



**FINAL REPORT FORM
for
WACC-SUPPORTED PROJECT**

This document is for end-of-project reporting. It has two parts: a) Narrative Report; b) Financial Report.

You will need to refer to your Project Application Form, the Agreement with WACC, and your bank statement when completing this form. Please return it with supporting documents and materials to WACC. Please answer the questions as fully as possible.

THE NARRATIVE REPORT

1. Project Title: (as appeared in the Agreement)	The Price of Gold: Stories and testimonies of peaceful resistance
2. Project Reference Number: (as appeared in the Agreement)	xL27-27
3. Full Name of Project Holder:	Asociación Guarango Cine y Video
4. Full Address:	785 Ave. Cayetano Heredia, Int. 2 Lima 11, Peru
5. Name of Country:	Peru
6. Period the project was implemented: (from month/year to month/year)	From November 22, 2007 to December 31, 2008
7. Project Grant received:	Amount in local currency (US\$): US\$5,508 Amount in Euros (circle as appropriate): Euros 3,960
8. Date(s) Project Grant(s) were received: (as in your bank statement) 1 st remittance 2 nd remittance	24/12/2007 N/A

9. Activities

Original project activities:

9.1 Publication of a book containing testimonies, stories, photos and experiences of peaceful resistance campaigns against transnational mining corporations in Peru and other countries of the global south. (There will be English and Spanish versions of the book).

The book has been produced, as planned, focussing on cases of peaceful community resistance in 5 communities affected by mining in Peru. During 2008, we collected testimonies and conducted investigations in four communities affected by mining (listed below). The book focuses on first-hand accounts and personal stories from these four cases, and includes photos, graphics and other visual designs:

- i) ‘Choropampa’: a community in Peru’s Andean mountains struggling for health care and justice after a devastating mercury spill from a US-owned gold mine in 2000.
- ii) ‘Tambogrande’: a valley of mango and lime farmers on Peru’s northern coast who stand-up to a Canadian company, corrupt government officials and the global mining industry – And Win!
- iii) ‘Majaz – Let the People Speak’: peasant farmers in a protected cloud forest near Peru’s border with Ecuador join forces to keep a British-owned company from constructing a copper mine in their fragile environment.

During a peaceful march against the mine 28 farmers and 3 local journalists were kidnapped by the mine’s security forces and Peruvian police and held hostage for 3 days in the mine’s isolated compound. The hostages were beaten and tortured – a farming leader bled to death - and the 2 women were sexually abused.

Once released, instead of seeking revenge or turning to violence, community leaders organized a peaceful and democratic referendum against the mine. And Julio Vasquez, a reporter who had been held hostage, spent 3 years investigating the case and obtained secret police photos of the torture and abuse. He and the other victims are now suing the mining company in the UK.

- iv) ‘The Devil Operation’ – documenting, denouncing and disseminating human rights abuses. Or, “How to Spy on the Spies” (Please see next section: “A book grows into a film” for details).

Changes: A book grows into a film

While researching the book, we realized it was important to include a section on dangers facing farming communities and activists who stand-up to powerful corporate interests. The most illustrative case to date is ‘Operación Diablo’ (The Devil Operation), a meticulous, expensive spy operation designed to follow and harass farming leaders and activists in Cajamarca and Piura, two northern states.

Father Marco Arana, an activist and parish priest from the mountains of Cajamarca, discovered the operation, and Guarango helped him expose the case in Peru’s national press.

Rather than remaining victims, Father Marco and his young activists decided to turn the tables and spy on the spies. Thanks to their actions, the spies were apprehended and the book brings together the wealth of evidence documenting their operations, including photos, video footage and reports. The spies themselves nicknamed their task ‘The Devil Operation’, in reference to criticisms of Father Marco by conservative sectors of Peru’s Catholic Church.

The extraordinary visual evidence and seriousness of the case convinced us that a book was not enough. Father Marco provided us with the answer: “It seems like a film by Orson Welles,” he said. “The mining company writes the script, directs the authorities and has connections with the law-makers. And on top of everything they say it’s for our own good.”

