



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Periodic report

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CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

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Periodic report No. 00830/Argentina

Report on the implementation of the Convention and on the status of elements inscribed on
the Representative List of the Intangible Cultural Heritage of Humanity

A. COVER SHEET
A.1. State submitting this report <i>States non party to the Convention reporting on an element incorporated on the Representative List should indicate the name of the State and mention 'State non party to the Convention'.</i>
Argentina
A.2. Date of deposit of the instrument of ratification, acceptance, approval or accession <i>This information is available online at www.unesco.org/culture/ich.</i>
09/08/2006
A.3. Elements inscribed on the Urgent Safeguarding List, if any <i>Please list all the elements from your country inscribed on the Urgent Safeguarding List, together with the year of inscription; for multinational elements, please indicate the other States concerned.</i>
None
A.4. Elements inscribed on the Representative List, if any <i>Please list all the elements from your country inscribed on the Representative List, together with the year of inscription; for multinational elements, please indicate the other States concerned.</i>
Tango, 2009, Uruguay

A.5. Programmes, projects or activities selected as best reflecting the principles and objectives of the Convention, if any

Please list all the programmes, projects or activities from your country selected by the Committee on the Register of Best Safeguarding Practices, together with the year of selection; for multinational programmes, please indicate the other States concerned.

None

A.6. Executive summary of the report

Please provide an executive summary of the report that will allow general readers to understand the overall status of measures taken at the national level to implement the Convention.

Between 400 and 600 words

The competent authority to implement the 2003 UNESCO Convention in Argentina, federal republic composed of 24 provinces, is the National Board for Heritage and Museums dependant from the National Ministry of Culture. The Board promotes specific training and counseling activities, surveys and project development, which are coordinated by the Intangible Cultural Heritage office there.

Training activities on ICH are mainly directed to public servants in the provinces and also to bearers interested in learning the tools of the Convention. Since 2012 four regional workshops were completed, aimed at 14 provinces, with the participation of 122 representatives.

In 2012 and 2013 the Culture Sector of UNESCO Office in Montevideo organized the Living Heritage Seminar for representatives of 5 provinces from northwestern Argentina and Buenos Aires, with financial support from Japan and the endorsement of the National Board. The Seminar reinforced the the skills in detecting and dealing with ICH in the teams of 19 of the 24 Argentine provinces.

Although, and due to a variety of reasons, the National Board has still scarce information about the implementation of specific measures carried out by each of the Argentine provinces, specially since the official local information is usually brief, segmented and devoid of impact assessment.

Therefore, no detailed descriptions will be found in this report.

However, through the Survey of Institutions related to ICH, the National Board encourages the creation and continuity of local specific management areas for ICH, suggesting the public servants in charge to provide information about the implementation of the Convention in their provinces.

A survey form was designed to obtain contact information and disaggregated information on the actions taken.

Argentina has not yet undertaken the preparation of an inventory to account for living cultural manifestations present throughout the national territory. The National Board is developing actions to emphasize awareness about ICH's, towards defining common guidelines and criteria to ensure adequate preparation and incorporation to safeguarding plans, with the communities' active and informed participation and access to information with the agreement of concerned people.

A Cultural Map of Argentina is currently available at SInCA's website (Argentina Cultural Information System), that provides brief information about a large number of holidays and festivals throughout the country. It is being considered to incorporate contents to that map, according to the Convention guidelines.

Within the Living Heritage UNESCO Project, the Tango ballroom social codes - "Milonga" Inventory was carried out.

The "Filete Porteño" traditional painting technique inventory is in progress in the 2014 nomination for the Representative List of the Convention, as the "Guaraní" Cultural Universe Inventory, coordinated by CRESPIAL with the participation of Brazil, Paraguay and Bolivia along with

Argentina.

Argentina is a State Party of CRESPIAL (CRESPIAL is Category II UNESCO Center, based in Cusco, Peru) The National Board develops two Regional Projects: “Guaraní” Cultural Universe, and Afro-descendant Music, Song and Dances in Latin America. The Board has organized and participated in the CRESPIAL Board of Directors and Executive Committee meetings, as well as in Virtual Workshops and Seminars. It provides support for various calls on the subject. This represents an important source of training and experience aimed at having a comprehensive approach to the subject and its local transmission.

