

Level of consumption of peruvian cinema in the students of the Faculty of Social Sciences of the National University of Altiplano

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Abstract

The paper deals with the consumption of films in full stage of development of the national and international film industry, oriented towards an active consumer audience that can guarantee its permanence in the market. The objective of the research was to determine the level of consumption of Peruvian cinema among the students of the Faculty of Social Sciences of the National University of Altiplano - Puno, 2018-I. The study corresponds to a quantitative methodology, since data collection was used through the survey, to perform a descriptive statistical analysis, in order to interpret the results obtained and establish guidelines to improve or strengthen the production of Peruvian films. The result of the investigation shows that 78.9% of students have a medium level Peruvian film consumption, which is equivalent to the majority group. Therefore, the research has led to the following conclusion: the level of Peruvian film consumption of students is medium.

Keywords: Cinema Consumption. Exhibition Platforms. Promotion Strategies. Production Values.

Introduction

The exhibition cinema space has changed dramatically in its space proposals. Before there was only one movie on the billboard waiting for the cinema to be filled by spectators, now it is tended to multi-cinema rooms with a greater variety of cinematographic offers. In this way, the public is divided into sectors (DE RUGERIIS, 2007). Therefore, the cinema is considered an industry and must be consumed as a product or service, where the viewer is the final customer of the industry, not invisible receiver, but they are indeed anonymous, who goes to the rooms for various reasons (ALLEN; GOMERY, 1985).

Regarding cinema consumption, there are studies carried out. For example, Díaz Bouquillard (2011), in his results, points out that socio-economic structures do not affect

consumption in cinema among children and adolescents, but the motivations and forms of attendance mainstream economic segments. Also, gender would show incidents, as in the case of Catholic schools the rite of attendance was with peers of the same gender; while in lay-mixed school, it presents group attendance between men and women. In this way, the study shows that cinema consumption is mainstreamed by other factors, such as it shows the behavior of going to the movies by children and adolescents.

On the other hand, Gómez Merchán (2016), in his study on Hollywood movie consumption, states that between the years 1930 – 1946, American cinema was consumed by a large Bogota public. However, during these two decades, they not only consumed the cinema of the United States, but also Mexican, Latin American and European. The research shows that, in those times, the cinema of other countries was also developed for Colombian consumption, which allows it to be related to the study carried out by Lozano (2008), in which the members of the audience are characterized by having multiple layers of identity and multiple neighborhoods: people have complex and multi-layered cultural identities; being geographical: local, regional, national, supraregional and global.

The studies carried out by Ríos Ariza, Matas Terrón y Gómez Barajas (2014) on the form of cinema consumption by university students highlight their preference to watch cinema as first on television, DVD, in theaters and, finally, watch cinema downloaded online; it coincides in some way with the study carried out by Mogueillansky (2016), which found the division of cinema into two territories: the films “to watch in the cinema” and the films “to watch at home”; indicates that Argentine cinema is consumed by television and at home, with the exception of a limited number of films and a sector of the public that chooses to support Argentine cinema by attending theaters. The television consumption of children’s audiences in Chile reflects that the contents of the cinema most watched by schoolchildren are nighttime soap operas and humor programs, although the Simpsons series remains as one of the favorites (RODRÍGUEZ; NÚÑEZ; ASTUDILLO RIVERA, 2017).

On the other hand, Fernández Santana (2016), in the study on film consumption in Aruban youth, found that 35.2% attend movies once a month or more. Of this, 91.3% consume North American cinema; 53.4% attend several times in the year, but less than once a month, they consume it at 90.9%. Only 9.7% report attending cinema less than once a year and also consume American cinema at 77.8%. These results indicate that the films most consumed by young people are those produced in the United States, as opposed to productions from other countries.

Likewise, Torterola (2010) shows the consumption of cinema, cable TV and cultural activities in the city of Buenos Aires and concludes that the elitization of cinema consumption constitutes a social and cultural fact. Likewise, that the increasing concentration of film attendance was accompanied by a decrease in the number of theaters; With the incursion of ICT in homes, families have access to watch movies in DVD format, due to the low cost of movies and players and choose which productions they want to consume (RÍOS ARIZA; MATAS TERRÓN; GÓMEZ BARAJAS, 2014).

Finally, Eliashberg and Shugan (1997) studied in detail the impact and role of a film's criticism in determining its commercial success or failure. In their work they considered that critics can have two different roles: 1) that of influencing the viewers, which consequently has an impact on the number of spectators who will attend to see the film; and 2) that of being an instrument for predicting the success of the film, but without criticism itself having the ability to modify or impact the number of spectators and the collection of the film.

