold mountainside to the Sanctuary of *Qoyllur Ritti* in the Sinakara Valley, Cusco, to attend mass and participate in the events spread over several days¹³.

We visited the communities that were in the pilgrim's path but always following the *Qapac Negro comparsa*, one of the most prestigious and oldest dances of the Cuzco region. This year we had a special opportunity to work with them, since Bernori Mayorga¹⁴, the *Qapac Qolla caporal* that we met on 2004 at the Paucartambo *fiesta*, was also *caporal de caporales* at the *Qoyllur Ritti*. We interviewed him, as well as Boris Cernades, the dancer that personifies the *Imilla*¹⁵. The *caporal* and the *Imilla*, as well as the other dancers, are Paucartambo natives¹⁶. There was no possibility of interviewing

¹³ This is the regular route for the Qoyllur Ritti: "Day 1: Beginning at Mahuayani from Cuzco and Tinquí, climb to the Sanctuary of Qoyllur Ritti along the trail marked by crosses. Attend daily Mass in the Sanctuary. Day 2: Go to the Alacitas market to buy miniature goods such as trucks, houses, cattle, university titles and others, with money valid only during the Qoyllur Ritti festivity. These miniature possessions represent those things you wish for yourself, and according to legend, will come to pass. Attend the procession of the Lord of Tayancani and the Virgin, and several dancing performances. In the evening, following the spectacular Burning of Castles (wooden edifices destroyed by firecrackers) and the Child's Dance, ascend the snow-capped mountain and glacier to bring down the crosses to the Sanctuary. During the celebrations, *Ukukus* keep order with sticks, preventing the consumption of alcohol, which at this altitude, in winter, could be fatal. Day 3: The Night Pilgrimage to Tayancani is a 24 hour procession begins with a Mass, then a six hour walk via Calvario Machucruz, the lagoons in Kumukasa and Alqamarina sectors, to Yanacocha. There, following a short rest, walk to Tayancani and wait for dawn. The sunrise Sun Greeting ceremony is followed by a Blessing in the Sanctuary of Tayancani. This marks the end of the festival." (<http://gosouthamerica.about.com/od/perartandculture/p/QoyllurRitti.htm>).

¹⁴ Bernori Mayorga is one of the most important cultural leaders in the the Paucartambo and the Qoyllur Ritti *fiesta*. He has got a reputation throughout the region as the *caporal* that cleaned up the Sinakara sanctuary, forbid the alcohol consumption during the *fiesta* days and restore some order and purity that the celebration was loosing (For more information see <http://mapuche.info.scorpionshops.com/indgen/khipu40820.html>).

After years of silent struggle, death menaces by some regional mafias and Church's excommunication, Bernori was introduced to the AVINA Foundation by Kunay members and was named AVINA community leader. Now Bernori has got some funding for his future projects, such as the creation of a Culture House in Paucartambo, and he will keep cleaning up the regional *fiestas*, forbidding the excessive alcohol consumption and stopping the infiltration of foreign dances in the Qoyllur Ritti.

¹⁵ The *imilla* is the female figure in the *Qapac Qolla comparsa* (personified by a male dancer) and a very important figure in the Paucartambo *fiesta*, since she becomes the trophy desired by the *Chuncho* King and unleashes the symbolic war between the *qollas* and the *chunchos* in the *guerrilla* sequence in the last day of *fiesta* (Mujica, 2005).

¹⁶ There is no updated database or a census of the group of dancers and Kunay do not have the resources to do it. In most cases the *qolla* dancers are very wary about giving away information (they are the most reserved and less-studied group of dancers in the Qoyllur Ritti). We could state, however, that most of the

more dancers, given the enormous amount of people that attended the *fiesta* this year, the distances involved and the highness of the area (some of the production team took a long time to climb and descend the mountains, slowing down the work a little bit).

In July, 2005, the second book/video was ready to be released. Soledad Mujica, Kunay Director, went to Paucartambo, Cusco, and gave away 200 packages of the books/videos to the dancers and 50 packages to the City Major in a simple but moving ceremony in the *Qapac Negro* house. By doing that one of the most important objectives of Kunay had been achieved so far: to deliver the final product to the protagonists of the film, looking for a horizontal, reciprocal relationship. As the dancers told us, the *negros* were used to be filmed, recorded and interviewed -but this was the first time a film team returned to Paucartambo and gave them the final product, something that transformed the linear model of communication into a simultaneous experience. The goals of preservation of the immaterial cultural patrimony, the raise of the community self-esteem, the ‘official’ recognition and the spreading of the local folklore had been achieved¹⁷.

dancers are head of households of family, with one/two kids. None of them has a personal fortune nor is a wealthy professional.

