

Institution: Keele University		
Unit of Assessment: Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: Enhancing cultural policy initiatives in Peru: bringing fusion music making to a national stage		
Period when the underpinning research was undertaken: 2015 - 2019		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Dr Fiorella Montero-Diaz	Lecturer in Ethnomusicology	2015 - present
Period when the claimed impact occurred: 2015-2019		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact (indicative maximum 100 words)		
<p>Montero-Diaz's research into fusion music as a tool in conflict resolution and social transformation has influenced government ministers, non-governmental organisations (NGOs) and cultural sector individuals, encouraging them to promote fusion music on national platforms not previously witnessed in Peru prior to this research. Montero-Diaz's work on fusion music's role in post-war healing has enhanced the Peruvian Ministry of Culture's flagship cultural and education programme (Programa de Formación de Públicos), shaping content, artist involvement and international understanding of cultural citizenship. This initiative, devised to counter inequalities and engage schoolchildren from a spectrum of social classes, resulted in national re-valuing of Peruvian music.</p>		
2. Underpinning research (indicative maximum 500 words)		
<p>The Peruvian internal war (1980-2000) resulted in large-scale migration, displacing high numbers of Andeans to Lima during the 1980s and 90s. This displacement "revived century-old patterns of discrimination and social exclusion of the Andean migrant population on behalf of the elite" (Berg, 2007), intensifying racism and segregation in the city. Montero-Diaz's research exploring links between the internal war and fusion music making (specifically fusions between indigenous and white upper-class musicians) uniquely documents fusion as an integral tool in post-conflict healing. This research, spanning six outputs (published 2016-2019), addresses the lack of literature "that explicitly and exclusively approach[es] upper-class people in contemporary Latin America as activists, citizens or agents of political and cultural change." [3.5]</p> <p>Montero-Diaz uncovered the potential of fusion musicians to bring audiences from different social strata together via their political content and music traditions. She observed their role assisting audiences and participating musicians in overcoming trauma arising from conflict – the internal war had torn social fabrics apart and cross-genre, hybrid musics offered a space to discuss and overcome painful experiences. Audience demographics indicated upper-white classes were using music as a mechanism to negotiate their role in society and to navigate personal guilt stemming from their role in the war [3.1, 3.2]. There was an observable "shift in racialised notions of Andeanness and marginality among the white upper classes from 1960 to 2014, linking changes in perception to the political and social context of those years." [3.3]</p> <p>Interrogating the ways conflict had affected musicians and audiences demonstrated that "the internal war has motivated part of the young white upper classes to reflect on their own social role before and during the war and has made them yearn for inclusive togetherness." [3.1] "In the wake of war, a subculture within the upper-class youth ...[became] involved with previously marginalised genres (music perceived as low taste or for the working classes, such as chicha, cumbia, huayno)".</p>		

[3.5] Placing a spotlight on the upper-white elites in Peru revealed the trend for Peruvian fusionists performing for the white upper classes. Fusion music consumption was unusual for the upper-white classes since this music was previously stigmatised for its “traditional” roots. Updating musical tastes was viewed as a mechanism to approach communities that had previously been marginalised. **[3.4]**

Montero-Diaz witnessed intercultural, interclass and interethnic dialogues when fusion music took place between indigenous musicians and upper-white-class musicians and relayed this observation to performers, conveying what happens when people who are used to segregation see rural musicians and upper-whites playing together. **[3.3]**

New perspectives regarding “cultural citizenship” demonstrate how fusion music specifically plays a role within the context of Peru and beyond. **3.5** articulates the neglect of culture within Peru prior to recent years, when culture was viewed in a patrimonial sense, primarily functional within contexts of tourism. Montero-Diaz overturned these perspectives, viewing Peruvian culture as important in the fight against racism, discrimination and violence via her investigation of fusion music making in Peru **[3.6]**.

3. References to the research (indicative maximum of six references)

3.1 Montero-Diaz F. 2016. ‘Singing the war: reconfiguring white upper-class identity through fusion music in post-war Lima’. *Ethnomusicology Forum*, vol. 25(2), 191-209. DOI: <https://doi.org/10.1080/17411912.2016.1161528>

3.2 Montero-Diaz F. 2017. ‘YouTubing the "Other": Lima's Upper Classes and Andean Imaginaries’. In *Music, Indigeneity, Digital Media*. Hilder TR, Stobart H, Tan SE (Eds.). (8 vols.). New York: University of Rochester Press.

3.3 Montero-Diaz F. 2018. ‘Turning Things Around? From White Fusion Stars with Andean Flavour or Andean Fusion Stars with White Appeal’. *Popular Music*, vol. 37(3), 424-443. DOI: <https://doi.org/10.1017/S0261143018000430>

3.4 Montero-Diaz F. 2018, ‘La música fusión, ¿verdadera inclusión? Una exploración de la escena fusión en Lima’, *Anthropologica* vol. 36(40), 97-119.

3.5 Montero-Diaz F. 2019. ‘Marginal like you!: constructing citizenship through fusion music in the Peruvian traditional upper classes’. In *Citizenship in the Latin American Upper and Middle Classes. Ethnographic Perspectives on Culture and Politics*. Montero-Diaz F and Winter F (Eds.). (8 vols.). Routledge, 62-79, DOI: <https://doi.org/10.4324/9781351134316>

3.6 Montero-Diaz F. 2019. ‘White cholos? Discourses around race, whiteness and Lima’s fusion music’. In *Cultures of Anti-Racism in Latin America and the Caribbean*. Wade P, Scorer J, Aguiló I (Eds.). (9 vols.). Institute of Latin American Studies, 157-190.

These outputs have all been through rigorous peer-review as part of the publication process. These outputs function as key reference points for others as demonstrated through approximately 23 citations in the wider academic community.

4. Details of the impact (indicative maximum 750 words)

Shaping cultural policy: This research influenced the *Programa de Formación de Públicos* (PFP), the Peruvian Ministry of Culture’s flagship cultural and education programme, which operates from the National Theatre, Lima (2012-present). Montero-Diaz provided consultation on this programme in its early stages. From 2015, her research insights regarding fusion music were used to foster a culture of inclusion **(5.1)**. The Director General of the Department of Cultural Industries recalls: “Dr Montero-Diaz’s consultancy, research and publications informed enhancements to the PFP, ...a broader pool of musicians was approached for fusion music opportunities, ...with the

view to share the social benefits of hybridising national music with other external styles” (5.1). The PFP’s unique showcasing of fusion music reached large audiences; over 180,000 visitors were counted (2014-2018), registering a 117% growth (5.2, e-book). The PFP helped increase and diversify audiences for national artistic groups, such as the National Symphony Orchestra, (5.4).

Schoolchildren from diverse backgrounds are key beneficiaries. In 2018 the PFP reached 38,000 children (5.2). “The possibility to share the space and music experience with a diverse audience at an early age, made a lasting impression on students and teaching staff, enabling students to see new possibilities for music making and interclass dialogue” (5.4). PFP evaluation identified “a positive impact on participants’ future careers”; “For every ten pupils at least three have changed their view about what they want to do in the future” (5.2, e-book).

The then Minister of Culture, Peru, (2011) highlighted how including more diverse musicians made a “significant contribution to fostering processes of social integration in our society” (5.5). The Director General of the Department of Cultural Industries and Arts stated: Montero-Diaz’ research “has informed changes in cultural inclusion strategies to encourage the inclusion of fusion musicians and foster interaction between diverse audiences” (5.1). This is reflected in the PFP’s prize for good practice by the NGO *Ciudadanos al Dia* (5.2).

Cultural enrichment: Montero-Diaz’s input created a platform for fusion artists that had simply not existed in Peru previously (5.2, e-book). Fusion musicians are distinct beneficiaries of this research. *La Sarita* (a band featuring in the PFP) viewed their performance as an opportunity to “transform entertainment spaces into political spaces and to work to build citizenship through culture”. Their fusion with *Uchpa* (a Quechua-singing rock band) at the National Theatre (2015) made a lasting impression: “We know that Dr Montero-Diaz’s research was crucial for Peruvian fusion to be included in spaces that had previously been perceived as elitist. Fusion is not just music, but a means to engage with inter-ethnic, inter-social and inter-racial dialogues” (5.7).

Broadening understandings of cultural citizenship: The Director of Solar (non-profit civil association) stated, Montero-Diaz’s research [3.1, 3.3 and 3.4] “has encouraged many of us ...to design inclusive cultural policies, considering the potential these can have to harness culture and enable public debate, democratic exchange and sustainable inter-class and inter-social networks and friendships” (5.8). The Director of Solar participated in a major panel at the first Cultural Summit of the Americas (Ottawa, 2018, 5.9), directly referencing 3.1: “many in the cultural sector have a better understanding of the importance of cultural citizenship and inclusion, as well as how cultural initiatives involving music and bringing together people with different experiences of violence, from different social, ethnic and geographic backgrounds, as a way to address and overcome the trauma of social conflict and inequality” (5.8).

The importance of this research in revising the role of fusion music in post-war cultural citizenship is echoed across other stakeholders and organisations: “Her numerous publications have changed the way we perceive Peruvian music. Music is ...a dynamic social tool that can be used among the upper classes to renegotiate identities, acknowledge social guilt and articulate with a broader Lima” (5.10). A member of the Commission for The Place of Memory, Tolerance and Social Inclusion notes 3.3 “has been referenced and used ...by civil society and entities ...who work to dignify the victims of this period through reflection and technology in order to build a new society” (5.3).

Understanding of fusion music’s role in post-war healing has begun to impact beyond Peru. A National Peace Process Coordination Team representative (Colombia) noted “her research [3.1] is highly relevant to our country” (5.6). Solar Director has similarly noted that Montero-Diaz is “well placed to provide consultation on these important topics ...in other Latin American countries ravaged by internal conflicts, violence and inequality, where culture and cultural policies have been widely neglected as agents and vectors of change” (5.8).

5. Sources to corroborate the impact (indicative maximum of 10 references)

Impact case study (REF3)

5.1 Testimonial from Felix Lossio, Director General of the Department of Cultural Industries and Arts under the Ministry of Culture and Lecturer, Pontificia Universidad Católica del Perú (29 January 2020)

5.2 Group of PFP sources:

a. Programa de Formación de Públicos webpage within the Grand Teatro National website: <https://www.granteatronacional.pe/noticia/programa-de-formacion-de-publicos-del-gtn-cierra-sus-actividades-2018>

b. Félix Lossio Chávez, 'La Función Mas Importante' within Ministry of Culture, '*Primera Llamada, Programa de Formación de Públicos*', e-book: https://issuu.com/granteatronacional/docs/libro_formacion_de_publicos_gtn_d, Issuu, 2016, p51-52 (*held within Keele's repository*).

c. Buena Práctica en Gestión Pública por el CAD Ciudadanos al día (award for Programa de Formación de Públicos) <https://www.granteatronacional.pe/formacion/programa-de-formacion-de-publicos>

5.3 Testimonial from Sofia Macher, a Member of the LUM Commission (11 December 2019) (English translation pages 1-2, original letter pages 3-4).

5.4 Testimonial from Sadiel Cuentas, Art Consultant at Peru's Education Ministry (16 December 2019).

5.5 Testimonial from Susana Baca, former Minister of Culture (2011), Peru (15 December 2019) (English translation page 1, original letter page 2).

5.6 Testimonial from Andrea Rodríguez Sánchez, National Peace Coordination Team member - Psychological Section, Colombia, (11 December 2019).

5.7 Testimonial from Julio Pérez Luyo, *La Sarita* musician (23 January 2020) (English translation page 1, original letter page 2).

5.8 Testimonial from Mauricio Delfín Member of UNESCO/EU Expert Facility, Director of Solar (December 2019).

5.9 Transcript of talk by Mauricio Delfín, a Member of UNESCO/EU Expert Facility given at the Cultural Summit of the Americas (Ottawa, 2018): <http://mauriciodelfin.pe/2018/how-to-enable-cultural-citizenship/> (the word "**memory**" is hyperlinked to **3.1** as a direct reference in this source).

5.10 Testimonial from Sissi Hamann, Main Curator and CEO of Artplaza S.A.C (December 2019).