In Peru, the consumption of the film industry has grown considerably in recent years, not only because of the quantity of Peruvian films produced per year, but also because of their quality. This consumption can be diversified according to the interest and desire on the part of the consumer, who chooses the movie to watch at home or in public places, in order to satisfy his need to watch the movie. In this way, it can be said that there are levels of cinema consumption from other countries, as well as those produced in Peru. So, the article studies the student segment of the National University of the Altiplano regarding the levels of consumption of Peruvian cinema.

The research is justified in that it is important to know that Peruvian film production has achieved acceptance in the regional, national and local market or not. Likewise, the information will allow producers to be prevented about the risks of consumer demand, with respect to national production in the film market, since many films may run the risk of commercial failure if there is no industry that supports it and public that consumes, which can be harmful for filmmakers who invest their time and money in the making of the film.

The objective of the research is to determine the level of consumption of Peruvian cinema in the students of the Faculty of Social Sciences of the National University of the Altiplano in 2018, semester I. In the first part, the theoretical framework of the variables studied is presented, then, the methodological design of the research, and finally the results and discussion of the research.

Theoretical framework

Film industry

In the cinema, we must consider that from the idea itself to the premiere of the film, there is an entire industry that supports it. According to Canudo (1914), cinema is the mixture of art and industry, therefore, in addition to an expression, it is a product, however, if it is of quality, it is a work of art.

As an industry, what Del Prado (2015) refers to, which in the cinema the functions of production, distribution and exhibition are vital, which determine the business and industrial sense of the cinematographic work. Then, it can be affirmed that, as a company, it comprises, according to Vicharra (2011), the five phases of the economic activity, which are: production, circulation, distribution, consumption and investment. Consumption is defined by Herrera

and Alvear (1827) as the act by which the usefulness of a product is destroyed, ending the objective for which it was created.

Production Values

In the film industry, the quality of a film is known as its “production value” (McMAHON, 2018). These create great expectation in the Peruvian consumer who acts as a universal spectator. This is stated by Hendrickx (2010) that the Peruvian public chooses to see blockbusters, American films that have great production values, such as special effects, animation with recreation of spectacular scenes, recognized actors and new revelations. In addition, McMahon (2018) adds that a high production value is the result of a combination, which includes a solid script, a good cinematographic performance and special effects.

Regarding the plot of the film, in Peru, Castro (2015) refers that there is rejection of the public to the cinema, because it is set in the production of the 1980s and 1990s, where the content of Peruvian cinema is dedicated entirely to talk about terrorism and it overuses violence, sex and swear words. On the other hand, there is the comedy film “Asu Mare”, the impact of this is that it has addressed more comedy content and is related to the experiences of an average Peruvian, something that causes Peruvian viewers to feel identified (MORCOS, 2015).

The actors are another production value that viewers consider relevant when they watch a movie, so Morcos (2015) indicates that the choice of actors known in the Peruvian environment, especially the former Pataclau, became famous for working in the series of this comedy that still has great acceptance in the Peruvian public, especially in the generation that grew up watching them on national television.

Technologies and special effects to make spectacular scenes is another production value, however, Peruvian cinema has less access to them due to lack of budget, which affects consumption in Peru compared to foreign cinema. Hendrickx (2010) mentions that, since the film industry consolidated in the United States, cinematography from other continents has been directly affected by the inexhaustible film production machinery.

Likewise, the awards are another production value that has achieved massive consumption. According to Castro (2015), the Golden Bear of the Berlin Festival and the Oscar nomination made a good number of spectators run to the cinema to watch the movie “The scared tit” – (La teta asustada) of 2009, without caring more about specific history. However, what they found was an author’s film away from the generic conventions that scared them: that “other cinema” was relegated to a minority audience.

The expectations that leave the jobs of the production houses are also value of production, since they are the ones in charge to make the idea come true in a film. In Peru, the production house in charge of “Asu Mare” was Tondero Films, which marked a before and after in the Peruvian cinema with 76% of the national box office, with 3.037.677 spectators.

Before this, the highest grossing film was “the jackal’s escape” – (La fuga del chacal) with 980,000 spectators (MORCOS, 2015).