It was time for the people to take control of the script: we decided to make a feature-length documentary about ‘The Devil Operation’, narrated by the farmers and activists themselves. (Please see section on ‘beneficiaries’ for details of our participatory film making approach).

Here is a brief synopsis:

Father Marco, a humble priest from the mountains of Peru, is being followed. A private surveillance firm is video-taping and photographing the priest’s every move; their meticulous reports are code-named “The Devil Operation.” Marco’s allies are murdered and tortured, but he and his disciples refuse to be victims. They turn their cameras on the spies and develop a counter-espionage plan that leads to an American-owned gold mine. For the past decade, the priest has defended farming communities against the mine’s abuses, earning him the nickname ‘The Devil’. This real-life political thriller shows how to catch spies in their own web.

The film completes Guarango's trilogy on community responses to mining conflicts, and the book serves as a written guide to the three films. (The first two films, *Choropampa*,

The Price of Gold and *Tambogrande, Mangos Murder, Mining*, were supported by WACC).

Documentaries provide the emotional, visual footage, and allow people to speak in their own voices, but books provide a forum to delve deeper in the issues and themes. The two products: *The Price of Gold* book and the new film, go hand-in-hand and are being distributed together in a double DVD-CD kit.

This way we create a multiplying effect: the film's popularity spurs interest in the book, and vice-versa. Thus a small project to produce an educational book has grown into a large project which has produced both the book – as originally planned – and a feature-length documentary film. Both the book and film are available in Spanish and English versions and we are currently finishing a French subtitled version of the film.

9.2 Production of promotional materials to accompany the book and film, including a web page, press kit, video trailer, poster and email flyer.

The materials are available in Spanish, English and French versions and are found in the DVD-CDROM package sent to WACC.

9.3 Distribution – digital production and grassroots and popular distribution

In the original proposal we planned on printing 500 copies of the book in Spanish for distribution in Latin America with small printing presses.

However, once we decided to release the book with the film, we realized it would be more efficient to distribute the book in a CDROM format as part of a 2-disk package, alongside the DVD of the film. This has allowed us to produce 1,000 CDs of the book and promotional materials – double our original amount - for grassroots distribution, thus reaching a greater audience.

The digital version of the book allows us to send it electronically and make it available for free download on our web page.

Since the final product is now a book AND film, we have developed a more complex distribution strategy than our original proposal outlined. Rather than allying with small printing presses, we are conducting our distribution with educational film distributors, and a wide-range of other professional and grassroots networks. We feel this will bring the book and film to a greater audience than originally planned. (Please see section 10, *A Force More Powerful: grassroots distribution campaign for 2010*).

In terms of mainstream distribution, we are following the same model used in our two previous documentaries, both supported by WACC.

‘Choropampa’ and ‘Tambogrande’ have been screened at more than 50 international festivals and won a total of 30 international awards. Our films have been broadcast on the

Sundance Channel, CBC Country Canada, Al Jazeera (in Arabic) and TeleSur, a Latin America-wide cable station that reaches many European countries. Educational distributors in the United States and Europe have sold hundreds of DVDs to universities, libraries and colleges that are using the film in classrooms and other screenings.

9.4 Media that Matters: media advocacy training in Cajamarca

This was a mini-project within the larger project, aimed specifically at providing media advocacy training and hands-on production of campaign materials with communities highlighted in the film and book. Although the workshops were not carried out directly with WACC funds, we include the activity here because it was closely linked to the investigation and production of the book and film.

We carried out two workshops in Cajamarca, Peru over a 10-day period in August 2009 on media advocacy and documenting human rights abuses with farming communities and urban activists. The workshops were called “Media that Matters: Documenting Human Rights Abuses” and were carried out with two distinct groups. For this mini-project, Guarango partnered with DocuPeru, a non-profit association of film makers specialized in training men, women and youth with no prior communications knowledge in the art of producing short videos.