¹⁷ After that day, Kunay started a small press campaign, showing the documentary in radios and TV shows that were willing to air it, as well as three radio programs. The few TV shows that agreed to show portions of the documentary were four in open TV and two in private cable networks (both of them only seen in some neighborhoods in Lima). Only one was included in a high-rating show and a very *hot-antenna* channel (Hoy con Hildebrandt, Frecuencia Latina, Channel 2).

Project Two: Jorge Eielson's documentary

This was the most demanding project of all, since it required a team of four people working for three months¹⁸. The days of the regular work were weekends, while my personal work (research, production and direction) lasted the whole week. The people that were interviewed for this documentary were the musicians Enrique Iturriaga and Manongo Mujica, the dancer Yvonne von Mollendorf, the painters Rafael Hastings and Fernando de Szyszlo, the art curator Emilio Tarazona, the ceramist Carlos Runcie Tanaka, the art dealer Begonia Ruiz, the poet and critic Martha Canfield and the *quipu* expert and anthropologist Frank Salomon. Other interviews (not-recorded on video) included the musician Celso Garrido Lecca, the literature scholars Jose Ignacio Padilla and Ricardo Silva Santisteban, as well as the poet Renato Sandoval. The most exhaustive and time-consuming included the work in the personal archives of Emilio Tarazona, Renato Sandoval and Ricardo Silva Santisteban, and poet Javier Sologuren's personal collection, that belongs to the Pontificia Catholic University of Peru¹⁹.

Places visited included the Chilca beach, the Costa Verde coastal complex in Lima, Lima downtown, and the Ilo port in Moquegua, in order to prepare an underwater shooting for December 2005. But it was the most significant visit we did to the

¹⁸ We have to remark in that extent that the audiovisual work is always a *team work*. When I say *team work* I mean the following people: a camera/production assistant, a sound recordist, a cameraman/director of photography and a producer/director. Sometimes an extra help was needed (car driver, production assistants, grips, gaffer, etc.) During the weekdays, the crew was reduced to the minimum two-people team (cameraman/director/producer and sound/assistant), since the other members were extremely busy in their own jobs. The lack of funding made impossible to hire a permanent crew and pay them the usual fees. The whole team that supported this project worked for free.

¹⁹ The recently deceased Peruvian poet Javier Sologuren was Eielson's best friend for forty years. When he died the mail correspondence disappeared, and some of the paintings, as well as pictures and rare editions of Eielson's books, were taken out of the country by Sologuren's sons. This was considered the most personal and extensive of all Eielson's archive material in Peru.

community of Rapaz, in the province of Oyon, Lima, where we found a very interesting links between pre-Hispanic culture and Eielson's artwork²⁰.

Since the seventies Eielson has incorporated the figure of the *quipu*²¹ in his esthetic, therefore I thought it was necessary to interview a *quipu* expert that could explain their nature and importance.

In July 28th, 2005, a crew of two people visited San Cristóbal de Rapaz, a small peasant community located at 4,120 above the sea level. Its 900 inhabitants are mostly *campesinos* and livestock farmers. Rapaz has a closed storehouse which was the control center of the community resources during pre-Hispanic and colonial times. That storehouse (called Pasa Qullqa -stationary deposit- and Kaha Wayi -Quipus house-) hides Rapaz' most well-kept secret: a big collection of colonial *quipus*. Although the Rapaz *quipus* had been discovered in 1981, it was until 2004 when researchers from Harvard and Wisconsin Universities got the funding necessary to restore, decode and preserve the findings. The interviews I did in Rapaz included anthropologists Frank Salomon, mathematician Carrie Brezine, and textile experts Rosa Choque Gonzáles y Rosalía Choque Gonzáles, as well as the President of the Community of Rapaz.

²⁰ For more information about the Patrimonial Quipus project see: <http://www.khipurapaz.org/vinculos.htm>

²¹ Quipu is a record-keeping device used at the Inca Empire and other pre-Hispanic cultures, consisting of a series of variously colored strings attached to a base rope and knotted so as to encode information, used especially for accounting, tax, laws and multiple communication purposes.

Project Three. *My destiny's road* screenings.