The cultural identity of an average Peruvian is a production value that can be achieved by the viewer’s preference. For Espinosa and Calderón (2009), national identity in Peru is determined by a circumstantial issue rather than purely affective reasons. This approach would explain why the sense of peruvianity arises in the eliminatory situation for some world cup, or how “Peruvian pride” arises in the face of the successes of Peruvians in the world (cooking, surfing, boxing, etc.). This theory would also explain why the spectators felt identified with “Asu Mare”, since Maldonado aimed to “splash” the entire film with Peruvianity through common circumstances such as: Inca Kola time, the prom party, the military service, among others.

Exhibition Platforms

For Morcos (2015), the output channels of the cinematographic product are the display windows. He also points out the platforms of film chains; In Peru, the best known are Cineplanet, Cinemark, Cinépolis etc., and for the business to work in film chains, there must be an agreement between three main actors, which are: producers, distributors and exhibitors (cinemas). This agreement among intermediaries is essential, as producers must negotiate with distribution companies to take their film to the different countries where they will be exhibited. For the Peruvian film, it is often harmful to be without option against blockbusters. This is stated by Hendrickx (2010), which every year, worldwide, increases the production of films, however this increase does not guarantee that the production is exhibited even in the countries of origin of the films, due to the situation of absolute dominance that Hollywood has.

Another platform is streaming, spaces to watch movies on the Internet. With the technological advance, the way of watching movies has evolved; Consumers can watch movies through streaming platforms such as YouTube, Netflix, etc. and all this has made the consumer have, in a certain way, accessibility to a large number of alternatives to watch movies at a reasonable price, being able to subtract, from the consumer of these modern times, a certain preference or appeal to the experience of attending the cinema (CHAVEZ; PIÑA; SILVA, 2017).

If in 1950 television was the direct competition of cinema, where the premise was basic: until a channel is not “exhausted”, it is not passed to the next one (MUELA, 2016); today, in the digital age, they are the Internet, cell phones, Ipods etc. All this digital dynamic has accentuated the phenomenon of piracy: in the world millions of copies are reproduced on DVD/CD of newly released movies in theaters, without counting on the illegal downloads of films allowed by the Internet (HENDRICKX, 2010).

Promotion Strategies

The cinema, like any product created to be inserted in the markets of the world, uses some tools, such as: trailer, poster, pressbook, showreels, commercials and merchandising (MORCOS, 2015). Peruvian filmmakers, in addition to mass media, use murals on city streets to offer films. And when a movie is going to be released, they use posters and trailers where they advance the best moments of the movie in three minutes. Both the trailer and the poster are two fundamental pieces for the promotion and exhibition of a film: there, the director, the actors, the title, the story, the genre are known, and this will incline many people to go to see it or not (HENDRICKX, 2010).

Promoting a product on the Internet, especially in social networks, means creating an image in the mind of the consumer. Nowadays, a consumer has the possibility of finding infinite information about suppliers, references to which he could go to obtain positive or negative valuations, as well as the possibility of communicating with those who offer it and generating his assessment of the corresponding brand for decision of purchase (CHAVEZ; PIÑA; SILVA, 2017). Similarly, GrupoGraphic (2014) indicates promoting trailers and posters in movie theaters taking advantage of space, the big screen, sound, memory and time.

Another strategy is the so-called “from mouth to mouth” that, according to Castro (2015), the cinema that sticks to the drama or moves away from the genres, needs the word of mouth so that new interested viewers appear. Finally, the opinion of a critic as an influence to see the movie or not. Many viewers, in the same way as the strategy of the so-called “from mouth to mouth”, are greatly influenced by the opinion of experts they admire or follow, so as not to be disappointed in the film they have chosen.

Methodology

The research is descriptive, quantitative and non-experimental design. The study population was 2431 students who are the total enrolled in the Faculty of Social Sciences of the National University of the Altiplano of Puno during the first semester of the year 2018. The sample consisted of 332 students of the Professional Schools belonging to the faculty. Which were stratified, obtaining 66 students of Sociology, 70 of Tourism, 77 of Anthropology, 68 of Social Communication Sciences and 50 of Art, each stratum was obtained by simple random sampling, from the second to the tenth semester. The technique that was used was the Likert scale and the instrument consisted of the set of statements that characterize each study objective. For the collection of the data, it was done through the assertive sentences that were presented to the students according to their dimensions and indicators. Data were collected at different times of the day, in the morning and in the afternoon, visiting classrooms and also at break times.

