International Memory of the World Register
Nomination No. 2014-86

“Audio-visual Collection of Peruvian Andean Ethnographic Materials”

1.0 Summary (max 200 words)

Our Audio-visual Collection of Peruvian Andean Ethnographic Materials is the largest of its kind in the world. No other university, institution or museum has a similar collection than ours, in terms of size, and cultural diversity. All of these recordings have been obtained in the field following a thorough methodology. Hence are unpublished materials.

For the purpose of this nomination, we are proposing nine (9) individual collections, which consist of:

- Nearly 700 audio recording hours;
- Approximately 1,100 film/video footage; and,
- More than 25,000 photographs.

The time span covered by these collections is the critical period of 1955-2000, when processes of migration and globalization were beginning to take place in our country, and were to generate from then on powerful changes in Peruvian society and culture. These collections, therefore, capture a unique historical moment before these transformations gave birth to new cultural and social styles.

The core content of our collection are cultural representations that includes different forms of expressive culture: music, dance, fiestas and rituals. These performative genres have played a central role in Andean society and identity politics, and have been fundamental means through which public intervention and resistance was accomplished, and memory and meaning were constituted.

2.1 Name of nominator (person or organization)

Raul R. Romero, Ph.D.

2.2 Relationship to the nominated documentary heritage

Director, Institute of Ethnomusicology, Catholic University of Peru

2.3 Contact person(s) (to provide information on nomination)
2.4 Contact details

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3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

All of these collections are of ethnographic character. That is, there are field recordings, obtained in their original cultural context. No musical performance, choreography or ritual action have been re-created.

COLLECTION PUCP (Pontificia Universidad Católica del Perú)

Audio: 414 hours
Video: 625 hours (music, dance, fiestas, rituals)
Photography: 22,160 images (music, dance, fiestas, rituals)

This is the largest and more diverse institutional collection of traditional Andean Music. It was collected during 17 years of fieldwork (since 1985-2000) supported by the Ford Foundation. During this period, travel was made to several regions of the country (north/center/south), dedicating a one year research period to each, performing these field trips following the fiesta and ritual calendar of each region. It consists of 352 cassettes, 45 DATs and 57 CDs (equivalent to 413 hours, 14 min.) of music recordings; video footage in 126 VHS, 79 S-VHS, 74 Hi8, 138 Mini-DV and 73 DVDs (equivalent to 624 hours, 59 min.). Also, of 6,260 slides and 15,900 photographs (making a total of 22,160 images). Among the documented regions and represented are: Piura, Apurímac, Pasco, Ucayali, Loreto, San Martin, Junín, Cajamarca, Arequipa, Cusco, Lambayeque, Puno, Lima, Ica, Ancash, Huancavelica, Ayacucho and La Libertad. The coordinator of the entire collection has been the Director of the Institute, Dr. Raúl Renato Romero, although many researchers have participated throughout the time dedicated to this endeavor (among them not few professors and students of our university).

Doctor Juan Ossio is a distinguished Peruvian scholar and anthropologist, he has been Minister of Culture (2010-2011), and is currently professor at the Pontificia Universidad Católica del Perú. He has performed numerous studies and has several publications on Andean traditional culture. The most important which has been the one he realized in the isolated Andean community of Andamarca, in the region of Ayacucho. His collection (1974-1995) consists of 15 cassettes (13 h. 17 min.) with Music from Ayacucho, recorded from 1973-1974. Also, 4 cassettes with recordings of oral traditions. Also in his collection are 3 S-VHS tapes, 3 VHS tapes, and a Hi8 tape (11 h. 15 min.), obtained in the regions of Piura and Cusco, during 1994-1995.

Bibliography: Juan M. Ossio, Parentesco, Reciprocidad y Jerarquía en los Andes: Una aproximación a la organización social de la comunidad de Andamarca (Lima: Pontificia Universidad Católica del Perú, 1992)

Peruvian anthropologist, graduated in the Pontificia Universidad Católica del Perú, where he currently teaches. He has traveled intensively around diverse Andean regions, collecting audiovisual materials on traditional fiestas and rituals. His collection (1996-2000) consists of 35 cassettes tapes (28 h. 31 min.), 471 slides and 2,832 digital photographs. Also, his video recordings are contained in
63 VHS and 107 digital copies in DVD format, obtained between 1986 and 2005 in the regions of Ancash, Cusco, Huancavelica, Ica, Junín, Piura, Puno, Lambayeque and Lima.