Group 1 consisted of 22 farming leaders and community members from isolated rural areas of Cajamarca and Group 2 was made-up of 22 activists, communicators and students from the provincial capital of Cajamarca.

The first group focused on using basic, available technology to document abuses facing mining communities in rural Cajamarca. Participants filmed interviews and taped footage of various water problems related to the Yanacocha mine and prepared a short video. They also created a portal in ‘mula.pe’ where they uploaded photos, interviews, videos and other materials from the workshops.

The second group received intensive training on filming, editing and distributing short videos. They divided into 4 groups and each group produced a short video on human rights and environmental issues in Cajamarca.

On the final evening of the workshops, the films were presented to the public in Cajamarca. They have also been uploaded to the portal on ‘Mula.pe’ as well as YouTube and were screened in October 2009 at the VIII MUESTRA de Documental Independiente Peruano, a festival of documentary film in Lima (http://www.docuperu.pe/?page_id=4)

10. Was the project successful? (If possible, please give measurable indicators.)

The project's objectives were:

1. To produce a dramatic and emotional collection of stories and testimonies (with photos) that can be used as education and advocacy tools, in English and Spanish.
2. Produce promotional materials to support the distribution of the book.
3. Conduct a distribution and public education campaign with the book to ensure it reaches the general public, educators, the media and solidarity groups in Peru, the rest of Latin America and North America and the UK.

We feel the first two objectives of the project have been fully successful (please see copies of the book and film and promotional materials sent to WACC offices).

The third objective has been partially realized, and our public education campaign will continue during 2010. Due to the long lifespan of films and books, our distribution campaigns span over several years. Our first documentary, '*Choropampa, The Price of Gold*', released in 2002 is still being screened at film festivals, conferences, university classrooms and on public and community television. So *The Devil Operation* and *Price of Gold* book are just beginning their public lives!

Examples:

- a) ***Spain screenings:*** In October of 2009, a short version of the film and excerpts of the book were presented in theaters in 5 Spanish cities as part of a campaign by 'Engineers Without Borders' on extractive industries. Father Marco and Patricia Rojas, a member of GRUFIDES, were present. GRUFIDES is a small non-profit based in Cajamarca, Peru, that supports farming communities embroiled in mining conflicts.

Two of the screenings (in Barcelona and Bilbao) were full and additional presentations had to be planned for people who were turned away at the door. In total, over 450 people attended the screenings and organizers are planning additional screenings for 2010 and a campaign to distribute DVDs.

Audience members signed a petition calling on Peru's Ministry of Justice to investigate the case and provide protection for farming leaders and activists who face threats and harassment because of their work.

A reporter from one of Peru's most widely read newspapers, *La Republica*, attended the screening in Barcelona and published a full-page article in the Saturday magazine. The article notes that the theater was full and that the audience 'applauded' Father Arana and the film makers at the end of the screening. (Please see attached article from Peru's *La Republica* newspaper about the screening, "El Diablo Arana.")

- b) **Book excerpt published:** An excerpt from the book was published in *The New Internationalist* magazine in November, 2009. The magazine, based in Oxford, Toronto and Melbourne, reaches 70,000 print subscribers world-wide and thousands more on-line. (Please see attached article, “The Ticking Bomb”).
- c) **Film screened in 5 European cities:** Father Marco presented a work-in-progress version of the film to activist groups and the general public in Oct-Nov of 2009 in 4 European city centers: Amsterdam, Berlin, London (UK – at the annual Latin American Studies conference), and Brussels.

Groups involved in organizing the screenings were: CATAPA (Belgium), The Peru Support Group (UK), Misereor (Germany) and Ojala (Holland). Each organizing group sent a detailed list of viewer comments and suggestions. These ‘preview’ screenings provided us with an incredible opportunity to make changes and improvements to the film before releasing the final version.

Viewers were enthusiastic in their responses and we’ve received requests for additional screenings and DVDs from each of the organizing groups. Our German and French allies have volunteered to translate the film into their languages to make subtitled versions.