The dimensions studied were: Peruvian cinema production values, exhibition platforms and promotional strategies. The analysis of the results was done through the

SPSS Statistical Program v. 24, where the tabulation of the information was initially sought to then determine the frequencies and percentages of attendance at the cinematic projection rooms to see the film of your choice. The data analysis was made by means of descriptive statistics, considering the descriptive objectives of the research and for assessing the level of consumption, as shown in Table 1. To determine the high, medium and low levels of consumption, the scores were assessed according to the variable, the dimensions and the number of items that were formulated to the students to explain the objective or the respective categories.

Table 1 – Assessment of variable and dimensions by levels

	LOW	MID	HIGH
General Consumption Level	19 - 44	45 - 69	70 - 95
Consumption Level according to Production Values	6 - 14	15 - 22	23 - 30
Consumption Level according to Exhibition Platforms	7 - 16	17 - 25	26 - 35
Consumption Level according to Promotion Strategies	6 - 14	15 - 22	23 - 30

Source: own elaboration (2018).

Results and Discussion

Peruvian cinema consumption level according to production values

Table 2 – General Level of Consumption of Peruvian Cinema in Students of the Faculty of Social Sciences of the U.N.A. Puno, 2018-I

		Frequency	Percentage	Valid percentage	Accumulated percentage
Valid	Low	61	18.4	18.4	18.4
	medium	225	68.0	68.0	86.4
	High	45	13.6	13.6	100.0
	Total	331	100.0	100.0	

Source: Questionnaire, own elaboration (2018).

From Table 2, it is identified that, according to the production values, 68% of the students to whom the survey was applied have a medium level consumption of Peruvian

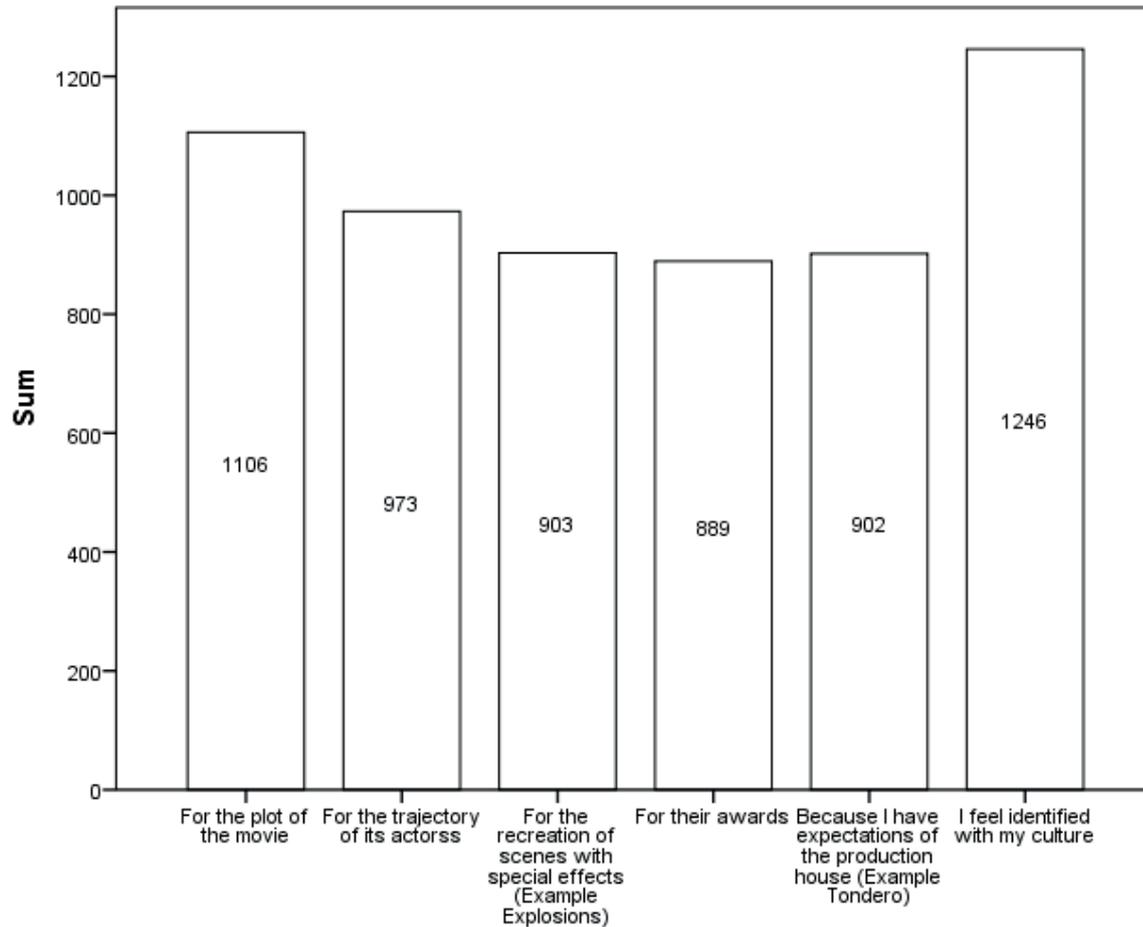
cinema, not coinciding with the research hypothesis, which was that the level of consumption of Peruvian cinema, according to the production values was low due to the economic disadvantage that quality productions are offered; So it can be deduced that they are being offered with higher quality. Therefore, it coincides with the results obtained by Díaz Bouquillard (2011), which do not affect socioeconomic structures in cinema consumption, but rather the mainstreaming motivations and forms of assistance.

On the other hand, it also coincides with the research of Morcos (2015), the visual resources were agile cameras, bright clothing, rhythm editing, symmetrical and central composition, since as it is more comfortable the result is of higher quality. In addition to another coincidence mentioned was the choice of actors known in the Peruvian environment, and these are the former Pataclun, who have great acceptance in the Peruvian public. From what can be deduced that the use of recognized actors and a more comfortable style of filming were effective in achieving the consumption of their films.

From Figure 1, the “I feel identified with my culture” indicator has the highest figure, with 1246; followed by the indicator “For the plot of the film” with 1106 and the indicator “For their awards” has the lowest figure with 889.

Regarding the first indicator that has the highest figure, students feel identified with films produced according to their reality, both in characters and natural environments of their region; So there is a coincidence with the research of Lozano (2008), in which members of the audience are characterized by having multiple layers of identity and multiple cultural and geographical closenesses. However, Torterola (2010) attributes the consumption of cinema as an elitization that constitutes a social and cultural fact.

At the local level, Castro (2015) mentions that the Golden Bear and the Oscar nomination made consumers watch the movie “The scared tit”, however, they found an author movie that scared them, so that cinema He was relegated to a minority audience. From what can be deduced that, although it is true, the awards have made the public watch the movies, their preference for Peruvian cinema has not worked, since they found the other cinema, and believed that all the films would be similar to that kind of cinema, which as the author says, scared them.

Figure 1 – Production Value Figures of a Peruvian film

Source: Questionnaire, own elaboration (2018).

In addition to another coincidence with the research of Espinosa and Calderón (2009) that infers that cultural identity has worked as an approach to feel associated with certain films such as “Asu Mare”, since within it there are many aspects of Peruvians. However, in relation to the plot of the film, there is a contradiction with Castro (2015), who says that the Peruvian public would represent a certain rejection of Peruvian films because it is only dedicated to talk about terrorism and abuse of violence. But, there is a coincidence with the research of Morcos (2015), which states that, due to the success of “Asu Mare”, the public prefers this genre over others.

