







The Safeguarding of Intangible Cultural Heritage Through the Production of Documentaries by Students at a University in Lima

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Abstract. Intangible cultural heritage (ICH) is made up of customs, traditions and knowledge that are transmitted from generation to generation, which due to the lack of resources and knowledge for its preservation are at high risk of disappearing tags. This research aims to describe how university documentaries fulfill functions that contribute to the safeguarding of ICH. To this end, the qualitative approach was used, applying the techniques of semi-structured interview to the managing teachers and the content analysis to the documentaries produced by the students. As a result, it was obtained that the production processes carried out by the students fulfill an effective role of preservation of heritage memory, through audiovisual narrative, and it is concluded that these documentaries are unofficial resources of preservation and cultural dissemination through alternative platforms to *the mass media*.

Keywords: Intangible cultural heritage, university documentary, audiovisual production, safeguarding

1 Introduction

The concept of Intangible Cultural Heritage (ICH) encompasses the living culture that is manifested through traditions, tales, customs, social habits, beliefs, traditional medicine, rituals, music, dance, crafts, gastronomy, knowledge, languages or verbal expressions, these are values that are inherited from the ancestors and form the identity of a community, they are also maintained in the collective memory, which in turn are transmitted from generation to generation [1, 2]. In addition, the ICH encourages reflection on multiculturalism and human inventiveness and, through these two aspects, the population will be able to generate a feeling of belonging and prolongation over time. Likewise, the ICP allows an experience of satisfaction in which our senses intervene: auditory, visual, tactile, odoriferous and gustatory; because as it is considered a

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living culture, it cannot be isolated from the daily life of the members of a locality, otherwise we would be facing a dead culture [3].

This heritage is changing due to social evolution and for this reason, it is also vulnerable [4]. At the international level, the General Conference of UNESCO accepted the Convention for the Safeguarding of the Intangible Cultural Heritage, which was approved at its 32nd session held in Paris in 2003, becoming an international instrument to protect cultural diversity and ensure sustainable development [5]. In order to disseminate this heritage knowledge, it is essential to develop dissemination processes to bring the individual closer to that heritage and raise awareness to give the heritage in a relevant place [6].

In this sense, there is research that addresses the contribution of audiovisual documentaries to the preservation of ICH. Works such as Gissi [7] highlight the role of the documentary for the protection of artistic and cultural manifestations on the Island of Fantasy in Chile. The same is described by Cáceres and Gómez [8], who show how an association of Ayacucho artisans in Peru preserve and disseminate their work through Facebook. Castillo [9] studied in Costa Rica how the cultural heritage of Nandayure and Liberia was protected through two documentaries. Del Valle and Bessone [10], when researching audiovisual archives and cultural heritage in Argentina, state that if audiovisual records of cultural heritage are not made, it will disappear.

On the other hand, Navarro [11] argues that in Colombia, the audiovisual record documented and published on YouTube contributes to the construction of social memory, it is concatenated by heterogeneous points of view and the interaction of the experiences of cultural manifestations

1.1 University audiovisual production

In many university faculties of communication, the production of documentaries is taught as a recurring subject and in order to make them, students are trained in the processes competent to audiovisual production. Production is understood as the set of processes necessary for the production of audiovisual products for film and television and there is consensus in dividing it into three stages: pre-production, filming and post-production [12, 13, 14, 15]. Some authors extend their stages by adding the ideation and development of the project, which are carried out before pre-production, they also add the processes of distribution, exhibition and preservation, the latter applied after post-production [16, 17]. In this regard, Ortiz [12] states that the term *production* has a polysemic quality because that same word defines the total process of audiovisual production, it is also used as a synonym for the filming stage and finally it is also used to define the activities that allow the management of human, financial, logistical and technical resources.

Pre-production is the stage where all the resources that will be necessary to carry out the filming are planned and organized [12]. This process is coordinated between the director and the producer to manage everything that pertains to the realization of the project. For this planning, it is important to work with the script as it is the basis from which all the requirements are broken down [18]. Filming is the stage where audiovisual materials are recorded, it is the most important part of the production process since

human, intellectual and physical resources are tested for the correct filming of what is planned in pre-production [19]. Post-production is the stage where the recorded materials are structured, first the editing is carried out where they are cut, polished and ordered [20], then the audio and image post-production processes are applied to improve and optimize the quality of the audiovisual product [21]. Once the product is completed, it is derived to be broadcast on the decided platforms.