**COLLECTION ALEJANDRO ORTIZ**
Audio: 42 hours

The audio collection of Alejandro Ortiz Rescaniere, professor of anthropology at the Pontificia Universidad Católica del Perú, is the result of his numerous investigations about Andean oral traditions, mainly in the region of Ayacucho. Besides music, his collection (1962-1973) includes oral renditions of myths, stories, tales, beliefs about disease, in Quechua and Spanish. His collection consists of 11 audio cassettes (6h. 39 min.), 11 cassettes of interviews and 30 open reel tapes of oral tradition (19 h. 40 min.) that were obtained during the years 1962, 1971 and 1973.


**COLLECTION JOSAFAT ROEL PINEDA (1921-1987)**
Audio: 140 hours

With an almost legendary intellectual status, the Peruvian anthropologist and ethnomusicologist Josafat Roel Pineda, founded the Section of Ethnomusicology in the National Conservatory of Music, and the Center for Studies and Promotion of National Folklore at the Universidad Nacional Mayor de San Marcos, both around the end of the 1950s. He worked intimately with José María Arguedas,
and both collaborated with his audio collection, which consists in 84 reel-to-reel tapes and 52 cassettes that contain 140 hours, 37 minutes of recordings from the regions of Amazonas, Áncash, Apurímac, Ayacucho, Cajamarca, Cusco, Junín, Lima, Piura y Puno, recorded between 1957 and 1972.

**Bibliography:** Roel, Josafat. 1959. “El Wayno del Cuzco.” *FolkloreAmericano* 6-7(6-7): 129-245

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**COLLECTION GISELA CÁNEPA**

*Audio: 72 hours*  
*Video: 84 hours (music, dance, fiestas, rituals)*  
*Photography: 273 images (music, dance, fiestas, rituals)*

Peruvian anthropologist, with a doctorate from the University of Chicago, and currently professor in the Department of Social Sciences of the Catholic University of Peru. In this institution, she founded the Master of Arts Program in Visual Anthropology. She has performed intense research and audiovisual documentation in several regions of the Peruvian Andes, being the author of many academic publications. Her personal collection (1997-1999), obtained primarily in Cuzco, consists mainly of video recordings (39 Hi8, 5 VHS, 1 SVHS, and 4 Mini-DV) that amount to 83 hours and 20 minutes; 72 recording hours of oral literature, and 273 slides on Cuzco festivals.


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**COLLECTION ZOILA MENDOZA**

*Audio: 11 hours*  
*Video: 107 hours (music, dance, fiestas, rituals)*
Photography: 3 images (music, dance, fiestas, rituals)

Peruvian anthropologist. She studied in the Pontificia Universidad Católica del Perú and obtained a doctorate in the University of Chicago. She is professor in the Department of Native American Studies at the University of California in Davis. Her investigations are about fiestas and rituals in the Mantaro valley in central Peru and fiestas in Cuzco. Her collection (1989-1997) consists of 15 audio cassettes (11 hours, 51 min.). Also, 12 VHS and 81 DVDs (107 h. 20 min.), corresponding to the period from 1989 y 1992, in Cusco and Puno.


**COLECCIÓN JONATHAN RITTER**
*Audio:* 28 hours
*Video:* 47 hours (music, dance, fiestas, rituals)

North American ethnomusicologist, professor in the University of California at Riverside. He wrote his doctoral thesis based on fieldwork in Ayacucho, Peru, on political violence and the contests on Carnival songs, called *Pumpin*. His collection (2000-2002) is the only one in the world that has documented the impact of violence as reflected in the music of the Andean peoples during the 1980s political conflicts. His research was done in the province of Víctor Fajardo, and consists of 28 audio CDs (28 hours), 33 VHS tapes (46 h. 15 min.), gathered during the years 2000 and 2001.


**COLECCIÓN ARTURO JIMÉNEZ BORJA (1908-2000)**
*Audio:* 30 hours

Probably the most renowned archaeologist of the nation that also excelled in other areas like medicine, music, and the popular arts. To his ample bibliographical production, his field recordings should also be considered as part of his legacy, a collection that include Andean and Amazonian musical expressions. His collection (1955-1975) consists of 32 audio CDs (28 hours, 14 min.), obtained in the regions of Huánuco, Puno, Ancash, Cajamarca, Ayacucho, and Cusco.