Table 3 – Peruvian cinema consumption - exhibition platforms

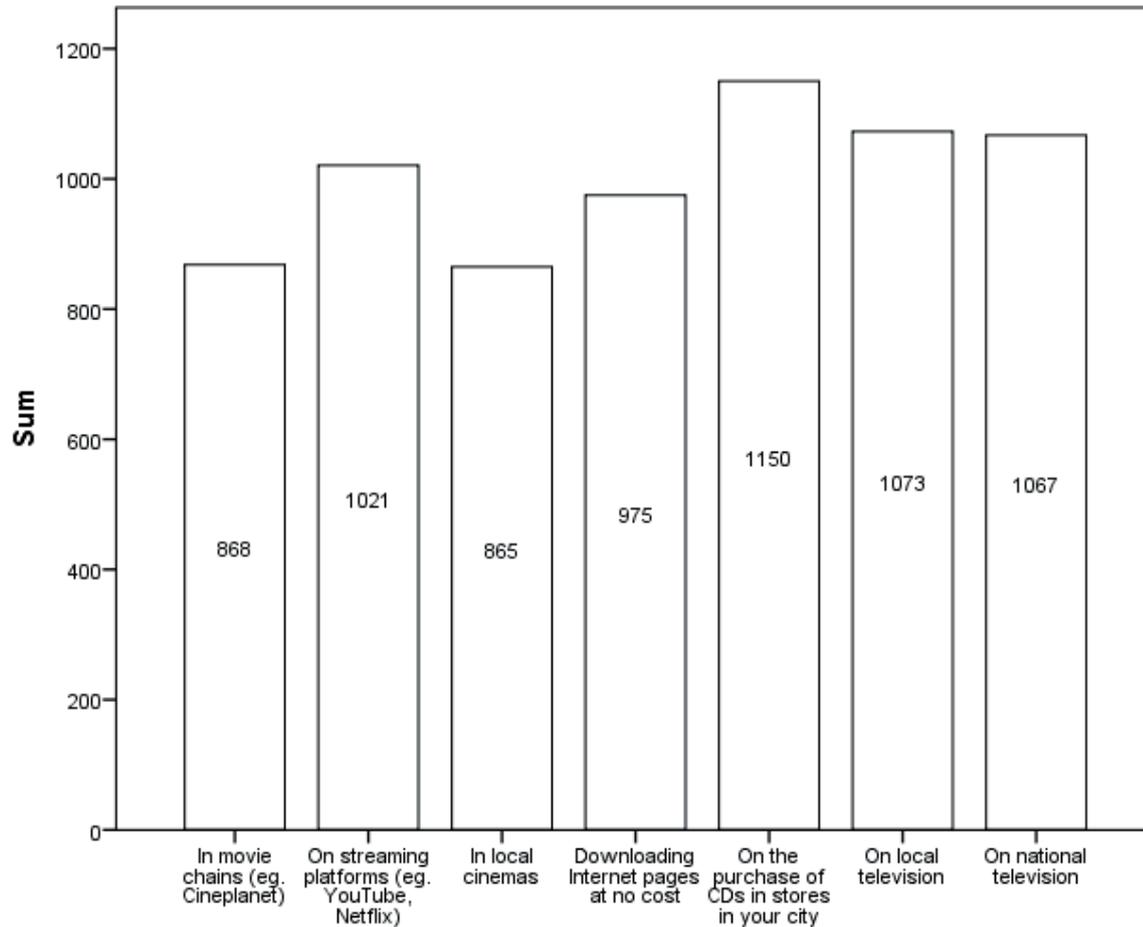
		Frequency	Percentage	Valid percentage	Accumulated percentage
Valid	Low	67	20.2	20.2	20.2
	medium	205	61.9	61.9	82.2
	High	59	17.8	17.8	100.0
	Total	331	100.0	100.0	

Source: Questionnaire, own elaboration (2018).

From Table 3, it follows that 61.9% of the students to whom the survey was applied have a medium level Peruvian cinema consumption, not coinciding with the research hypothesis, which was that the level of Peruvian cinema consumption according to the exhibition platforms it was low, due to the total dominance that the Hollywood billboard industry has, so it can be deduced that the billboards are providing more spaces to the national cinema.

There are two contradictions, first with the research of Hendrickx (2010), which mentions that every year, around the world, the production of films increases, however that increase does not guarantee that the production is exhibited even in the countries of origin of the films, due to the absolute dominance that Hollywood has; and, second, with the investigation of Akamine (2017), that today we Peruvians find a billboard that throws 250 films a year, within which 65% and 85% comes from Hollywood, 12% from England, France and/or Spain; 9% of national cinema and very little of Latin America, Asia and Africa. Then, only a minimum percentage of Peruvian films reach the billboard of movie channels, which also decreases the possibility of considerable consumption.

In Figure 2, the indicator “On the purchase of CDs in stores in my city” has the highest figure, with 1150; followed by “On local television” with a figure of 1073 and the indicator “In local cinemas” has a lower figure with 865. These data partially coincide with the studies conducted by Ríos Ariza, Matas Terrón y Gómez Barajas Gómez (2014) where cinema consumption by part of university students highlights their preference of watching movies as first on television, DVD, in the halls and, finally, watching movies downloaded online.

Figure 2 – Display platform dimension

Source: Questionnaire, own elaboration (2018).

However, another coincidence arises with Hendrickx (2010), which mentions that the digital era in which we find ourselves in has accentuated the phenomenon of piracy, first in the reproduction of millions of copies on DVD/CD of newly released films, in addition to the illegal downloads of films allowed by the Internet. From what can be deduced that, for all the technology, it is normal to consider that piracy is so accentuated in the country, since it is also the only way to see international cinema that does not arrive otherwise, but it does not benefit in any form the filmmakers who invested.

In addition to another coincidence with Bustamante (2015), who mentions that the installation of multiplexes such as Cineplanet has taken public from Puno and Juliaca filmmakers due to the quality of projection and sound that these rooms have. From what can be deduced that if the local cinemas are the least used platform, it is because Peruvians have experienced other platforms in which the projections are of higher quality.