It should be noted that many of the audiovisual products made by students are distributed on platforms such as YouTube or festivals, in this sense they play a prominent role in promoting cultural identity [22], these events become facilitators for the inhabitants to connect with their environment and protect their heritage and diversity [23].

1.2 The documentary genre

Documentary film is one of the genres that allows aspects of reality to be represented through audiovisual narrative [24]. This is largely due to a condition of the mechanical reproduction of the image, which arose with the invention of cinema, and which has the particularity of creating a new imaginary about the texture of the real thanks to the fact that the temporality of the stories can be manipulated by freezing, advancing or retreating them, which constituted the creation of a new realism [25]. Although the documentary has an affinity with the notion of document and its supposed indexical value, the documentary has a direct relationship with the function of document and also has an indexical value, but at the same time a documentary film is also a discursive construction [26] that represents an exploration of people and real situations [27]. The documentary, when grounded in reality, results in a truthful discourse used, for example, to recreate a historical event, to be convincing and have a credible impact on the audience. The management of this information is not only a method used but is also part of professional ethics [28]. Its social commitment justifies and demands the realism of the image and aspires to strengthen the research with the testimonies, placing the public in the space where the story takes place [29]. Defining the documentary genre is becoming more and more ambiguous, nowadays there are so many classifications and subgenres ranging from thematic taxonomies to the most sophisticated ones that address the level of intervention of the documentary filmmaker [30], but one of the classic classifications is the one proposed by Nicholls [28] classifying them into the following modalities: expository, observational, interactive.

Therefore, this research aims to describe how the production of university documentaries made by audiovisual communication students at the University of San Martín de Porres (USMP) contributes to the safeguarding of ICH.

2 Methodology

This research is of a basic, non-experimental, cross-sectional and descriptive type, the analytical method is applied because its purpose is to examine the execution of university audiovisual production that allows the making of documentaries that have as their theme aspects of the ICP, for this the production is disaggregated into its three phases,

which are pre-production, coverage and post-production. In this study, the qualitative approach was used because it allows us to investigate the opinions, knowledge and cultural experiences of the participants [31, 32, 33].

The applied design is the case study because "It is organized from a set of methods that, in a coherent and articulated way, are perfectly linked to each other, with the aim of achieving an exhaustive study of a particular and previously determined problem" [34]. Based on the above, the following research questions were posed:

General question:

How does the documentary production of USMP audiovisual communication students contribute to the safeguarding of ICH?

Specific question:

1. How do the production stages of these documentaries favor the safeguarding of Peruvian ICH?
2. How do USMP communication platforms disseminate the production of documentaries that safeguard ICH?

Three techniques were applied to carry out this research: interview, film analysis and document analysis. The interview was applied to the professors involved in the making of the documentaries who work at the Faculty of Communication Sciences of the University of San Martín de Porres (USMP), in Lima, Peru, an institution where this educational experience is applied, a semi-structured questionnaire was applied to the participants and these were:

- a) Soledad Mujica Bayly, former director of the Intangible Cultural Heritage of the Ministry of Culture of Peru and teacher of the course that develops these documentaries.
- b) Flor Flores, former USMP professor, in charge of the distribution of documentaries at film festivals and digital platforms.
- c) Doris Neira Saldaña, USMP professor, in charge of the promotion and technical standardization of these documentaries.
- d) Samuel Sifuentes, USMP teacher, former head of the audiovisual education area.

To complement the study, and triangulate data, the technique of film analysis was also applied, whose instrument to extract and code the information were the tables and diagrams of audiovisual analysis [35], which were applied to each documentary and recorded the categories, subcategories and indicators of this research. codified and interpreted under the categories of ICH Safeguarding and Audiovisual Production, generating new knowledge on both topics. The instruments of both applied techniques were validated by expert judgment. These were developed to study the following short documentaries:

- a) Lima Danzaq (2014)
- b) Dioses del Burilado (2014).

- c) Lastenia, la que llama a los colores (2017)
- d) La herencia de Huanta (2019)
- e) Danzante de fe (2019)
- f) Tupananchiskama (2019)
- g) Guarapo. La preservación de una tradición (2022)
- h) Chupaca: La ciudad del lechón dorado (2023)

The inclusion criteria for these documentaries were: that they have been made by the students of the last cycle of the Audiovisual Production Workshop of the selected faculty, that they have a theme related to the ICP, that they have had accompaniment and guidance from the interviewed teachers.

Finally, a review of the attached documents of these documentaries that the students make for distribution was applied, such as press dossiers, posters, among others, where data such as the technical sheets, synopsis and production team were found.