The National Board has a research and documentation center called National Institute of Anthropology and Latin American Thought. The Musicology National Institute Carlos Vega is an important research institute in the scope of the National Ministry of Culture.

A.7. Contact person for correspondence

Provide the name, address and other contact information of the person responsible for correspondence concerning the report. If an e-mail address cannot be provided, indicate a fax number.

Title (Ms/Mr, etc.): Architect

Family name: Petrina

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Institution/position: National Board for Heritage and Museums / Director

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E-mail address: dnpm@cultura.gob.ar

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B. MEASURES TAKEN TO IMPLEMENT THE CONVENTION

Throughout part B below, 'measures' refers to the appropriate legal, technical, administrative and financial measures undertaken by the State, or fostered by the State and undertaken by civil society, including communities, groups and, where appropriate, individuals. The State should describe, wherever relevant, its efforts to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit intangible cultural heritage, and to involve them actively in its management (Article 15 of the Convention).

B.1. Institutional capacities for safeguarding intangible cultural heritage

Report on the measures to strengthen institutional capacities for safeguarding intangible cultural heritage, as described in Article 13 of the Convention and paragraph 154 of the Operational Directives.

B.1a Competent bodies for safeguarding intangible cultural heritage

Each State shall 'designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory' (Article 13). Please identify such a body or bodies and provide complete contact information.

Not to exceed 250 words

At the federal level, the competent body for the safeguarding of the intangible cultural heritage is the National Board for Heritage and Museums -at the National Ministry of Culture-. Within this Board there is a specific Office called Intangible Cultural Heritage.

Argentina is a federal republic composed of 24 provinces. As a consequence, the 2003 UNESCO Convention is being implemented in each of them at the same time. The National Board has been promoting since 2011 a survey of institutions connected to the ICH. With regard to the government's management of the ICH, as of today, the survey provides the following information: four of them have specific departments covering the subject; and nine lack them but have an appointed responsible official. Finally, eleven provinces did not submit any official information.

Provinces that do not count with an ICH department, like Chaco, Santa Cruz and La Rioja, still carry on specific actions.

The four provinces with ICH department are:

Entre Ríos

INTANGIBLE HERITAGE AREA

Responsible: Paola Palleiro

Address: Carlos Gardel N° 42 (CP3100) Paraná.

Tel: (+54) 343 420-7828

E-mail: patrimonioculturaler@gmail.com

Jujuy

INTANGIBLE HERITAGE SUBDIRECTORATE

Assistant Director: Sebastián Matias Peralta

Address: San Antonio N° 671, Depto. 8, Alto Gorriti (CP 4600), San Salvador de Jujuy

E-mail: sinistrad51@hotmail.com

Formosa

INTANGIBLE HERITAGE AREA

Responsible: Mercedes Isabel Ramallo

Address: San Martín N° 857 (CP3600) Formosa

Tel: (+54) 370 442-6000 / 443-6423

E-mail: direcciondepatririmonio@formosa.gob.ar

Santiago del Estero

INTANGIBLE CULTURAL HERITAGE AREA

Director: Marcelo Ahumada

Address: Museo Dr. Orestes Di Lullo, Urquiza N° 354, Santiago del Estero.
Tel: (+54) 385 421-2893

B.1b Institutions for training in intangible cultural heritage management

Identify any such institutions created, fostered or strengthened by the State and provide complete contact information.

Not to exceed 250 words

Currently, the National Board is the only institution with the requested characteristics that provides specific training on ICH.

The National Board held four Regional Workshops, targeted primarily to public servants at the provinces' culture sector and to cultural managers invited by the local administrations. At this first stage, and in response to the needs of the participating provinces, these workshops have been introductory. Under the heading Concepts and Methodologies of Intangible Cultural Heritage, these workshops contributed with the presentation of the UNESCO guidelines, and with the exchange of experiences, and the amplification of shared experiences across Latin American countries within the CRESPIAL framework.

The first Regional Workshop took place in 2012 in the city of Paraná for representatives of Entre Ríos, Santa Fe, and Córdoba. The following ones took place in 2013 in the city of Corrientes for representatives of Corrientes, Chaco, Formosa, and Misiones; in the city of Mendoza for representatives of Mendoza, La Rioja, San Juan, and San Luis; and in the city of Río Gallegos for representatives of Santa Cruz, Chubut, and Tierra del Fuego. The training was conducted by the National Board professionals. The total number of representatives that assisted was 122.