Table 4 – Peruvian cinema consumption level according to promotion strategies

		Frequency	Percentage	Valid percentage	Accumulated percentage
Valid	Low	50	15.1	15.1	15.1
	medium	233	70.4	70.4	85.5
	High	48	14.5	14.5	100.0
	Total	331	100.0	100.0	

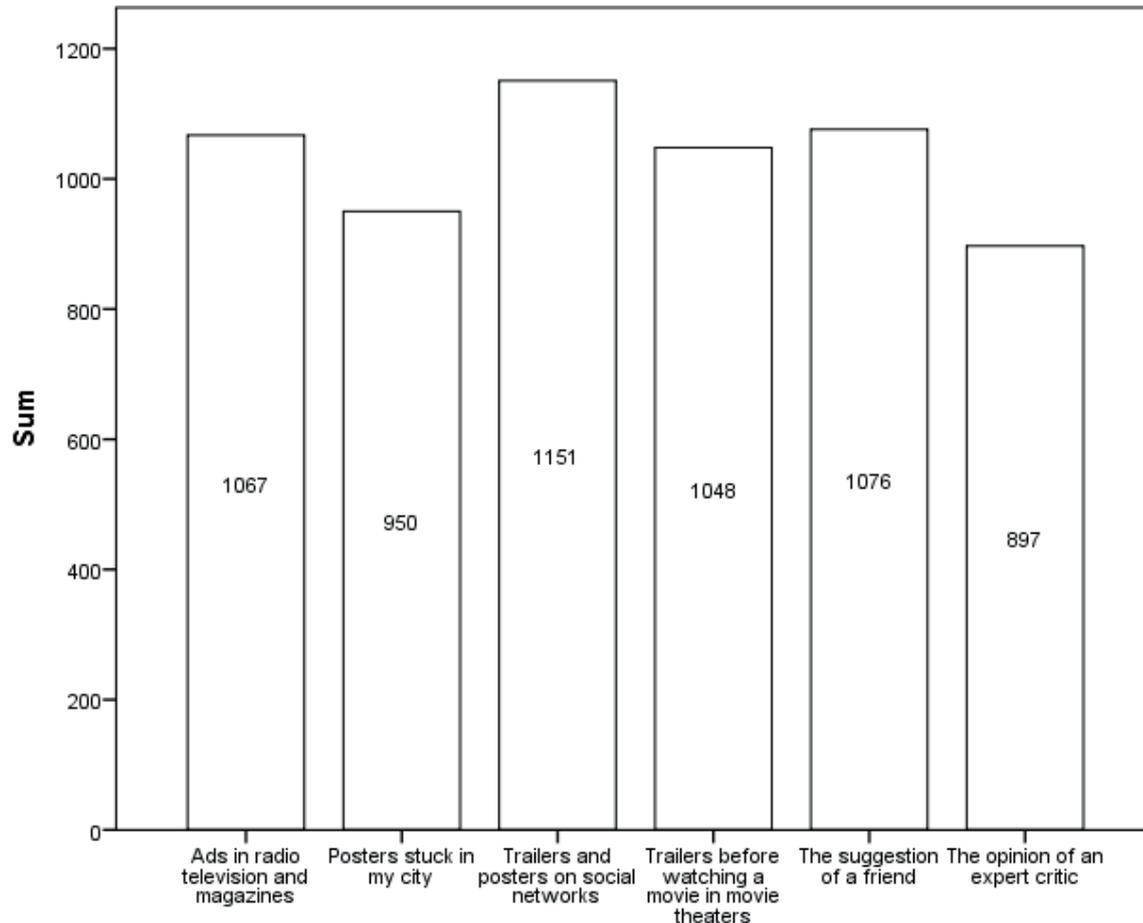
Source: Questionnaire, own elaboration (2018).

From Table 4 it can be identified that, according to the promotion strategies, 70.4% of the students to whom the survey was applied have a medium level consumption of Peruvian cinema, not coinciding with the research hypothesis, which was that the level of consumption of Peruvian cinema according to the promotion strategies was low, due to the misuse of strategies to promote their film, so it can be deduced that the filmmakers are using more effective strategies.

There is a contradiction with the investigation of Akamine (2017), where he mentions that the critic Gabriel Quispe notes: The Peruvian filmmaker does not know how the film should reach the rooms before its premiere, does not follow a schedule, lacks notions of marketing, thus damaging the consumption of Peruvian cinema.