3 Results

3.1 The audiovisual safeguard of the PCI

All the interviewees state that they were always aware that the students work on the topics of PCI in their end-of-degree documentaries, however, it is not a generality, but that each group of students proposes topics that are evaluated by the professors in charge, they also agree that there is no internal regulation of the faculty that directly promotes the realization of these topics, that is to say, there was not necessarily an intentionality expressed in documents and norms established for student learning such as syllabi, student guides, professional competencies, among others, that is to say that these documentaries implicitly safeguard the ICP.

These documentaries "contribute to spreading the values of a cultural expression and by disseminating them they help the self-esteem of the community of bearers, generates appreciation of the expression, therefore, they feel the desire to continue practicing it and to continue transmitting it" (Mujica Bayly), "The importance of safeguarding the ICH through visual and auditory registration is fundamental, because we make visible and reflect on our environment. And this material will remain for immortality" (Flores Cotos), "The new generations will be able to know all this heritage that belongs to them, because some traditions have already been lost and they would have liked them to be recorded on video so that they can be recognized" (Neira Saldaña)

The interviewees agree that traditional media such as television, radio or the press do not collaborate with the dissemination of the protection of the ICH because their subject matter revolves around entertainment and the dissemination of information in news programs and journalistic investigative programs, neglecting cultural and educational issues, however, they highlight the function of the state channel as the only medium that disseminates and celebrates the traditions and customs of our country. This task is complemented by the documentaries studied in this research.

The mass media have their interests based on the management of information and entertainment, almost always education and culture are left aside, except for TV

Peru, which is the channel of all Peruvians, which disseminates topics with a cultural character (Neira Saldaña)

Traditional media do not cooperate with the safeguarding of ICH. Channel 7 is the most supportive medium. I remember that in 2019 in the program "The pleasure of the eyes" they invited the director of the documentary, "Lastenia, the one who calls the colors" and in addition to broadcasting the short film they interviewed him. As well as this program, there are others on the state channel that broadcast cultural content (Flores Cotos).

They also agree that the documentaries made by the students develop the characteristics of an audiovisual documentary that are based on narrating an aspect of reality supported by research. They also affirm that a good documentary invites you to reflect and exposes contexts, conditions ignored or little valued by the individual and by society such as issues related to ICH, "A documentary promotes research and through the contents with a character of safeguarding the ICH disseminate knowledge not only for young people and children but to the entire country" (Sifuentes Aranda)

In relation to the category of safeguarding ICH, the interviewees agree that universities should promote the safeguarding of ICH, because they consider that they have the educational mission of training students, not only in terms of their specialty, but also in values and principles for the benefit of society, which can be extended as a teaching methodology to other educational levels such as secondary and primary education. In addition to generating awareness processes in the viewers of these documentaries.

Universities have a great responsibility because they must delve into this type of content not only in the tenth cycle workshop but also in previous cycles. Above all, generate content to disseminate to young people from schools at the primary and secondary levels and for all types of the general public, to continue with preservation (Sifuentes Aranda).

It is not an easy task because the students are used to touching on superficial topics, topics linked to entertainment and changing those ideas, that chip, is an arduous task. Universities want students to open their minds to other possibilities and even they are surprised, because through a documentary they have to investigate and at the end they feel proud of the achievements obtained and that their documentary is seen by many people on a platform as popular as YouTube (Neira Saldaña).

3.2 Audiovisual production to safeguard ICH

Regarding the documentary production category, in the dimension of types of production, the interviewees agree that the productions carried out are developed under the modality of co-production with the students, because the faculty is represented, in this process, by the teacher who guides the student throughout the semester, providing them with the spaces, infrastructure and equipment so that they can develop their project.

The modality is a co-production because not only are university equipment used, such as video cameras, tripod, lights, editing islands and recording spaces in the studios, there is also the guidance of the professor at all times and even sometimes

the professor is the link between the resident and the student to establish that link and make the documentary. (Neira Saldaña)

Regarding the category of production of university documentaries that contribute to the safeguarding of the ICH, the analysis of films and annexed documents reveals that they highlight the approach to topics such as: artistic and plastic expressions, languages and oral traditions, music and dance, knowledge, knowledge and practices associated with traditional medicine, gastronomy, festivals, celebrations and rituals. Themes that are narrated in the audiovisual works of the students through the documentary, these demonstrations have a double mode of filming, some documentaries are recorded in the localities of origin of the manifestation of the PCI and others are recorded in Lima, the city to which the bearers of these manifestations have migrated, thus generating a record of the adaptation they experience in that city. Regarding post-production, it was observed that the documentaries are edited to be narrated under the expository modality, this means that the stories are told by their protagonists from the interview fragments that are assembled in the post-production, after which support shots are inserted to later apply the audio and sound post-production.

The distribution and promotion process are part of the qualified evaluation of the documentaries, which is why press dossiers and information related to the documentary such as synopsis, plots, duration and technical sheets are made. Posters, *making of* and *trailers* are also produced and used to promote the documentaries when they are submitted for different contests, festivals, etc. In this stage of distribution, the teachers have designed a series of very specific strategies that have allowed the documentaries not only to be exhibited but also to win awards at national and international festivals, some of these actions were:

- a) Mapping and list of festivals that supported this theme
- b) Preparation of the list of requirements that these events ask for so that the students have them fulfilled
- c) Follow-up and monitoring of thematic trends in festivals.
- d) Technical specifications for the correct submission of the videos and their accompanying materials

This systematized distribution work has generated at least two benefits, the first is that it spreads ICH beyond university classrooms and, the second is that festivals, for the most part, save the videos sent to them in their archives, therefore, they are also indirectly participating in the safeguarding of ICP.

As for the preservation stage, the documentaries and their annexes are archived on hard disks for preservation. Likewise, they are hosted on the Mi Campustv channel that is on YouTube in order to generate greater views and better dissemination, which in turn makes it a heritage preservation repository.

4 Discussion and conclusions

Although audiovisual production has the stages of ideation, development, pre-production, filming, post-production, distribution and archiving [13, 14, 15, 12, 16, 17], this experience shows that, in order to deal with the issue of the safeguarding of ICH, specialized processes are applied in each of these stages, which are demarcated by the chosen theme, this in turn implies that students are actively and actively linked to this topic. Specialized in researching, recording, scripting and post-production, these functions are complemented with the assistance of teachers, the latter are the ones who intervene the most in the stages of distribution and archiving, because these contents require specialized placement in festivals, contests and audiovisual social networks where these topics are appreciated unlike the traditional mass media.

Therefore, it is concluded that the relationship between the production process and the safeguarding of ICH is developed in all stages of the production of the documentaries studied, but this audiovisual preservation reaches visibility in the dissemination and its preservation is guaranteed in the process of archiving of said documents. However, the particular nature of this type of production entails tasks that are somewhat different from usual audiovisual production, such as preliminary field research and the construction of a story structure from the materials obtained.

As pointed out in the research audiovisual content fulfills the functions of documenting and protecting the different cultural manifestations [7, 8, 9, 10, 11], qualities that are ratified in this research, but with the particularity that they add in the effort to three instances that co-produce the content: the faculty, students and their teachers; In addition, this research proves that records can be made of the different heritages established by UNESCO, as in this case that manifestations of the ICH are documented. Based on what has been stated, it is concluded that the documentaries made by students and teachers, in the experience described, become a method of safeguarding the ICH but it has this function implicitly, therefore the next step is to propose measures that link university projects with state safeguard policies to conclude the protection processes because there are no legal or procedural mechanisms that link the State and the universities that apply this safeguard, which implies carrying out concrete actions to close the protection cycles. Thus, for example, when an official safeguarding project is carried out, the reports or products of that process are delivered to the safeguarded community, an action that in the case of university documentaries does not occur, in addition, the publications of these documentaries on YouTube can be linked to the official repositories that are related to the protection of ICH. There is a clear lack of an efficient system for the cataloguing of audiovisual materials and their accessibility. Although production in digital format facilitates the process of managing archives, this can be much more complex when it comes to recovering old materials that have been recorded on analogue media and need a professional cleaning and restoration treatment prior to digitization and uploading to websites. Experiences from other countries such as the website of The Dutch Central Film Archive in the Netherlands, the BBC in London or Televisión Española can be useful to improve in this regard and go in the direction of creating large open access repositories promoted by the State or with the support of the private sector.

This research was not exempt from limitations and due to its qualitative nature, one of them is the specificity of the sample, which does not allow contextualizing the phenomenon in all its dimensions, therefore it is proposed to continue researching this topic in other educational institutions in Peru or other countries. to demonstrate the different audiovisual practices that contribute to the safeguarding of ICH. Furthermore, due to the qualitative nature of this research, the results cannot be generalized; however, it is proposed to continue investigating similar experiences to enrich knowledge and collaborative strategies between educational and state institutions to protect and preserve ICH, which in turn can generate the officialization of these practices by incorporating them into the university study plans and in turn into the legislation on this subject so that it transcends beyond the university environment.

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