A workshop for the provinces of Buenos Aires, La Pampa, Río Negro and Neuquén is planned for the second semester of the year.

Intangible Cultural Heritage Area
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B.1c Documentation institutions for intangible cultural heritage

Identify any such institutions established by the State and provide complete contact information; describe any measures taken by the State to facilitate access to them.

Not to exceed 250 words

The State has not yet established specific documentation institutions for the intangible cultural heritage. However, it has research and documentation institutes for living cultural expressions and promotes access to cultural information through Internet.

In this regard the Ministry of Culture develops initiatives such as:

Cultural Information System of Argentina -SInCA- (initials in spanish)

Coordinator: Natalia Calcagno
Address: Calle Alsina N° 1169, 2do piso (CP 1088) CABA.
Tel: [+54] 11 4382-0838
Email: sinca@cultura.gob.ar
Website: <http://www.sinca.cultura.gob.ar/>

The Musicology National Institute Carlos Vega and its Ethnomusicology Archives; whose contact detail are below:

The Musicology National Institute Carlos Vega
Director: Héctor Luis Goyena.
Address: Calle México N° 564 (C.P.1097) CABA.

Tel: [+54] 11-4361-6520 / 6013
E-mail: info@inmcv.gob.ar
Website: http://www.inmcv.gob.ar/

The Anthropology and Latin American Thought National Institute and its library and documentation center, called Juan Alfonso Carrizo, have relevant information result of field research, registration and documentation of living cultural expressions. Specifically on ICH, researchers at the institution are in charge of carrying out the Regional Project of CRESPIAL, "Guaraní "Cultural Universe.

The Anthropology and Latin American Thought National Institute

Director: Dra. Diana Rolandi.
Address: Calle 3 de Febrero N° 1378 (C.P.1426) CABA.
Tel/fax: [+54] 11 - 4782-7251 / 4783-6554
E-mail: novedadessinapl@gmail.com
Website: http://www.inapl.gov.ar/

B.2. Inventories

Please report on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. You may include information on:

- a. the name of each inventory and the entity responsible for it;*
- b. the ordering principles used for structuring your inventory(ies). For example: according to communities/groups of tradition bearers; domains of intangible cultural heritage; territorial principles (national, regional, local), etc.;*
- c. the criteria used for inclusion of intangible cultural heritage elements in your inventory(ies);*
- d. whether your inventory(ies) take(s) into account the viability of intangible cultural heritage (for example, intangible cultural heritage threatened by disappearance, in need of urgent safeguarding, etc.);*
- e. the format/approach of your inventory(ies);*
- f. the method and frequency for updating inventory(ies);*
- g. the ways in which communities are involved in identifying and defining intangible cultural heritage to be included in the inventory(ies), and in their preparation and updating;*
- h. the participation of relevant non-governmental organizations in identifying and defining intangible cultural heritage.*

Between 500 and 1000 words

Argentina has not yet undertaken the preparation of an inventory that would illustrate the living cultural manifestations present throughout the national territory. For this goal, the National Board is strengthening capacities and taking actions to establish the issue on the public agenda. Its goal is to place the grounds to ensure the viability and safeguarding of identified elements.

As mentioned above, even though the State is responsible for promoting federal policies in this area, each province retains the ability to implement them in its territory.

For proper development of inventories it is still necessary to share criteria and guidelines to ensure safeguarding, community involvement, regular updating and appropriate dissemination.

The National Board keeps collecting information on projects, programs, and ICH policies in the Argentine provinces, but, as said before, most of the data provided by the local offices is incomplete.

In attention to the above, some of the experiences of inventories that have been developed in

territory will be described:

B.2.1 The “Fiestas y Festivales” survey, visible in the Cultural Map of Argentina developed by the Cultural Information System of Argentina-SInCA-, initiative of the National Ministry of Culture.

B.2.2 It is structured around a domain, festive event -Holiday and Festivals-, in addition to its geographical location, visible within the on-line map, which besides allows to access more detailed information on the characteristics of the events.

B.2.3 For inclusion in the map, the event should be considered as a holiday or festival one for who makes the record, using a form with brief descriptive data which afterwards will be validated by corresponding local institutions.