In addition to a coincidence with Castro's research (2015), which mentions that the author's cinema needs the so-called "word of mouth" for new interested viewers to appear. An average viewer does not approach like that just to watch movies like "Magellan", "Daughter of the lagoon", but until someone trustworthy tells them to watch it. From what can be deduced that although many filmmakers do not know the appropriate strategies, a good job will guarantee the so-called word of mouth, which turns out to be effective for consumption.

From Figure 3, in the Promotion Strategies dimension, the indicator "Trailers and posters on social networks" has the highest value, with 1151; followed by "The suggestion of a friend" with a value of 1076 and the indicator "The opinion of an expert critic" has the lowest value with 897.

Figure 3 – Promotion strategies dimension

Source: Questionnaire, own elaboration (2018).

Coinciding with the investigation of Hendrickx (2010), which mentions that when a movie is going to be released, the first contacts that the viewer has with it is the trailer and the poster. In addition, Chávez, Piña and Silva (2017) report that, today, a consumer is very exposed to shopping experiences related to technology, since he obtains countless pieces of information related to what interests him; From which it can be deduced that the Internet, especially social networks, has served as an effective strategy to promote the film, since it has the reach of almost the entire population.

In addition to another coincidence with Castro's research (2015), which mentions that author's cinema needs the so-called "word of mouth" to conquer viewers, which is valid for commercial films, affirming its effectiveness. But, there is a contradiction with the investigation of Eliashberg and Shugan (1997), in that the impact that the critique of a film has two roles, the first to influence the viewers and the second, to be an instrument

of prediction of success of the film. It can be deduced that, although the opinion of a critic can be a good strategy, for Peruvian cinema it has not been effective, perhaps due to ignorance of critics.

Table 5 - Peruvian cinema consumption level

		Frequency	Percentage	Valid percentage	Accumulated percentage
Valid	Low	35	10.6	10.6	10.6
	medium	261	78.9	78.9	89.4
	High	35	10.6	10.6	100.0
	Total	331	100.0	100.0	

Source: Questionnaire, own elaboration (2018).

In Table 5, it is observed that 78.9% of the students, according to the Likert technique (by frequency), have a medium level Peruvian cinema consumption, which does not coincide with the hypothesis proposed for the investigation, which was a low level, due to the low expectations that consumers have of Peruvian productions. So it can be attributed that there is another group of spectators who have changed their perspective towards national cinema. This result is opposed to the studies carried out by Fernández Santana (2016), where 87% of the average population of Aruba's youth population watches North American films, leaving aside national production.

The results of the research coincide with those obtained by Morcos (2015), who mentions that "Asu Mare" marked a before and after in Peruvian cinema, since in 2013 it represented 76% of the box office of national films with 3.037.677 spectators, a production that also influenced the consumer's expectation towards Peruvian cinema; This allows us to say that, since the premiere of "Asu Mare", this perspective has effectively changed towards national cinema.

In addition, it can be observed that from all dimensions, according to promotion strategies, it obtained 70.4% of average consumption, followed by followed by 68.0% of average consumption according to production values and finally, according to exhibition platforms, it obtained 61.9% of average consumption.

These data make it possible to highlight that the level of consumption was defined by the dimensions of the investigation, where the influential factor for the consumption to be at medium level is the use of correct promotion strategies, followed by some production values and what harmed the Consumption are the few opportunities to release their films on exhibition platforms.

Conclusions

The level of consumption of Peruvian cinema among the students of the Faculty of Social Sciences of the National University of the Altiplano is medium, for the use of better promotion strategies and for the quality of some production values, while the damage was due to the platforms of exhibition to which Peruvian films do not have much scope.

The level of consumption of Peruvian cinema according to the values of production in the students of the Faculty of Social Sciences of the National University of the Altiplano is medium because the public consumes Peruvian cinema by cultural identity, plot and actors. However, it does not consume to a large extent for its awards, the expectation of the production house and the recreation of spectacular scenes.

The level of consumption of Peruvian cinema according to the exhibition platforms among the students of the Faculty of Social Sciences of the National University of the Altiplano is medium because the public consumes Peruvian cinema in piracy and in national television. However, it consumes to a lesser extent in local cinemas, on movie channels and on streaming platforms.

The level of consumption of Peruvian cinema according to the promotion strategies in the students of the Faculty of Social Sciences of the National University of the Altiplano is medium because the public consumes Peruvian cinema by the use of social networks to promote trailers and posters, the so-called “Word of mouth” and the use of media. However, it consumes to a lesser extent by the opinion of a critic, by advertising located on the streets and by the use of film chains to advertise.

Conflict of interests

The authors declare to have no conflict of interest of any kind.

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