I was able to screen the documentary the following days:

1. Sunday, June 12th. Youth group from PDD²² Group at Huaycan.
2. Sunday, June 19th. Youth group from PDD Group at Chorrillos.
3. Thursday, July 7th. Senior year (Quinto de Secundaria) at the Jose Olaya National School. Chorrillos.
4. Wednesday August 17th, at the Youth Commission in the District Committee in San Juan de Miraflores at the United Nations School Auditorium. This screening included members of a Community Leadership Workshop in the same district organized by the NGO Alternativa.
5. Friday, August 19th, at the *Letras* Auditorium of San Marcos University. Education students and high school teachers.

The whole screening process involved three production people and more than 200 total audience members. After each screening, there was a Q & A section with the filmmaker to discuss the issues related to the documentary: youth problems, education levels in poor neighborhoods, the role of the state, the local government responsibility and their own responsibility (as leaders, high school students, leaders, etc.).

Perhaps the most fruitful screening was the last one, held in San Marcos with Education students and high school teachers. That day audience members started to share their own teaching experiences, in a very moving, personal way. In my personal opinion

²² PDD means the Decentralist Democratic Party. For more information visit: www.pddperu.net

those screenings could become a process of collective catharsis, since most of the audience's members have some personal or familiar experience with gangs.

Policy implications

The latest proposal of cultural policy done by the Peruvian state²³ recognizes that there has never been a national policy that deals with the country's cultural diversity and regional cultural developments -throughout the Peruvian Republican history. As we stated before, the state has not incorporated the cultural industries²⁴ as potential sources of economic growth and national integration, although its importance has been officially recognized and incorporated in the last National Institute of Culture Policy proposal and the Government announced in July the creation of a new Ministry of Culture. The cultural activity –still considered under the Education sector- will receive in 2006 less than 1% of the total national budget (S/. 163 millions out of S/.50,692 millions), without any kind of tax exemptions, incentives or protections²⁵. The cultural industries development is based on a very uneven process, with fairly small productive units (unipersonal or familiar), that have to face enormous communication enterprises.

²³ *Lineamientos y Programas de política cultural del Perú, 2002-2006, Instituto Nacional de Cultura, 2002.* For more information visit <http://inc.perucultural.org.pe/textos/lineamientos.pdf>

²⁴ A simple definition of cultural industry would be the set of activities that create, produce, publish, distribute, exhibit, spread, supply or sell cultural goods and services in a market economy. Of course, this involves the film, media, books and music production. Cisneros, 2005, p. 1-10.

²⁵ During the last twenty years, tax exemptions and incentives either changed when the governments changed; involved thorny, bureaucratic procedures; were forbidden by the Ministry of Economy policy or simply were impossible to apply. As an example, see Law 24047 (General Law of Legal Protection to the Nation Cultural Patrimony), where Art. 24 states that any donation given to the central local government for restoration and conservation of national goods could be deducted from the donor's annual tax payment (*impuesto a la renta*). However, those aspects are very limited since Art.29 states that those exemptions will be valid only until 1999.

The current American team that negotiates the Free Trade Agreement with Peru has approved and will respect the Peruvian Cinematography, Artist and Book Laws of Protection, even though those laws have a number of problems and still the Peruvian cultural policy is far away from what exists in Chile or Colombia. The idea of cultural reserve has been widely discussed²⁶ during the last months.

To think about culture in an entrepreneurial, industrial way is a new and risky concept in countries like Ecuador and Peru, where the state has not incorporated the cultural industries as potential sources of economic growth and national integration. The cultural expression –seen as a profitable activity- does not appear in the poverty reduction plans or national development projects²⁷.

In Peru the state does not support the Peruvian film industry at all, while the Peruvian private sector only does it in a very small amount²⁸. The following chart

²⁶ While forming the European Union, France defended the concept of cultural reserve, which includes to respect the valid laws of each country related to culture and to adopt and apply protection measures (like subsidies) to the national cultural industry activity. Nowadays the cultural sector supplies nearly 3% of his Gross Domestic Product in several European countries. Those same numbers can be found in Latin-American countries with have a very strong cultural policy, such as Brazil, México, Colombia, Venezuela and Argentina.

²⁷ Cisneros, 2005, p. 4

²⁸ Peruvian central government has not carried out the National Film Competition during the last years nor has provided the National Film Council (CONACINE) with the required funding to organize it. This Government did not honored international compromises related to film promotion (like Ibermedia) until the filmmaker's union menaced him with a vigorous press campaign. No Peruvian film has got any tax exemptions or economic incentives. That same situation can be applied to regional governments. On the other hand, countries like Brazil present a very different situation. The most important investors of Brazilian documentaries and movies are (and have always been) local governments. There is no Peruvian film quota in any Peruvian theatre -most of them owned by American enterprises. Peruvian films have to face the all-powerful American industry by themselves. It is true that there is not enough supply of Peruvian movies to feed eager audiences, but when a new Peruvian movie comes out it does not receive the same amount of publicity as the American movies do. The box office of Peruvian movies never pays off and the producers rarely recover the production investment.

belongs to the final balance of the last *Encuentro de Cine de Lima*, the most important Film festival in Peru, where 50,000 people attended 21 theatres and there were 100 movies screened.