B.2.4 Since registration or gathering data has not been developed specifically according to the guidelines of the Convention, it does not consider the viability of each festive event.

B.2.5 Data provided through a form, optional photo registration, mapping of geographic location, website development.

B.2.6 There is no detailed information about updating mechanisms.

B.2.7 There is no detailed information on this matter.

B.2.8 There is no detailed information on this matter.

B.2.1 Inventory of “El Filete Porteño” -traditional painting technique- within the actions taken to its nomination to the Representative List, promoted by the government of the city of Buenos Aires.

B.2.2 Structured by domain: traditional craftsmanship.

B.2.3 The criteria for inclusion in the inventory corresponds to the use of traditional techniques, described by the community, registered through a variety of forms.

B.2.4 It takes into account the viability of the element.

B.2.5 Interviews, photographic or/ and audiovisual registers, website development.

B.2.6 There is no detailed information about updating mechanisms.

B.2.7 The inventory was elaborated through workshops and meetings with the community of “fileteadores”.

B.2.8 The meetings were attended the with referents of the “Fileteadores” Association.

B.2.1 The Inventory of “Guaraní” Cultural Universe depends, in Argentina, of the Anthropology and Latin American Thought National Institute.

B.2.2 Structured -in general terms- by the territories, language and “guaraní” culture.

B.2.3 The inclusion criteria illustrate those expressions recognized by the “guaraní” community as a significant part of their identity and whose promotion does not jeopardize the collective ownership of their knowledge.

B.2.4 Takes into account the viability of the element.

B.2.5 There still is no detailed information on this point.

B.2.6 There is no detailed information about mechanisms of updating.

B.2.7 The inventory is produced with the communities participation.

B.2.8 There is no detailed information about this topic.

Within the National Ministry of Culture there are several programs that, even though they have different points of view, they identify and document living cultural expressions concerning the Convention.

An example is the Traditional Crafts Argentine Market -MATRA in spanish- dedicated to fostering the transmission of traditional production techniques and declaring "Living Human Treasures" to those bearers that have a well-recognized track in the field of craft production.

Similar initiatives are: the African-descent Program, the Program "Our Traditional Foods", the National Plan of Promotion of Tango and the Program of Strengthening expressions of Argentine

Carnival.

B.3. Other safeguarding measures

Describe other safeguarding measures, including those referred to in Article 13 of the Convention and paragraph 153 of the Operational Directives, aimed at:

- a. promoting the function of intangible cultural heritage in society and integrating its safeguarding into planning programmes;*
- b. fostering scientific, technical and artistic studies with a view to effective safeguarding;*
- c. facilitating, to the extent possible, access to information relating to intangible cultural heritage while respecting customary practices governing access to specific aspects of it.*

Between 500 and 2000 words

B.3.a. Although Argentina is in an early stage of implementation of the Convention, its cultural policies have favored in recent years positive changes aimed for the safeguarding of the Intangible Cultural Heritage, promoting increased inclusion of persons, groups and territories into circuits of production, development and dissemination of culture.

The National Board implements permanent actions aimed at government institutions and public servants at the provinces in charge of the subject, in order to promote the development of specific measures at the local level, so that this theme be included in each agenda. These measures will, ultimately, contribute to spread the importance of intangible cultural heritage in society.

A future system for monitoring and evaluation will be necessary to measure the impact of the access and development of technologies have on the intangible cultural heritage and on its safeguard, as well as the impact of the production of content, and of the policies aimed at improving the living conditions of residents of Argentina.

Argentina has gradually incorporated intangible cultural heritage in its legislation. The existing and current laws are the following:

INTANGIBLE CULTURAL HERITAGE

- Federal Law No. 26,118 (2006): Approval of the Convention for the Safeguarding of the Intangible Cultural Heritage of UNESCO.
- Federal Law No. 26,558 (2009): Acknowledgment of the Chamamé as Argentine Cultural Heritage.
- Federal Law No. 26,855 (2013): Establishment of November 8 as "National Day of the Afro-Argentine and of Afro Culture."
- Provincial Law of Entre Rios No. 9,486 (2003): Arts and Craft Law. It regulates the ordering, promotion, and development of craft, as an integral part of the cultural patrimony, national and provincial, and the acknowledgment of the craftsman as producer of assets of cultural, commercial and artistic value.
- Provincial Law of Buenos Aires No. 14,134 (2010): It declares Doña Ercilla Moreira of Cestac living cultural patrimony of the province, according to what the 2003 Convention establishes for the Preservation of Intangible Cultural Heritage. She is a unique and unreplaceable witness of the history and cultural tradition of the regional territory, because of her high creative value and of her role as heir of the feminine tradition of the pampa loom.
- Provincial Law of La Rioja No. 8,968 (2011): It declares the expression "chaya" -as word and social custom- integral part of the Intangible Cultural Heritage of La Rioja, according to the parameters established by Federal Law No. 26,118.

To view the mentioned legislation, go to the website: <http://www.infoleg.gob.ar>

B.3.b As part of the actions undertaken under the CRESPIAL, the National Board encourages the study of ICH as a measure for its effective safeguard. In this sense the following documents have been prepared: State of the Art of ICH in Argentina; Report on the Situation of Intangible Cultural Heritage of Afrodescendants in Argentina; National Diagnostic Report on Inventory of “Guarani” Cultural Universe.

B.3.c Overall, in Argentina public access to cultural information is promoted. However, there are still no specific protocols governing the publication or data protection on the manifestations of ICH, it is the responsibility of who undertakes the task to respect the limits expressed by the community as well as to provide necessary facilities for access to information.

B.4. Measures to ensure recognition of, respect for and enhancement of intangible cultural heritage

Describe measures to ensure greater recognition of, respect for and enhancement of intangible cultural heritage, in particular those referred to in Article 14 of the Convention and paragraph 155 of the Operational Directives:

- a. educational, awareness-raising and information programmes aimed at the general public, in particular to young people (you may for example specify whether intangible cultural heritage is integrated, and how, in school curricula);*
- b. educational and training programmes within the communities and groups concerned;*
- c. capacity-building activities for the safeguarding of the intangible cultural heritage;*
- d. non-formal means of transmitting knowledge (you may address, for example, how non-formal ways of transmission are perceived and recognized by the general public and at national level);*
- e. education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.*

Between 500 and 1000 words

Sustained democracy in recent decades in Argentina has had a positive impact on the consolidation of spaces for recreation and spread of different local identities. Various specific cultural manifestations have been strengthened in society, and recognized for their cultural value. The recent upgrading of the Secretariat of Culture, to Ministry of Culture is another example of the institutional importance assigned to this topic.

Several actions have been relevant to install in society the importance of the topic. These include the declaration of Tango as Intangible Cultural Heritage; the enactment of specific national and provincial laws; and training activities promoted by the National Board, along with the transmission of knowledge and the development of creativity that bearers carry on in their own territory.

Even though the country does not offer yet undergraduate degrees focused on the safeguarding of intangible cultural material, other programs provide instruments and knowledge that allow the approach to this issue. These programs focus on: Cultural Management, Heritage Management, Folklore, Anthropology (Social and Cultural or Social), and Cultural Tourism. These programs are offered at the undergraduate and graduate levels by national public universities, and private institutions.

B.4.a The National Board has no information about particular content, methodology and impact on educational ICH programs aimed specifically to young people. However, some cultural institutions drive the transference of knowledge related to ICH manifestations such as music, dance and traditional handicrafts, in Chaco, Santa Cruz, Salta and Santiago del Estero.

With regards to education for the respect and recognition of specific cultural manifestations the Federal Law No. 26,855 (2013) should be mentioned, which establishes November 8th as “National Day of the Afro-Argentine and of Afro Culture.” In addition, this law requires that the celebration of the holiday and the promotion of Afro culture be included in the calendar and contents in curricula of educational institutions. It is not possible to determine its impact because

the incorporation is in progress.

B.4.b Various trainings for interested communities or bearers have been given in the framework of promotion of applications and registration of elements on the Representative List of the Intangible Cultural Heritage of Humanity - "fileteadores" and "milongueros" in Buenos Aires; and the development of winning CRESPIAL Grant Funds projects to safeguard ICH- Movimiento Afrocultural de San Telmo and Agrupación África Ruge.