- d) **Film and book submitted in case with the Inter-American Human Rights Court:** Mirtha Vasquez, a young lawyer from Cajamarca and director of GRUFIDES, has filed a complaint with the Inter-American Human Rights Court of the Organization of American States in connection with ‘The Devil Operation’. A volunteer group of lawyers from the University of York, Toronto, helped Mirtha prepare the case. The lawyers are submitting a copy of the documentary and book as evidence in the case, and are planning a public education campaign in Canada with the materials.

In the *La Republica* article published about the film’s screenings in Spain, Father Marco is quoted as saying the film provides an opportunity to draw attention to the case, which was shelved by Peru’s judiciary.

- e) **Promoting links between Peruvian mining communities:** In January of 2010 Julio Vasquez, one of the film’s protagonists, from Ayavaca, in the isolated mountains of Piura, came to Cuzco, where our project office is located, several thousand kilometers from his home.

We organized a conference for Julio with RENADES, a network of NGOs and activists working on mining issues in Cuzco. Julio presented the film and his case and made important network connections. We hope to bring Julio back to Cuzco to help conduct our media advocacy workshops with the film in 2010. Julio also received training in Final Cut Pro, a video-editing program, which he plans to use to create an animated video series on an environmental super-hero for children in the state of Piura.

f) A Force More Powerful: grassroots distribution campaign for 2010

During 2010 we will be distributing 1,000 copies of the book and film in Peru to communities affected by mining, local television and media, educators, activists, film clubs and other grassroots networks. Guarango has joined forces with other non-profit organizations working with mining communities and on grassroots film distribution, in order to reach a wide national audience.

These groups include: CooperAccion (a non-profit working with mining communities), DocuPeru (experts in conducting video training with marginalized groups), MicroCines (bringing film to isolated areas of Peru) and Red TV (a network of over 100 local television stations).

According to Peru's National Coordinating Office on Human Rights, when a case of human rights abuse occurs, it is important to "Document, Denounce and Distribute" the abuse. We have developed a practical workshop for communities that face human rights abuses (whether they be environmental, racial or gender-oriented), focusing on these three 'D's', and using locally available materials and equipment.

These workshops and presentations are based on the pilot project conducted last August, and described in section 9.4 of this report: ***Media that Matters: media advocacy training in Cajamarca***

This year we will expand our impact and reach 4 isolated farming communities in Cajamarca, farmers in Ayavaca, Piura, a protected cloud forest, and Quechua-speaking farmers in Cuzco, Peru's southern Andean mountains.

We will also conduct a presentation of the book and film in Lima, the nation's capital, with two of the film's protagonists, Edmundo Cruz and Julio Vasquez. Both are Peruvian journalists dedicated to investigating and exposing human rights abuses. Julio's personal testimony – of torture and abuses while carrying out his work – is an inspiring story of courage that will move audiences in Peru's often-cynical capital city.

11. Project Beneficiaries

Please describe the actual direct beneficiaries and indicate the number of women and men. Please also mention any indirect beneficiaries.

Direct Beneficiaries (participants):

The Peruvian men and women whose stories and testimonies form the basis of the book and film are low-income peasant and subsistence farmers, low-income indigenous peoples, middle-class agricultural producers as well as Peruvian activists, lawyers and other human rights professionals.

Number of men (in book and film): 30

Number of women (in book and film): 25

Other Beneficiaries (target audience):

11.i People living in zones experiencing conflicts over natural resources in Peru and Latin America. This includes indigenous groups, low-income peasant farming communities and middle-class urban professionals. Through public screenings, workshops, local television broadcasts with RED TV and pirated copies.

Estimated audience: 250,000 men and women

11.2 Activists, students, educators and media professionals in Peru, other southern countries, North America and Europe. Through workshops, screenings in classrooms, churches, union halls and other grassroots venues.