IX LIMA-LATINOAMERICAN FILM ENCOUNTER Final Report²⁹

OUTCOME	US(\$)	%	INCOME	US(\$)	%
			Central government support	0	0%
			Local government support	0	0%
			Box-office	100000	20%
			Pontificia Universidad Católica support	125000	25%
			Private sector support (not money but services)	275000	55%
TOTAL	500000	100	TOTAL	500000	100%

Possible areas in which the research could be developed further

If we remember some of Jose Maria Arguedas' thoughts about the Peruvian cultural heritage (specifically the one that belongs to Andean regions), we will note the importance that images and sounds have in Peruvian cultural creation. Arguedas stated that the majority of the Andean population does not use the written language to express its feelings, its passions and its vision of the world³⁰. As Arguedas' expert William Rowe points out, the poetics that Arguedas created for his literature was based on Andean *images and sounds* that he tried to carry to the text, *images and sounds* that are created and recreated through the dances, music, textiles, clothing and that have incorporated the

²⁹ Source: *El Comercio* Newspaper, Economy section, August 27th, 2005, p.1

³⁰ Rowe, p. 25

written language as a component, without being neither the most important nor the only one: “For Jose Maria Arguedas the music, the dance and the Andean rituals are evidence of a creative force that, once free, would be able to transform the territory called Peru³¹”.

One research suggestion would be to apply that idea of predominance of the visual culture (and lack of reading and writing) in the cities, where Andean descendants migrants have become the part of the population with the lowest levels of education and income. In Peru *nobody reads everybody watches TV*, but nobody has measured that impact of the media under the idea that in the Andean culture nobody reads/writes.

Based on the idea that “exposure alone provides an important consciousness-raising function that may challenge hegemony”³², another research topic could be the way alternative products (films, documentaries, TV shows) have succeeded achieving massive audiences in the capital city or other cities. It would be interesting to measure the impact of a show like *Costumbres*³³, a TV series that shows *fiestas* and traditions all over Peru and has become a mass-media success, or the work done by other small NGOs related to documentary filmmaking³⁴.

Other research topic could be the way artists and scientists go ahead its own time, revealing in their work a clear and lucid glimpse of their society in a given context. It is

³¹ Rowe, p. 20

³² Melkote & Steeves, p. 31

³³ For more information visit: <http://www.costumbresperu.com/principal.htm> or <http://www.terra.com.pe/costumbres/contactenos.shtml>

³⁴ Although there is no database about the activity of NGO’s devoted to social communication, the most known are TV y Cultura (<http://www.unesco.org/cgi-bin/webworld/ipdc/cgi/page.cgi?g=Detailed%2F777.shtml&d=1>) and Guarango Communications (www.guarango.org/english/about.htm).

in their view of the human condition –beyond the idea of nationality, gender or race- and in their thoughts, body of work, where a society finds its most important tools to face the future.

Needs of communities in terms of research

My generation was one grown during a long dictatorship and permanent economic crisis. Those who were born during the seventies in Lima in a middle class environment have developed frivolous and pessimistic view of the future, without any referents of any kind. My generation does not know of what has been done before in terms of music, poetry, dance, and several cultural and artistic expressions, in the ancient past or recent years, in Lima nor outside the capital city. Art courses are not a priority in Peruvian high schools, and cultural diversity is not revalidated in the mass media regular programming, but seen with disdain and racism.

Most of the community leaders I interviewed agreed on the idea that the Education system should be changed, incorporating those audiovisual products that contain local experiences, regardless if they deal with art, science or social issues. They also considered important to incorporate some of the audiovisual products elaborated by Kunay on their own educational, local institutions³⁵, suggesting a closer work with the Ministry of Education so we could spread our work in a bigger scale³⁶.

³⁵ Some of the educational institutions that are using audiovisual work that has been done/shot/supported by me or Kunay are the University of Lima, the National Folklore School Jose Maria Arguedas and public high schools in Lima and Cusco.

³⁶ Some sources related to the Ministry of Education revealed that the Commission in charge of the Audiovisual work in that institution does not include any filmmaker or a scholar with media experience.

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