B.4.c Regional Workshops implemented by the National Board meet this objective. Like training for safeguard conducted under the CRESPIAL Regional Project "Guaraní" Cultural Universe, and in the preparation of nominations for the RL.

B.4.d Non-formal transfer of knowledge from various traditional practices, are considered an indispensable source of training and are socially highly valued. The proliferation of workshops or practices in spaces not specifically designed for this purpose is significant in Argentina. While the National Board does not have detailed information, it can mention some relevant cases:

-The "Patio" of the Indian Froilán in the city of Santiago del Estero, is a cultural space where dance and traditional music is practiced and transmitted. Belonging to the craftsman and luthier - after whom the yard is named- who creates "legüero" drums and who is a symbol of national folklore.

- Candombe Calls dance and music street performing in the city of Buenos Aires, traditional Afro-Argentine and Afro-Uruguayan communities, particularly in the Southern section of the city, which has gained strength in recent years.

- "Murgas" are carnival celebrations, where families are called to dance and get together, at the sound of tins and drums, and to share a festive space in the streets particularly in the neighborhoods of the city of Buenos Aires, and the province of Buenos Aires.

B.4.e The Management Area of Cultural Resources of the National Park Administration is interested in incorporate the issue of intangible cultural heritage, promoting capacity building actions of agents in territory, and registration and promotion of oral history and traditional crafts of the communities inhabiting protected territories. Notwithstanding the importance of the case, there still is no detailed information on the experience and the impact of the methodology implemented .

B.5. Bilateral, sub-regional, regional and international cooperation

Report on measures taken at the bilateral, subregional, regional and international levels for the implementation of the Convention, including measures of international cooperation such as the exchange of information and experience, and other joint initiatives, as referred to in Article 19 of the Convention and paragraph 156 of the Operational Directives. You may, for example, consider the following issues:

- a. sharing documentation concerning an element of intangible cultural heritage present on the territory of another State Party (paragraph 87 of the Operational Directives);*
- b. participating in activities pertaining to regional cooperation including for example those of Category II centres for intangible cultural heritage that are or will be established under the auspices of UNESCO (paragraph 88 of the Operational Directives);*
- c. development of networks of communities, experts, centres of expertise and research institutes at sub-regional and regional levels to develop joint and interdisciplinary approaches concerning the elements of intangible cultural heritage they have in common (paragraph 86 of the Operational Directives).*

Not to exceed 1000 words

Argentina considers its participation as a member of CRESPIAL very important, along with Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Guatemala, Ecuador, El Salvador, México, Paraguay, Perú, Uruguay and Venezuela. The National Board is a Focal Point in this regional cooperation.

<p>B.5.a There is no detailed information.</p> <p>B.5.b In CRESPIAL, Argentina participates in regular Management Board meetings, in the Executive Committee and in special meetings to design strategies, implementation plans and to monitor results.</p> <p>The National Board evaluates the argentinian proposals presented for Grants/Funds organised by CRESPIAL and observes the execution of the winning projects. Besides supports CRESPIAL in order to spread information about seminars and photo and video Competitions. It also supports the Centre in developing Virtual Seminars and Courses, and actively participates in two regional projects: The “Guarani” Cultural Universe and The Afrodescendant Cultural Universe.</p> <p>The National Board has given its endorsement to the development of the Living Heritage Project, organized by the UNESCO Office Montevideo. It has appointed representatives to attend the three workshops held in Salta, Buenos Aires and Santiago del Estero, where there was a significant synergy between national representatives and the ones from the provinces with Paraguay and Uruguay representatives.</p> <p>Furthermore, as member of other regional forums, Argentina participates in regional declarations related to ICH.</p> <p>B.5.c CRESPIAL and Living Heritage Project meetings have resulted in the creation of permanent exchange networks between representatives of the participating countries.</p> <p>The Living Heritage Network which counted with the participation of public servants, bearers, experts and professionals is an interesting path for the dissemination of results and the exchange of experiences.</p> <p>In the management of ICH, within the scope of CRESPIAL, Focal Point, experts and bearers meet regularly, design plans, discuss methodologies, share results and make regional agreements.</p>

C. STATUS OF ELEMENTS INSCRIBED ON THE REPRESENTATIVE LIST

*Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat.*

The State Party shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of element: Tango

Inscribed in : 2009

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Between 150 and 250 words

Tango is current in the City of Buenos Aires. The "tango community" consists of musicians, singers, poets/songwriters, choreographers, dancers, DJs, organizers of milongas (tango dance halls) and tango events, tango teachers, luthiers, researchers, etc., and it also encompasses the

people that enjoy dancing and listen to tango music. Tango is one of the cornerstones on which the cultural identity of the porteños (inhabitants of Buenos Aires City) is built, although the extended tango community goes beyond the limits of the city and is present at national and international level. It is a source of work for those directly related to the tango production and performance and promotes tango-related businesses.