Estimated audience: 5,000 men and women

11.3 The general public interested in Latin America, the environment, global trade and politics in Peru, other southern countries, North America and Europe. Through film festivals, television broadcasts and DVD sales.

Estimated audience: 200,000 potential viewers

12. How have the beneficiaries reacted to the programme activities? What were the impacts of the project and different effects on women and men in the project?

Participant reactions:

The film and book were produced using a participatory approach: beneficiaries' testimonies form the main narrative of both products. Editorial decisions were taken in consultation with the film's main protagonists: Father Marco, Patricia Rojas and Julio Vasquez watched rough cuts of the film and changes were made according to their comments.

Several years ago, Guarango provided training on video-making for GRUFIDES members and helped them set-up their communications unit. When the activists realized they were being followed, they turned their cameras on the aggressors and began filming the spies. With the help of Neighbourhood Watch Guards (Serenazgo), they managed to capture two of the spies on film. We used this and other dramatic footage and photos taken by GRUFIDES activists during the film to show the importance of documenting human rights abuses (and not remaining passive victims).

We worked with the GRUFIDES staff to develop "recreations" of several key moments when the spies were filming them, and Luis Urtecho, a young activist, filmed several recreations. He has a credit in the film for 'additional camera'.

The usage of this footage converted the beneficiaries into film makers and active participants in the telling of their own story.

Julio Vasquez, the intrepid local reporter from the Majaz case, was kidnapped and tortured while covering a peaceful march. Rather than remaining a victim, Julio spent 3 years investigating the case and obtained secret police photos of the torture and abuse which we incorporated into the film.

All the participants – from urban activists to rural leaders to women farmers – felt empowered by the act of telling their story on film.

During distribution of the book and film, we turn the spotlight on the participants, organizing screenings and presentations with them as guest speakers. This provides them with networking opportunities and a forum to reach the media and general public.

Examples:

- a) Father Marco Arana and Patricia Rojas, a young activist with GRUFIDES, presented the film in 5 Spanish cities and received overwhelming audience support in each screening. This provided them with networking opportunities and an empowering experience.

- b) Julio Vasquez, one of the film's participants, conducted a screening and workshop in Cuzco, thousands of kilometers from his home, and received training in a video-editing program. He plans on creating an animated series of an environmental hero. (See section 10 e of this report for more details)

Effects on men and women:

Women play an important role in Peru's mining community movements. They are seen as keepers of peace and order and have intervened in key moments to claim tensions and confront instigators of violence. At the same time, they have also proven courageous and tireless defenders of their communities and environments. This role, however, often goes unnoticed and underappreciated.

In many areas, women are barred from leadership and decision-making roles in mining defence fronts and other groups. The exceptional women who have managed to overcome these prejudices within their societies and rise to roles of importance are profiled and celebrated in the book and film. They serve as inspiring examples to women readers across class and ethnic groups, but especially in mining conflict zones.

Elizabeth Cunya, for example, is a young journalist from the cloud forest of Ayavaca, who was tortured and sexually abused by police and private security forces while covering a peaceful march against a mining project. Elizabeth was at first reluctant about telling her story on camera and for the book, but decided that the experience could be therapeutic. After telling her dramatic story (in which both interviewer and interviewee cried), she told me she had retreated from social justice work but now felt ready to return. Since the filming, Elizabeth has participated in several public events, debates and seminars, presenting her case and personal testimony.

Patricia Rojas, from the mountains of Cajamarca, was followed and sexually harassed during 'The Devil Operation' for her work defending mining communities. She presented the film in Spain with Father Marco and was particularly inspired by the presentations: on the first evening she was hesitant about speaking to the audience and said she found it "painful" to remember the fear and threats she endured. However, the act of re-telling her story proved 'cathartic', and on subsequent evenings she had no difficulty facing the audience. In fact, she has made contacts and plans to conduct future screenings. (See section 10 a and 10 c of this report for more details).

Nelida, who appeared in the film and took part in our pilot workshop in Cajamarca, impressed our GRUFIDES counterparts in Cajamarca so much that they have given her a grant to study law at Cajamarca's University. Nelida is from a conservative farming village, where she is the first woman to attend university. She has had to overcome pressure from her family and community to remain 'at home' in order to seek a profession (See section 9c for more details on the workshops).

13. Outcome and Outputs of the project:

Materials produced:

1. Please see attached PDF photo gallery for a selection of photos from the film
2. A 2-volume DVD with the film and book is being sent to the WACC offices
3. The trailer of the film is available at: <http://www.vimeo.com/7204902>
4. A web page will shortly be online for the film at: www.guarango.org/diablo The book can be downloaded from this web-page.
5. Campaign spots produced by workshop participants in Cajamarca. Available at: www.docuperu.pe

14. Evaluation

14.1 What were the results of evaluating the project?

We feel the project has been completed successfully: the materials have been produced and distribution has commenced. However, the nature of distributing books and films means that the process of dissemination will continue during 2010 and the coming years.

Like our first two film projects, the book and film have begun to take on a life of their own: activist groups in Spain have already distributed over 100 DVDs, which have a replicating effect: they are being used in seminars, workshops and other educational screenings.

Partners in Belgium and Germany are translating the film and book into German and French for grassroots distribution and campaign use.

These are just a few examples of the wide-ranging impact such materials have.

14.2 What were the challenges, difficulties, and/or failures in carrying out the project? Please explain how you addressed these issues.

i) Length of time: The mass audiences that we can reach with the film provide us with an opportunity to publicize the book, and thus reach a wider public than if we were to release the book on its own.

Unfortunately, the length of time involved in producing a feature-length documentary means that the project has taken longer to complete than the dates outlined in our original proposal. However, we feel the impact and results make the wait worth the while.

ii) Financing: As always, it is difficult to secure financing for social justice communications projects. Although we work on a shoe-string budget, with costs much lower than other professional production companies, it was still difficult to find sufficient funds to complete the project. We had to use

volunteer labour and everyone who was paid to work on the project accepted sub-standard salaries and honorariums.

iii) Security issues: This project presented security risks for our team and institution. We are exposing cases of espionage, torture and assassination of farming leaders and human rights activists. This opened our own team up to potential dangers. As an institution, we implemented several legal measures to protect us from harassment, as well as increased security for our office. The project supervisor consulted experts at Peru's National Coordinating Office on Human Rights (CNDDHH) on personal security issues and related these measures to the rest of the team and institution.

The Guarango email server has been attacked by hackers and we have had to set-up alternative email accounts and take care with our email correspondence.

15. Other comments, if any.

During implementation of this project, our team in Cuzco formed "Asociación Quisca", a non-profit association to produce and distribute audio-visual works that promote social change.

Quisca is a Quechua word, the ancient language of the Incas, which means 'thorn' or cactus. It is a symbol of resistance of 'the small' – the marginalized, humble and forgotten groups in Peruvian society that are demanding the right to be heard.

Together with our parent organization, Guarango, Quisca co-produced 'The Devil Operation' film and will continue to distribute both the book and film in the years to come.

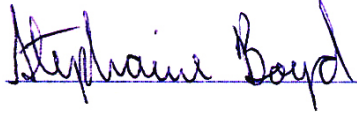
Stephanie Boyd, supervisor of the project, is one of Quisca's founding members, along with Fabricio Deza, a Cuzqueño film editor, and Miguel Araoz, an artist, graphic designer and the film's associate producer. We hope that Stephanie's participation in Quisca will allow her to transfer the skills and knowledge she has acquired during her 10 year relationship with Guarango to Quechua farming communities and activists in Cuzco, one of Peru's most economically challenged states.

16. Name of the person submitting the report: Stephanie Boyd

Position: Project Coordinator

Date: Feb 12th, 2010

Signature:

A handwritten signature in blue ink, reading "Stephanie Boyd", is written over a horizontal blue line. The signature is cursive and includes a large initial 'S'.