3.4 History/provenance

The collections of Josafat Roel (1921-1987) and Arturo Jimenez Borja (1908-2000) are the earliest ones of the nine collections proposed here. Both of them were highly prestigious intellectual Icons in contemporary Peru, for their achievements in culture and historical studies. Both of them started to form their collections in the late 1950s. The PUCP collection starts in the 1980s, and the other ones, in the 1990s. Notwithstanding these dates could seem too recent for some observers, one should consider that in Peru, these are already historical audiovisual collections since we do not have earlier recordings as other countries do. In fact, there are no professional and well-equipped audiovisual archives besides our own, dedicated to preserve and safeguard this type of collections.

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

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<tr>
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4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

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4.3 Legal status

The Institute of Ethnomusicology of the Catholic University of Peru, is responsible for the preservation and maintenance of the collections here propositioned.

The University is the owner of the collections proposed here, or has obtained written authorization by the donor of the collections that were given to our archives for its conservation.

4.4 Accessibility
Our collections are open to public consultation. For some collections a previous 24-hour request is needed in order to copy the material to be consulted. Our detailed catalogue will soon be available on-line, and we have plans to put all the materials for free access on Internet in the near future. We have no legal constraints to do this (since Peruvian law considers folklore to be part of the “public domain”), but we are concerned with the moral issues involved in providing free access to music or dances without obtaining permission from the original communities from which the recordings were obtained. Progress in this sense, is being made, and we are optimistic about the final outcome.

Almost 80% of our collections have been already digitized. However, since this process was realized a few years ago, we need to make a re-evaluation of the state of conservation of the digital formats. We also need to complete the digitization process to achieve a full digital archive (100%).

### 4.5 Copyright status

None of our materials are subject of copyright, since all are ethnographic field recordings. Peruvian law considers folklore to be part of the public domain. However, we consider the ethnic and moral rights of the creators of these cultural expressions to be of prime importance.

### 5.0 Assessment against the selection criteria

#### 5.1 Authenticity.

Absolutely. These collections have been gathered by distinguished scholars from the Catholic University of Peru. Our fieldwork has been conducted by anthropologists, and sponsored by reputed international agencies, like the Ford Foundation, the British Library, The Grammy Foundation, Prince Claus Foundation and the Mellon Foundation, through the David Rockefeller Center for Latin American Studies at Harvard University.

#### 5.2 World significance

The collections included in this proposal represent the importance of Peruvian traditional music as a crucial part of the intangible cultural heritage of the nation.

Our entire holdings consist of 107 sub-collections, is the largest and more important audio-visual collection of Andean ethnographic materials in the world. No other university, institution or musem has a similar collection than ours, in terms of size or cultural value.
The nine (9) collections we are including in this proposal account for nearly half of our holdings. Its disappearance would be a great loss for Peruvian culture, and the humanity at large – since all of these recordings, having been obtained in situ, and in its original cultural contexts, are irreplaceable.

5.3 Comparative criteria:

1 Time

These collections have captured a unique historical moment before the social and urban transformations of Peru gave birth to new cultural and social styles. The time span covered by these collections is the critical period of 1955-2000, when processes of migration and globalization were beginning to take place in our country, and were to generate, from then on, powerful changes in Peruvian society and culture.

2 Place

Many, in fact numerous of the musical traditions, dance representations, and ritual dramas, have been lost and its memory is only preserved in our collection. All of our materials are catalogued and described in terms of content, location and recording context. Our collection can be as a “memory bank” to which local cultures can access in order to launch revival cultural projects, and similar endeavours.

3 People

Our collection reflects the efforts of the Andean peoples to survive in an environment that is not hospitable to its local traditions, their struggles to maintain their cultural difference, and their identity in the midst of process of modernization and urbanization.

4 Subject and theme

The struggle of Andean culture to maintain its distinctive cultural identity, is one of the main topics of analysis in the disciplines of history, anthropology and similar areas of knowledge.

5 Form and style

Music and dance, and even ritual, can be conceived as aesthetic media. The
songs we have in our audio division, are mostly in Quechua, the most important indigenous language of the Andes. Some of our recordings formats have already disappeared, such as the Betamax video cassette, VHS, reel-to-reel, and even digital formats that have been discontinued from manufacturers like Hi8 video, and DAT tapes.

6 Social/ spiritual/ community significance:

By all means, our repository has, and can be visited, by the current members of communities who want to revive ancient traditions, now lost or forgotten.

6.0 Contextual information

6.1 Rarity

No other university, institution or museum in the world has a similar collection than ours, in terms of size, and cultural diversity. All of these recordings have been obtained in the field following a thorough methodology. Hence are unpublished materials.

6.2 Integrity

Our collection is fully catalogued, and well preserved. We are enclosing our catalogue with this application.