The milongas, peñas, tango festivals and tango dance or music classes are places where people of different ages and from different social sectors and nationalities socialize, where experiences are passed on and exchanged and where tango is created time and again. It is important to point out that, in the early 1990s, young men and women became involved with the various tango expressions. However, in terms of tango dancing and playing, they still accord recognition to the "Masters", because they are the ones who hold the knowledge and skills about different styles, techniques and codes, to pass them on to the new generations.

Finally, it is remarkable that although the inscription of Tango in the Representative List has increased its international awareness, this interest has not had a negative impact on it, nor has it distorted its practice.

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Between 150 and 250 words

Tango dancing know-how used to be transmitted in family contexts, but that practice is not longer usual. Nowadays, that is transmitted at various public and private training centers, thus promoting the viability and continuity of tango-related practices. This is due not only to different government programs, but also to the increasing demand.

There are approximately 80 milongas, a social and cultural space where tango is danced following certain dance floor codes. There also exist Tango peñas, which have a more informal environment. There, people can participate by singing or just listening to performers; it doesn't involve always dancing, but attendants do interact among them and with the artists. In both cases, attendance consists mostly of Argentinians and, to a lesser extent, foreigners, of a wide range of ages. The major obstacles faced by milongas are the non-renewal of the lease agreements or higher rents, and the difficulties experienced when trying to obtain the corresponding government permit.

Tango music has also had a revival, with a lot of new musicians and composers that opened a stable circuit with increasing followers. One of the major obstacles for new orchestras is the lack of bandoneons. These instruments had been historically imported from Germany, where they stopped being manufactured in the 1940s. The situation has worsened due to the impairment of several of these instruments and their sale to foreign collectors. There have been some experiences to promote the local production of bandoneons, as well as to care and preserve this instrument.

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Between 150 and 250 words

Tango was born from the contribution of different cultures, from the richness of intercultural

relation among the native population, European immigrants and Afro-descendants.

Until the 1950s, tango was played and danced by porteños of any age, of all generations. In the 1960s, its decline was linked to the international phenomena that hegemonized music and dance all around, but it started to regain its vitality in the 1980s.

The inclusion of tango in the Representative List of the Intangible Heritage strengthened that process, particularly for tango dance at local, national and international levels. Locally, it increased the number of milongas, tango clubs, non-governmental festivals, dance classes and orchestras. It should also be pointed out that young people have started to practice the various tango expressions. In Argentina, milongas have sprouted in several provinces and the performance of tango orchestras, shows and festivals are being promoted. The inclusion of tango in such list has also raised awareness about the existence of an intangible heritage, because, up until then, heritage was almost exclusively related to architecture, museums and archeology.

As a result of a fusion of different musical traditions, tango evidences the convergence and exchange among groups from different cultures and is, in itself, an expression of cultural diversity. For example, some local tango musicians have mixed it with international rhythms, such as techno music, expanding the tango audience. Recognized dancers and orchestras are also asked to perform or give lessons for foreign tango lovers, in Buenos Aires and abroad.

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Between 150 and 250 words

The Ministry of Culture of Buenos Aires City has implemented several actions to promote and strengthen tango expressions:

In 2009 and 2010 Montevideo and Buenos Aires local governments produced the "Two shores Tango" season, an exchange of performers from both countries.

In 2013, the "Tango Research and Study Center" and the "Polo Bandoneón" were created. The first is an open and participatory space where, together with the various social agents, different projects, activities and problems are discussed, such as milongas needs of broadcasting, legal advice, etc. The second was created to preserve, teach and disseminate bandoneon playing, and also complements the action of the Arts and Craft Vocational School that offers courses for bandoneon luthiers.

These actions join in the international annual events (the "City Dance Championship", the "Buenos Aires Tango Festival" and the "Tango Dance World Cup"), and the countless tango workshops for neighbors in 36 public cultural centers.

In terms of music, since 2000, the "Emilio Balcarce" Tango School Orchestra promotes the gathering of different generations of musicians to help disseminate the legacy of the great masters. Moreover, the City of Buenos Aires Tango Orchestra performs for all types of audiences and plays at schools for teaching purposes. The Ministry of Education also manages the "Tango Study Center", which provides Instructor Training on Tango History and Tango Dance and 33 workshops, and offers "tango courses" in Non-formal Education Centers. Finally, the "Manuel de Falla" School of Music includes Teacher Training in Tango and Folk Music.

C.5. Community participation

Describe the participation of communities, groups and individuals in safeguarding the element and their commitment to its further safeguarding.

Between 150 and 250 words

The Directorate of Heritage and History Institute (Ministry of Culture of the City of Buenos Aires) created the "Tango Research and Study Center", a space that promotes the gathering and dialogue of the various social agents involved in the tango community, in order to discuss problems, make progress in the community-based inventory and prepare safeguard measures.

In 2013, the Association of Milonga Organizers (people that organize and coordinate the development of the dance hall and provide the same with a distinctive identity) and the Association of Tango Argentino Masters, Dancers and Choreographers were invited to organize an event commemorating the "Day of Tango". It was also agreed with the milonga organizers to continue with the pilot community-based inventory on Milongas started by the Live Heritage Project (UNESCO Montevideo), to publish a brochure including the data of the tango dance halls in the City of Buenos Aires and a map showing their location, and in March 2014 the "Milonga Week" was jointly organized, holding events in public spaces and touring around the various participating dance halls, where there were exhibitions of tango dance, typical orchestras, photographs and visual arts, and presentation of books.

In 2014, the inventory of dance halls will be continued with the inclusion of Typical Orchestras to move forward and determine the elements that need to be safeguarded. An agreement with the National Tango Academy has also been reached to conduct a research on old sound recordings and disseminate the same.

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;*
- b. the organization(s) of the community or group concerned with the element and its safeguarding.*

Not to exceed 150 words

a) Ministry of Culture of the Government of the City of Buenos Aires
Contact Person: HERNAN LOMBARDI
Function: Ministro de Cultura de la Ciudad de Buenos Aires
Address: Avenida de Mayo 575 2º of.201 – Buenos Aires City
Tel: (+5411) 4323-9774
E-Mail: hernan.lombardi@gmail.com

b) Association of Milonga Organizers (gather people that organize and coordinate the development of the dance hall and provide the same with a distinctive identity, assuming a commitment for the safeguarding of these places)

Contact person: Julio Bassán
Function: President
Address: EEUU 1379 – Buenos Aires City
Tel: (+54911) 5578 5628
E-Mail: aom@milongas.org.ar

c) Association of Tango Argentino Masters, Dancers and Choreographers (represents the professional interests of masters, dancers and choreographers)

Contact Person: Julio Duplaá
Function: President
Address: Azcuénaga 24 1º of. 2 – Buenos Aires City
Tel: (+54911) 4577 9405

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of this report for each concerned element.

Between 150 and 250 words

This report is a result of several meetings held with the Association of Milonga Organizers and the Association of Tango Argentino Masters, Dancers and Choreographers, within the framework of the "Tango Research and Study Center". The problems and needs of the tango community were evaluated at these meetings that also led to the Milongas Community Based Inventory (a pilot experience supported by UNESCO in 2013). In order to do that, several bearers attended to workshops with social scientists and government servants. There, they learned about the importance of making an Inventory and the actual actions for doing it. With facilitator's assistance, these bearers interviewed different members of the community (milonga organizers, experienced tango dancers, tango learners, tourists, DJs) and visited several milongas to do written, photographed and taped reports. After that experience finished, the General Directorate of Heritage and History Institute continued to promote meetings and events for tango stakeholders. One of the outcomes of these agreements was the "Milongas week" that took place in 2014, broadcasting all the milongas in Buenos Aires, especially those new and not so known.

D. SIGNATURE ON BEHALF OF THE STATE

The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.

Name: Claudia Cabouli

Title: Museologist

Date: 06/06/2014

Signature: