



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Periodic report

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Ninth session  
UNESCO Headquarters  
24 to 28 November 2014

Periodic report No. 00934/Uruguay

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

<b>A. COVER SHEET</b>
<b>A.1. State submitting this report</b> <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>
Uruguay
<b>A.2. Date of deposit of the instrument of ratification, acceptance, approval or accession</b> <i>This information is available online at <a href="http://www.unesco.org/culture/ich">www.unesco.org/culture/ich</a>.</i>
18/01/2007
<b>A.3. Elements inscribed on the Urgent Safeguarding List, if any</b> <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>
Not applicable
<b>A.4. Elements inscribed on the Representative List, if any</b> <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>
1. Candombe and its socio-cultural space: a community practice (2009)

2. Tango (2009)
<p><b>A.5. Programmes, projects or activities selected as best reflecting the principles and objectives of the Convention, if any</b></p> <p><i>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.</i></p>
Not applicable
<p><b>A.6. Executive summary of the report</b></p> <p><i>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.</i></p> <p style="text-align: right;"><i>Between 400 and 600 words</i></p> <p>The Uruguayan State has significantly increased its ICH Safeguarding policies in the last few years, mainly through the approval and ratification of the 2003 Convention. This can be seen in several spheres that have gradually been shaped into programmes and activities related to research (National Inventory of ICH), to strengthening and development (Competitive Funds), to dissemination and promotion, to capacity-building (culture staff and specialists from the State sector and the civil society). These spheres, which have experienced the positive impact of State public policy and the civil society, are made possible through two fundamental aspects that have also been strongly supported recently: a territorial and inclusive view of culture (Directorate of Centres MEC [Ministry of Education and Culture], Local Governments and Municipalities), and a greater coordination capacity between public bodies (MEC Tango Work Group, MEC Candombe Work Group, Inter-Ministerial Committee to Support Tango (CIAT), Office for the Support of Traditional events) and between the State and the civil society (Candombe Advisory Group-GAC, National Heritage Day). This institutional and political-technical strengthening related to ICH begins with the creation of several tools or work groups and the coordination of intrastate and interstate organizations. These laws, decrees and resolutions were implemented so as to design, draft and enforce ICH safeguarding policies. The general focus of these instruments is to create work spaces where citizens participate as fundamental actors in the process, where they go from being the object of policies to being the main subjects in them. This is an essential condition if we want to generate coordinated and legitimized projects that will have a better impact on the collectives and individuals involved. This change is recent, but also exponential, and is confirmed by the data presented in this document. As the MEC is the organization in charge of these policies, jointly with other actors from the public sector and from the civil society within our territory, some of its directorates and committees that address safeguarding are: the Committee for the Cultural Heritage of the Nation (CPCN), the National Commission of Uruguay for UNESCO (COMINAL), the Directorate for International Cooperation and Projects (CIP), the National Directorate of Culture (DNC), the National Directorate for Education, the General Directorate, the Bicentenary Committee, the Directorate for Human Rights and the Directorate for MEC Centres (Centros MEC). The challenge ahead requires sustainability regarding human resources and materials, but also political commitment. In fact, several programmes that started years ago as cultural policies pilot projects from international and regional cooperation, are currently well established public policies within the State and/or through joint management (Afro Uruguayan Culture House, Live Culture, among others). This entails the challenge of fostering further synergic spaces regarding the drafting and enforcement of participatory and sustainable safeguarding policies. We endeavour to create more and better strategies, programmes, laws, funding, projects and actions to favour ICH, as per the Operational Directives of the 2003 Convention, considering the 2005 Convention, and primarily considering its main actors.</p>

#### **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.*

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Given name: Andrea  
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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*

Ministry of Education and Culture

National Committee for Cultural Heritage (CPCN)

This executive unit of the Ministry of Education and Culture is in charge of planning heritage-related policies and defining general criteria for the management and safeguarding of cultural heritage elements. Since the ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage this body has been in charge of its implementation through cooperation with national government authorities and departmental and local governments, as well as with civil society and international bodies.

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[www.patrimoniouruguay.gub.uy](http://www.patrimoniouruguay.gub.uy)

#### National Culture Directorate

Body in charge of nationwide cultural development through the promotion of cultural citizenship and the cultural rights of citizens. Its lines of action include the dissemination of and research on the Uruguayan Cultural Heritage, including its Intangible Cultural Heritage.

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11100 Montevideo  
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#### Commission of Uruguay for UNESCO

Body acting as the platform for interaction between the government, civil society and UNESCO. Working jointly with civil society organizations, it plans projects, which will be implemented in formal education centres, in institutions, which are part of the school network associated to UNESCO, and in the community at large, and which are linked to UNESCO's general programmes, particularly its Participation Programme. It establishes links with civil society organizations in the areas of Candombe and Tango and carries out concrete actions for their safeguarding.

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11000 Montevideo  
(+598) 2915 6352  
[unesco@mec.gub.uy](mailto:unesco@mec.gub.uy)

### **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*

Degree Course in Promotion of Cultural Elements (emphasizing Cultural Heritage). University of the Republic (Universidad de la República, Faculty of Humanities and Education; regional centres of the University of the Republic in Tacuarembó and Paysandú.

Semester subject: Intangible Cultural Heritage. Offers a critical review of the concept and provides training for the implementation of inventories. Introduction into the methodology of connecting actors within a given territory.

Contact:

Carmen Curbelo  
[tupbcpatrimonio@gmail.com](mailto:tupbcpatrimonio@gmail.com)  
<http://www.tupbcpatrimonio.blogspot.com/>

Diploma in Cultural Management Studies. University of the Republic, Area for Interdisciplinary Studies.

The course offers an optional subject, "Museums and Heritage", which deals with a number of Cultural Heritage concepts, including Intangible Cultural Heritage.

Responsible:

Ana Laura López de la Torre  
[analaura@ei.udelar.edu.uy](mailto:analaura@ei.udelar.edu.uy)  
[http://www.ei.udelar.edu.uy/resources/2/5/2/1/8\\_bb12fa53f9d399e/25218\\_b58e8ce32b14ba5.pdf](http://www.ei.udelar.edu.uy/resources/2/5/2/1/8_bb12fa53f9d399e/25218_b58e8ce32b14ba5.pdf)

Postgraduate Diploma "Carnival and Heritage". University of the Republic, Faculty of Social Sciences.

Training in research methodologies (ethnography, participating observation and life stories) and techniques for the documentation of Carnival and other celebrations (photography, filming and recording). Includes theoretical subject areas related to the interpretation of Carnival and other celebrations from the perspective of Intangible Cultural Heritage.

First edition: 2014

Responsible:

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<http://www.fcs.edu.uy/archivos/Diploma%20Catedra%20Carnaval%20y%20Patrimonio%20presentaci%C3%B3n.pdf>

Degree Course in Museology. University of the Republic, Faculty of Humanities and Education. Theoretical and practical training for work in a museum. One of its subject areas, "Introduction to Heritage Studies", introduces the notion of "Intangible Cultural Heritage" as part of its reflections on practical and symbolic values.

Contact:  
Raquel Pontet  
rpontet@adinet.com.uy  
[http://desarrollo.fhuce.edu.uy/images/UAE/Planes\\_estudio/tecnicatura\\_en\\_museologia.pdf](http://desarrollo.fhuce.edu.uy/images/UAE/Planes_estudio/tecnicatura_en_museologia.pdf)

### **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*

National Documentation Centre for Music "Lauro Ayestarán", Ministry of Education and Culture. Houses documents about Uruguayan popular music: books, journals, scores, recordings, iconographic materials, audiovisual material. The Centre continues to produce sound and audiovisual recordings. Open for research.

Contact:  
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<http://www.mec.gub.uy/mecweb/container.jsp?contentid=9905&site=2&chanel=mecweb&3colid=9905>

Centre for Research on and Documentation and Dissemination of the Performing Arts. Solís Theatre, Municipality of Montevideo (Intendencia Municipal de Montevideo). Houses documents on arts and culture, particularly the performing arts at the national and international level. Since 2013 it has been part of UNESCO's Memory of the World Programme. Open to the public, virtual access.

Contact:  
Marcelo Sienra  
msienra@teatrosolis.org.uy  
(+598) 1950 3323  
[http://www.teatrosolis.org.uy/uc\\_647\\_1.html](http://www.teatrosolis.org.uy/uc_647_1.html)

State Radio and Television Broadcasting Service (Servicio Oficial de Difusión, Radiotelevisión y Espectáculos). Ministry of Education and Culture.

Museum of the Word: Holds the recordings of all radio stations belonging to the National Broadcasting Service and produces current studio and outdoor recordings. Free access to the public.

National Image Archive: Holdings include audiovisuals, as well as film, photo and video collections from all over Uruguay. Materials can be accessed in the archive or borrowed.

Contact:  
Eneida de León  
museodelapalabra@sodre.gub.uy  
(+598) 2915 4596

Carnival Museum. Ministry of Tourism, National Port Authority and Municipality of Montevideo. Conservation, exhibition, dissemination and promotion of the objects and traditions of Uruguayan Carnival.

Documentation centre. Online public archive including images and documents related to the history of Uruguayan Carnival since its beginning.

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(+598) 2916 5493, ext.105

## **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*

The National Committee for Cultural Heritage has carried out two surveys covering the Intangible Cultural Heritage so far.

From 2007 to 2009, the first called "Traditional Celebrations of Uruguay" compiled traditional celebrations throughout the country. It was the country's first experience on its way to setting up inventories of its Intangible Cultural Heritage and laid the foundations for the joint development, together with the National Culture Directorate, of policies encouraging such inventories. Its results were published in the Guía de Fiestas Uruguayas (Guide to Uruguayan Celebrations) MINTUR/MEC/OPP, 2013.

More recently, the National Committee for Cultural Heritage has been entrusted with the preparation and realization of a pilot Inventory of the Intangible Cultural Heritage, so as to test new methods for improving the participation of interested communities. On the basis of detailed research work this project covers the elements of Tango y Candombe and lays the foundations for what will be the National Inventory of Intangible Cultural Heritage. Its results will be published shortly and will be available on the CPCN website.

a. The National Inventory of Intangible Cultural Heritage, which will be drawn up by the National Committee for Cultural Heritage will act as an instrument of the national public administration. However, departmental governments are invited to identify the intangible cultural heritage in their respective territories, thereby contributing to the exchange and joint work for the identification of the Intangible Cultural Heritage (ICH).

b. The Intangible Cultural Heritage identification process will follow the criterion of territoriality to establish culturally and spatially defined regions, as well as to define the structure of the inventory. Within each region the inventory will be organized in domains, which will be defined together with the communities following the domains included in the UNESCO Convention for

the Safeguarding of the Intangible Cultural Heritage.

c. For an element to be included into the inventory it has to be verified that the element, which has been identified, is still being practiced and therefore acts as a cultural reference for the community or cultural space to be dealt with. The importance of the gender and youth components for the process of transmission and revitalization of the element will equally be taken into account.

Findings will result from a direct dialogue with the communities involved and require some kind of social agreement as to the heritage character of the element. To illustrate these mechanisms it should be referred to the example of the workshops carried out in a number of communities, during which the actors and activities were identified and their development was explained, their meaning and the changes occurred were discussed, together with their viability and the threats, to which they were exposed, and a dialogue was initiated for the discussion of proposals concerning the state of the practice or expression.

d. Following joint consideration with the communities, the inventory will take into account the risks and threats to the cultural practices or expressions to be dealt with, as well as current recommendations and initiatives for their safeguarding. However, it does not establish a priori a specific heritage category in need of urgent safeguarding.

e. The methodology for drawing up the intangible heritage inventories as tested during the pilot project includes an approach and identification phase carried out jointly with the communities involved, as well as the analysis of documents and previous research studies. As a second step, in cooperation with the communities the elements will be selected, which will be subject to more extended in-depth qualitative research focusing on the documentation of the selected practices and expressions, in order to formulate recommendations for their safeguarding. During this process a number of sound, photo and film recordings will be generated and relevant bibliographical references and documents will be compiled, which will be kept in a data base of the National Committee for Cultural Heritage. A format for the public presentation of the results, which will grant excellent access to communities and the public at large, is about to be defined.

f. The inventory of each region will be updated after 10 years. Territorial interventions requiring monitoring at an earlier stage may lead to earlier updates. Such updates will focus on the observation of the changes occurred in the condition of the cultural items included: presence of new actors, state of transmission, changes related to their sociocultural meaning, and the mitigation - or not - of the threats observed during the first realization of the inventory. Safeguarding measures, which have been implemented, will also be subject to evaluation and adjustment.

g. The methodology under review during the pilot project and intended for the entire Inventory of Intangible Cultural Heritage focuses on a dialogue with the community involved and aims at identifying, describing and evaluating the state of the practices and expressions, which make up their Intangible Heritage, as well as getting to know their doubts, debating concepts and recommending and implementing proposals for their safeguarding. This approach to joint work implies the use of tools capable of identifying the above-mentioned practices and expressions, such as meetings and workshops and the identification of relevant documents and previous research studies. Together, a map of actors will be created, which will help to identify the institutions, organizations, groups and individuals related to each element. This tool will be developed further throughout the inventory process. The process of registration and documentation implies the use of methods, which are characteristic for field work and ethnographic registration such as direct and participating observation, in-depth group and individual interviews, as well as written, audio, photo and audiovisual documentation, in order to achieve the vastest possible participation of tradition bearers. All recordings (audio, photo and/or audiovisual) must be authorized by the tradition bearers using a form for informed consent, which gives individuals the possibility to authorize their partial or total use and dissemination.

h. Non-governmental organizations will be included in the identification of intangible cultural heritage, if they are considered to be relevant actors during the identification phase. In this case, identification work will be planned jointly with such organizations.

### 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*

#### Law 17234 Creating a National System of Protected Areas, and Regulation Decree 52/2005

This law defines a system for the protection of the environment based on a national system of protected areas, for which a set of defining and management categories with diverse emphasis is created (Article 3). The category "Protected Landscape" favours the interaction between humans and nature and includes cultural values in its definition. Its management objectives focus on the preservation of a harmonious interaction between nature and culture thanks to the upholding of traditional practices concerning land exploitation, construction methods and social and cultural practices and expressions.

<http://www.parlamento.gub.uy/leyes/AccesoTextoLey.asp?Ley=17234&Anchor=>

<http://archivo.presidencia.gub.uy/decretos/2005022301.htm>

#### Law 18059 Creating a National Day of Candombe, Afro-Uruguayan Culture and Racial Equity.

This law, which came into force in 2006, declares that candombe, as defined by the playing of three drums known as chico, repique and piano, together with its dancing and singing, which was created by Afro-Uruguayans on the basis of their ancient African legacy, as well as its ritual origins and social context as a community is part of the cultural heritage of the Oriental Republic of Uruguay.

<http://www.parlamento.gub.uy/leyes/AccesoTextoLey.asp?Ley=18059&Anchor=>

#### Heritage Bill, which will include the intangible heritage

In 2009, the Ministry of Education and Culture drew up a draft version of a new cultural heritage law. The project includes specific definitions concerning the intangible cultural heritage. The National Committee for Cultural Heritage (CPCN) created a virtual space for its dissemination and discussion, where any person or institution interested in or concerned with the subject of heritage can post their opinion or proposal. Furthermore, in 2009 and 2010 workshops were organized to discuss the draft.

#### Programme for the Strengthening of Traditional Celebrations. Area of Territorial Project Management, National Culture Directorate, Ministry of Education and Culture (since 2007)

In 2006, the National Culture Directorate carried out a compilation of celebrations, festivals and events and, working together with the National Committee for Cultural Heritage, selected a number of celebrations and events featuring certain characteristics, for which they may be classified as intangible heritage, thus initiating the Programme for the Strengthening of Traditional Celebrations. The programme grants direct support for the organization of celebrations by contracting artists or services such as sound and transport. Furthermore, it works out strategies for their dissemination and the raising of awareness among the population: recordings of the shows, collections of cards with photos and technical data, travelling photo exhibitions, an annual calendar of celebrations and the coordination of the realization of short films covering 10 celebrations with the Competitive Culture Grants programme and the state broadcasting service Televisión Nacional del Uruguay.

In coordination with the Ministry of Tourism and Sports and the Planning and Budget Office of the Presidency of the Republic, the programme also generated various dissemination activities: the First Seminar on Uruguayan Celebrations, "Patrimonio Vivo", in 2011; georeferencing of traditional events, in 2012; and the first Guide to Uruguayan Celebrations, in 2013, all of which



can be visited at:

[http://cultura.mec.gub.uy/innovaportal/v/36157/8/mecweb/guia\\_de\\_fiestas\\_uruguayas](http://cultura.mec.gub.uy/innovaportal/v/36157/8/mecweb/guia_de_fiestas_uruguayas)

Project "Cosas de Pueblo". Uruguay Integrates (Uruguay Integra) Programme, Area for Territory-specific Policies of the Planning and Budget Office, Presidency of the Republic. With the support of the European Union. (2007-2015)

The Uruguay Integrates Programme aims at consolidating the process of equitable social and economic development by supporting sector-oriented policies for social cohesion. The project Cosas de Pueblo (possible translation: "what is typical for a/the community". Translator's note) is a part of this programme. This initiative seeks to promote the effective participation of organized social actors working for the rescue of identity and self-awareness and the valuation of culture in communities of up to 3000 inhabitants.

Following the request of local institutions and civil society organizations in communities of up to 3000 inhabitants, it supports initiatives related to the intangible and tangible heritage.

Creation of the Interministerial Commission for the Support of Tango

In August 2012, Decree 256/012 set up the Interministerial Commission for the Support of Tango, with the participation of the ministries of Foreign Affairs, Education and Culture and Tourism and Sports. The Commission, which is based at the Ministry of Education and Culture, is responsible for the promotion of tango at the national and international levels, as part of Uruguay's cultural identity. Its mission includes, among others, the promotion of scientific research on the historical, economic, musical, sociological, touristic and anthropological aspects of tango, as well as the encouragement to include tango into the curricula of public and private education.

[http://archivo.presidencia.gub.uy/sci/decretos/2012/08/mrree\\_1972.pdf](http://archivo.presidencia.gub.uy/sci/decretos/2012/08/mrree_1972.pdf)

Competitive Culture Grants, National Culture Directorate, Ministry of Education and Culture (MEC).

The Competitive Culture Grants programme allocates public funding to Culture and Arts Projects on the basis of free and public calls. It was created in December 2005 by Articles 238 and 250 of Law 17930. Following annual public calls to submit Culture and Arts Proposals, the projects are evaluated by juries, which do not belong to the MEC. Its fundamental objective is the democratization of culture and the guarantee of free access to cultural items through the deconcentration and decentralization of cultural activities.

The programme has a sector-specific fund earmarked for tangible and intangible heritage purposes, which has been allocated to a variety of categories during its seven editions since 2006.

Research:

Categories, which include research into different aspects of Intangible Heritage are, among others, "Intangible Heritage: systematizing traditions", "Investigation", "Investigation of Afro-Uruguayan History and Culture" and "Local Histories". Fifteen projects have been put into practice so far.

The following research projects are highlighted as examples:

Buzos- mejilloneros de Piriápolis y Punta del Este (Divers: the mussel harvesters of Piriapolis and Punta del Este). Responsible: Leticia D'Ambrosio Carla Peña, Diego Thompson, Victoria Lembo, Blas Amato Uriburu.

This ethnographic research project, which deals with the mussel divers of Piriapolis and Punta del Este, gives priority to the stories of the workers and their families concerning their cultural background, the oral transmission of harvesting and diving techniques and their relationship with and knowledge of the sea. It analyses the impact of technological changes on their working techniques and investigates the transformations of their profession, as far as production and sales are concerned. Research into this intangible cultural heritage was based on written and audiovisual sources (images taken ashore and under water). The result was published as a book and as a documentary: *El mundo sumergido. Una investigación antropológica de la pesquería del mejillón en Piriápolis y Punta del Este* (A submerged world. An anthropological study of mussel fishing in Piriapolis and Punta del Este).

De la yerra a la vitrina: proceso de transformación y resignificación de la guasquería. (From Branding to Showcase: the transformation and new meaning of the leather craft. Responsible:

Rocío García Mallo.

This social anthropological research project on leather transformation is based on a qualitative approach and focuses on the processes, which lead to the creation of a new meaning for the objects produced. The investigation seeks to contribute to the trade's continuity and recommends appropriate cultural policies, the translation into action of specific projects with a view to stimulating innovation, the valuation of the heritage and the construction of a balanced relationship with tourism and education.

Leather transformation is a craft with features of its own due to the specific processes of treating raw leather. This craft, which is directly linked to rural life, has been developing in our territory ever since the introduction of cattle and the abundant availability of hides. Craftsmen tend to work on their own and isolated from each other all over the countryside, a fact that made it possible to select a significant number of cases. The project was defined as an ethnographic research study accompanied by a photo documentation, and its results were presented in a photo exhibition and the publication of a book: *De la yerra a la vitrina. Transformaciones contemporáneas de la guasquería* (From Branding to Showcase: contemporary transformations of the leather craft).

Minas de Corrales, identidad y patrimonio cultural inmaterial (Minas de Corrales: Its Identity and Intangible Cultural Heritage). Responsible: Fernando Acevedo.

The project concentrates on the identification, evaluation, rescue, preservation and promotion of the intangible cultural heritage of Minas de Corrales, a small community with unique social and historical features, which is home to a considerable treasure of cultural traditions and expressions. The project proposes an ethnographic investigation of the local intangible cultural heritage from a social anthropological perspective: thorough, systematic field work followed by analysis and critical interpretation, and the written and audiovisual registration of the process. It is oriented towards the registration and appropriate dissemination of the identified heritage items, so as to revitalize them within their original context. The results of the investigation were published under the title: *Producción del Patrimonio Cultural, Máscaras de Identidad Colectiva* (The Production of Cultural Heritage, Masks of Collective Identity).

Recuperando la memoria afrodescendiente en la frontera uruguayo-brasileña a mediados del siglo XX (Recovering Afro-Descendant Memories from the Uruguayan-Brazilian Border in the Middle of the Twentieth Century). Responsible: Natalia Stalla and Karla Chagas.

The investigation, which led to a publication under the same title, chooses a historical perspective to explore, on the basis of oral history interviews, the family structures, the world of labour and the living conditions of the Afro-Uruguayan population in the departments next to the Uruguayan-Brazilian border, among other issues.

Registration and dissemination:

The categories "Audiovisual: Registration of Traditional Celebrations" and "Rural Traditions" were specifically dedicated to the registration, dissemination and strengthening of Intangible Heritage elements, and funded a total of 20 projects. Among other projects, a series of audiovisuals and documentaries covering 15 celebrations and a documentary on traditional peanut production in Cerro Largo department should be mentioned.

In the calls for proposals, both for research and registration and dissemination, applicants are asked to submit a plan for the dissemination of the project results through public presentations (above all in the community involved), and, if applicable, a plan for the distribution of materials (audiovisuals, books, others). The Programme keeps a percentage of copies for distribution among public institutions and libraries and requires those responsible for the projects to distribute another percentage free of charge.

At present, the Culture Grants Programme and the CPCN are exploring mechanisms to improve the dissemination of all the results with the help of online publications.

Other channels for dissemination

- Publication of Oscar Montañó's book *Historia Afrouruguaya* (Afro-Uruguayan History), Montevideo, COMINAL- MEC, 2009.

- Registration of the sound and images of various Uruguayan expressions of music and dance related to the cultural space of candombe. Publication of the documentary *Músicas tradicionales del Uruguay: Los toques de los tambores afromontevideanos* (Traditional Music from Uruguay: the sound of Afro-Montevidean drums) and a CD compiling unpublished historical recordings by the musicologist Lauro Ayestarán, *La llamada de los tambores afromontevideanos entre 1949 y*

1966 (The Call of the Afro-Montevidean Drums between 1949 and 1966). Coordinated by the National Documentation Centre for Music (CDM), with the support of UNESCO's Participation Programme. During a number of training courses all copies were handed out to teachers.

- Edition of the video documentary Llamada Madre (The Original Call), with the participation of the Candombe Advisory Group. Coordinated by the National Commission for UNESCO (COMINAL), the MEC Centres and the CPCN. The video was presented to the general public and distributed among the members of the candombe community. Access on the MEC website and through the media defined by the actors.

<http://www.comisionunesco.mec.gub.uy/innovaportal/v/51575/40/mecweb/candombe>

- Documentary Tangués, an audiovisual product about tango based on the 2013 Heritage Day, with the participation of the actors, coordinated by COMINAL and the MEC Centres with the support of AECID. Public presentation, distribution and access to the documentary will be provided on the MEC website and through the media defined by the actors.

#### **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*

Activities to raise the awareness of and promote Cultural Heritage among the general public: Heritage Day. Ministry of Education and Culture.

Heritage Day is promoted every year by the National Committee for Cultural Heritage. For two days institutions and groups all over the country offer a range of Cultural Heritage-related activities and proposals. On various occasions practices and expressions of Uruguayan Intangible Heritage were established as central themes, thus raising their visibility and causing an impact on people's awareness in all departments and municipalities of the country. These themes included: Lauro Ayestarán, researcher of Uruguayan popular music (2003); The Sound Heritage of Uruguay (2005); The Afro-Uruguayan Culture (2007); Uruguay, Country of Thinkers (2008); Rural Traditions (2009); Theatre in Uruguay (2010); La Redota (The Exodus): Path to Freedom and the Unity of Peoples. The Bicentenary of Uruguay (2011); Uruguayans and their Language (2012); Tango (2013).

Capacity-building activities for teachers and generation of educational resources:

Congress "Identidad y Patrimonio" ("Identity and Heritage"). Council for Higher Education - Council for Technical and Professional Education - Departmental Boards. Since 2007 the congress has been organized every year in one of the country's rural departments to promote and inform about the Tangible and Intangible Cultural Heritage, as well as about national and local identities through academic in-class experiences. Target group: secondary and vocational college students.

Course about traditional ways of playing the Candombe drums. Delivered by the Uruguayan anthropologist and musicologist Dr. Luis Ferreira. Target group: music teachers and education professionals in general. Presentation and distribution of the documentary Los toques de los

tambores afromontevideanos (The sound of Afro-Montevidean drums) and the CD La llamada de los tambores afromontevideanos entre 1949 y 1966 (The Call of the Afro-Montevidean Drums between 1949 and 1966, CDM, 2012).

Portal of the Ceibal Plan. Provides digital didactic resources on Intangible Cultural Heritage and Tango, as well as Candombe and its sociocultural environment. The Ceibal Plan aims at supplying each child attending a public or private primary or secondary school with a portable computer ("Ceibalita") with Internet access, which can be used at home or at the educational institution (more than 600000 laptops have already been delivered). The portal of the Ceibal Plan has been specially designed for the "Ceibalitas" and gives primary and secondary school students access to educational programmes covering a wide range of subjects and sources.

<http://www.ceibal.edu.uy/Busqueda/Paginas/results.aspx?k=candombe#k=candombe>

Uruguay Educa (Uruguay Educates). Portal of the National Public Education Administration. Search engine for educational resources with unrestricted access for children and young people, primary and secondary school teachers and the families of students at all levels, from pre-school, primary and secondary to vocational and teachers training colleges. For its permanent development the programme integrates teachers of different areas of knowledge, who are responsible for the creation, elaboration and editing of resources on the basis of a dialogue process among peers. The portal includes resources and didactic proposals on Intangible Cultural Heritage.

[www.uruguayeduca.edu.uy](http://www.uruguayeduca.edu.uy)

Capacity-building at the institutional and community level:

2010. Course "Registration of Sounds and Images and Their Cataloguing for the Safeguarding of Intangible Cultural Heritage". Cusco, Peru. CRESPIAL. Uruguay was represented by a staff member of the National Committee for Cultural Heritage's area for Intangible Cultural Heritage and a staff member of the National Documentation Centre for Music "Lauro Ayestarán". The course included the following subjects: methods for the documentation and cataloguing of recordings; ethno-musicological analysis; ICH-related registration of images.

2011. "Virtual Course on Intangible Cultural Heritage Inventories and Registration". CRESPIAL. Focus group in Uruguay: National Committee for Cultural Heritage. Tutor in Uruguay: Sonnia Romero. The course provided information concerning the UNESCO Convention for the Safeguarding of ICH; community participation in the identification of ICH; ICH at risk and ethnographic registration of ICH. The virtual classroom made it possible to contrast different perspectives, thus encouraging participants to exchange ideas on concrete management experiences. Participants from Uruguay included staff from government bodies (culture departments of various municipalities, state museums); representatives of civil society organizations (representing Candombe); university researchers.

2013. Project "Patrimonio Vivo" ("Living Heritage"), promoted by the culture section of UNESCO's office in Montevideo and the MERCOSUR cluster. The project consisted of three meetings in Argentina (Salta, Buenos Aires and Santiago del Estero), which discussed the following subjects: implementation of the 2003 Convention at a national level; drawing up of inventories within a community; and proposals of intangible cultural heritage elements as candidates for inscription on the Representative List. Participants included staff from the National Commission for UNESCO and members of civil society with links to the Intangible Cultural Heritage.

Educational activities with children and young people in the community:

Carqueja. Travelling exhibition on the traditional use of medical plants. Responsible: Diego Hernández.

The travelling exhibition, which aimed at reappraising such traditions and fostering the responsible use of medical plants for prevention and health care purposes, visited several communities in Rocha department, where it contributed to the dissemination of knowledge concerning the traditional use of medical plants. It consisted of various posters and a herbarium and medicines prepared from medical plants and plant packets, and included a field trip, a workshop and a talk. During the exhibition a survey following a bidirectional research-action approach established the participants' knowledge of the use of herbs. The activities included work with young reference persons from each community, who were actively involved in the survey and the systematization of the above-mentioned knowledge, as well as the preparation and realization of each exhibition.

Funded by the Competitive Culture Grants programme (National Culture Directorate)

Arandú. Responsible: Eliane Gerber Comba.

This project brought together sixteen to twenty young people from the communities of Santa Clara del Olimar, Tupambaé and Cerro Chato. Its programme included popular education techniques, play and recreation strategies and specific training in the field of digital photo and audiovisual registration. With the help of community and group activities the project aimed at reorganizing and deepening the youths' knowledge of their communities and their culture and traditions.

Funded by the Competitive Culture Grants programme (National Culture Directorate)

#### **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*

1) Project "Documentation, promotion and dissemination of the traditional calls (llamadas) of Candombe as an expression of the identity of the Barrio Sur, Cordon and Palermo neighbourhoods of Montevideo" (2013-2015), funded by UNESCO's Intangible Heritage Fund and formulated jointly with the Candombe Advisory Group (GAC), so as to move ahead with the safeguarding plan. The GAC is currently working on its implementation. Currently, workshops are taking place in various departments, which focus on the traditional ways of playing candombe and promote exchange with the candombe community. Such workshops did already take place in Florida and Soriano, others will follow soon in Maldonado and Lavalleja. The GAC has been active planning Candombe courses at the Afro-Uruguayan Culture House and the Culture Factories of Montevideo, as well as workshops, which will take place at a number of schools in Montevideo. The realization of a documentary, which will be coordinated with the National Television Service (Televisión Nacional), the reedition of the CD featuring traditional ways of playing Candombe and the edition of another CD, Voces femeninas del Candombe (The Voice of Women in Candombe) is programmed for July.

2) Project "La Ruta del Esclavo: Resistencia, Libertad y Patrimonio" ("The Slaves' Trail: Resistance, Freedom, Heritage"). UNESCO (since 2009). The project aims, among others, at improving the knowledge of slavery and the slave trade, promoting research on the culture of the enslaved, adding visibility to their resistance, and fostering the valuation of the African diaspora's contribution to national history and traditions. Work within the project combines research, teaching and dissemination, and focuses on the definition of "Sitios de Memoria" ("Sites of Memory"). Its results led to the publication of Huellas e Identidades. Sitios de Memoria y culturas vivas de los afrodescendientes en Argentina, Paraguay y Uruguay (Marks and Identities. Sites of Memory and the Living Culture of Afro-Descendants in Argentina, Paraguay and Uruguay), UNESCO, 2012.

3) Project "Universo Cultural Afrodescendiente de América Latina" ("The Cultural Universe of Afro-Descendants in Latin America") of the Regional Centre for the Safeguarding of the

Intangible Heritage of Latin America (CRESPIAL) (since 2010). It involves all CRESPIAL member countries and seeks the recognition of the Afro-Descendant populations' cultural legacy. A report on the state of the intangible cultural heritage of Afro-Uruguayans has been worked out and included into the publication *Salvaguardia del patrimonio cultural inmaterial de los afrodescendientes en América Latina* (Safeguarding the Intangible Cultural Heritage of Afro-Descendants in Latin America), CONACULTA, CRESPIAL, Mexico, 2013. The project included the realization of a CD, *Cantos y Música Afrodescendientes de América Latina* (The Songs and Music of Latin American Afro-Descendants), CRESPIAL, Colombia, 2012.

4) Project "Salvaguardia del Patrimonio Cultural Inmaterial de las Comunidades de la Nación Guaraní" ("Safeguarding the Intangible Cultural Heritage of the Guaraní Nation"), carried out by CRESPIAL with the participation of Argentina, Brazil, Paraguay and Uruguay. The project aims at contributing to the valuation of the Guaraní heritage through the identification, registration and safeguarding of its cultural expressions. In the case of Uruguay, the project provides an opportunity for the systematization of the production of knowledge on the subject, so as to move closer to reverting a story, which has stripped everything indigenous of its visibility, and to recover an open-minded view on the contributions of the Guaraní culture in the Uruguayan territory.

5) Itinerario Cultural de las Misiones Jesuíticas Guaraníes, Moxos y Chiquitos en el MERCOSUR (The Cultural Itinerary of the Guaraní, Moxo and Chiquito Jesuit Missions in the MERCOSUR area). Cultural Heritage Commission of the MERCOSUR. The initiative seeks to develop a systemic vision of the missionary process and the elements associated to it by interpreting it as a diversified model of social, economic and cultural organization. Coverage of the subject starts from the integration of the intangible and tangible aspects and moves on towards a complex analysis of the process leading to the constitution of sociocultural identities and the recognition of persisting memories at present. The instrument employed, Itinerario Cultural (ICOMOS), includes other categories and types of heritage elements, such as monuments, towns, and cultural landscapes, among others.

6) Bilateral cooperation between Brazil and Uruguay: Project "Inventario del Patrimonio Cultural de la Frontera Brasil-Uruguay: Instituto del Patrimonio Histórico y Artístico Nacional (IPHAN), Comisión del Patrimonio Cultural de la Nación (CPCN)" ("Inventory of the Cultural Heritage of the Brazilian-Uruguayan Border: National Institute for the Historical and Artistic Heritage (IPHAN) and National Committee for Cultural Heritage (CPCN)") (funding application under review by the Brazilian Cooperation Agency). The project aims at promoting joint action for the valuation of the border heritage, with special emphasis on social inclusion and regional development. It seeks to integrate methods for drawing up inventories of tangible and intangible heritage, which have been developed in both countries. It also takes into account the INCR methodology (National Inventory of Cultural References of the Intangible Heritage), which was developed by the IPHAN for the identification and documentation of intangible cultural items, and which recognizes the importance of aspects of social life as references to the identity of a community. The project seeks to create an impact on border-related policies, starting from the recognition of traditional knowledge and celebrations, as well as types of expression and places, which contribute to the identity of the region.

Programme for Inclusive Cultural Policies and Scientific Communication (Ministry of Education and Culture - Spanish Agency for International Development Cooperation (2012 - 2014):

1) National Inventory of Intangible Cultural Heritage, Tango and Candombe Register. Researchers specialized in Music, Anthropology and History were contracted to continue research on these elements. The technical coordination was in the hands of the National Committee for Cultural Heritage's team in charge of the Intangible Cultural Heritage.

2) Realization of the documentary "Tangués", an audiovisual product about tango, whose realization was based on a methodology, which included the participation of the communities involved.

Uruguayan National Commission for UNESCO

Funding of the following projects was granted within the framework of the Participation Programme 2010-2011:

1) "Centro de interpretación del Patrimonio Material e Inmaterial del barrio Reus al Sur" ("Centre for the Interpretation of the Tangible and Intangible Heritage of the Reus al Sur Neighbourhood"), coordinated by the Africanía association in order to improve the neighbourhood's cultural offer through the rescue, valuation, preservation and dissemination of

its cultural heritage.

2) "Músicas tradicionales del Uruguay: Los tambores del candombe y sus toques tradicionales" ("Traditional Music of Uruguay: Candombe drums and their traditional sound"), coordinated by the National Documentation Centre for Music "Lauro Ayestarán", in order to draw up a systematic sound and image register of Candombe-related Uruguayan music and dance within the theoretical framework of a musicological and anthropological approach.

3) "Arqueología y esclavitud" ("Archaeology and Slavery"), coordinated by the Department of Archaeology of the Faculty of Humanities and Education (FHCE), University of the Republic (UDELAR), so as to promote research and the spreading of results from a perspective of anthropological archaeology, which includes cultural diversity by taking slavery and its sociocultural consequences as a starting point. Activities were carried out in two schools, which belong to the PEA network, where some archaeological remains of the first slaves of the colony can still be found.

### 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](http://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:** Candombe and its socio-cultural space: a community practice

**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*

Candombe as a cultural practice results from the syncretism of different African cultures, which expresses itself in music, singing and dancing. In music, the drums clearly play a leading role, above all in the "llamada" ("call"), a particular way of playing the drums, while marching along the streets of a neighbourhood. Contemporary Candombe dancing is basically practiced by women, while playing the drums is a fundamentally male activity. At present, Candombe is practiced by people of all social classes and ethnic descent.

Its roots can be found in the Sur, Palermo and Cordon neighbourhoods of Montevideo, where the majority of the Afro-Descendant population lived throughout the nineteenth and twentieth century, above all in collective housing blocks known as "conventillos". A large proportion of this population was forced to move to other neighbourhoods and/or departments of the country, or did so voluntarily. However, these spaces continue to act as a reference for the practice, dissemination and memory of Candombe. There are three basic ways to play the drums ("Toques Madre"), which are linked to their neighbourhoods and conventillos of origin. Some groups stick to the links to their families and the traditions of the preceding groups by maintaining their play and their marching routes. The llamada is a process with a strong identity-building impact at the group, neighbourhood and ethnic level.

Candombe is a anti-hegemonic practice of resistance of the Afro-Descendants, which at the

same time expresses the link to their African ancestors. Thanks to Candombe this population managed to redefine their ethnic identity through new Afro-American practices and expressions. At present, the increasing acceptance of Candombe within the population at large has converted it into a symbol for the identification of Uruguay and its diaspora.

### **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*

Candombe is a wide-spread activity all over the country, which is being practiced throughout the year and has become increasingly popular. This fact is at the heart of some threats and risks, which have been detected by tradition bearers, according to whom the history of Candombe is not known by everyone, a fact that leads to a lack of respect for its tradition. There is a proliferation of "llamadas" everywhere, as part of an appropriation process by other sectors of society, which reveals a sociocultural shift with respect to the practice of Candombe, the intensity of which has increased over the past decade.

After the conventillos had been broken up by the end of the twentieth century, community-based teaching of Candombe decreased, although the practice continues to be passed on mainly through the tradition of oral teaching by protagonists. Lately, a new institutionalized teaching mode based on workshops ("talleres") has been introduced.

The creation of an official Llamada Parade as part of Montevideo's carnival in 1956 symbolized the increasing acceptance and recognition of the presence and contribution of Afro-Descendants to Uruguayan culture. However, it gave a folksy flavour to everything related to African culture and led to a perception of candombe as a colourful variety of carnival. The Llamada parade as an institution was accompanied by a competition with rules and an evaluation of contents with marks, at the expense of traditional meanings and practices. As a result, Candombe and its cultural heritage are becoming increasingly banal and turn into a market object.

### **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*

Candombe and its socio-cultural space, through its various manifestations, helps a whole community become visible. The values Candombe transmits are strongly linked to the demands of a collective that has been excluded and discriminated from its origin. This is why in every Llamada, citizens from all around the country, of African descent or otherwise, gather to templar (make the drums sound together). Besides the musical aspect, this link with the past is always present. But this visibility goes beyond the traditional aspects of the Afro culture: they are adopted by women and men who give their own sense to their practice (locally, in each quarter, etc.).

Candombe integrates, includes and fosters the union between people of various origins, social classes, ideologies and beliefs, as any person of any age can play candombe and dance to it. However, those who do not practice it can also decode its sense, reinterpret it and retransmit it, be it watching the comparsa, listening to their music or reading their lyrics and testimonies.

We believe that this element is a world example of interracial and cultural approximation, and of the transmission of important values between generations such as respect for diversity and citizen coexistence.

Its inscription in the List helped strengthen citizen coexistence through the musical and choreographic practice that identifies this collective, fostering social cohesion in the Sur,



Palermo and Cordón quarters, as well as in other metropolitan quarters and towns around the country, thus contributing to the building of our identity.

#### **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*

Law 18059 Creating a National Day of Candombe, Afro-Uruguayan Culture and Racial Equity. 2006. Candombe is declared part of the cultural heritage of the Oriental Republic of Uruguay.

Creation of the Candombe Advisory Group, with renowned drum players, singers and Candombe specialists, who at the same time act as a reference for music and dance groups and Candombe-related cultural organizations. The group's purpose is to act as an advisor to the CPCN on safeguarding measures. 2009.

First edition of the National Music Award of the National Culture Directorate (MEC) dedicated to Candombe. 2011.

Edition of a CD containing documents of the Ayestarán archive: Las llamadas de los tambores afromontevideanos entre 1949-1966, CDM, 2012.

Creation of a Candombe Working Group at the MEC based at its under secretary's office, which acts as a coordination centre for COMINAL, CPCN, DNC, MEC Centres, the General Affairs Directorate, and the International Projects Directorate. 2013. The working group's task is the establishment of links, and the coordination and execution of activities within the ministry, with the community at large and with other relevant actors.

Digital didactic resources about Candombe and its sociocultural environment for primary and secondary school students at the portal of the Ceibal Plan.

Annual realization of the Llamadas of traditional Candombe. Joint planning by the groups and the MEC. Since 2011.

Audiovisual Músicas tradicionales del Uruguay, 1: Los toques de los tambores afromontevideanos, CDM, 2012.

Audiovisual Llamada Madre, COMINAL, MEC Centres and CPCN, 2013.

Project "Documentación, promoción y difusión de las llamadas tradicionales del Candombe, expresiones de identidad de los barrios Sur, Cordón y Palermo de la ciudad de Montevideo" (2013-2015), funded by UNESCO's Intangible Heritage Fund and formulated jointly with the GAC, so as to move ahead with the safeguarding plan.

#### **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*

To put forward the candidacy of Candombe an active working group was set up, which was formally constituted at a later stage to become the Candombe Advisory Group (GAC). The members of this group and different actors within the MEC have constituted themselves as a permanent committee, which meets once a week.

The GAC participated in the elaboration of projects for UNESCO's ICH Fund and currently works for their execution. As part of these activities it organizes workshops for the exchange and exhibition of traditional ways of playing all over the country, as well as Candombe courses in the Afro-Uruguayan Culture House and the Culture Factories. Candombe workshops also take place in some schools of Montevideo. Its plans include a documentary, the reedition of a CD on traditional ways of playing and the edition of the CD The Voice of Women in Candombe.

Further activities involving the GAC include:

An exhibition during the International Music Colloquium La música entre África y América (Music between Africa and America), CDM, 2011.

Traditional llamadas with the participation of groups playing traditional candombe music. Annually, since 2011.

Track selection for the CD Cantos y Música Afrodescendientes de América Latina (Afro-Descendants Songs and Music in Latin America), as part of the project The Afro-Descendant Cultural Universe in Latin America, CRESPIAL, 2012.

Documentation: "Músicas tradicionales del Uruguay, 1: Los toques de los tambores afromontevideanos", CDM, 2012, and an audiovisual recording of the first "Llamada Madre" ("Original Call"). Script and edition: GAC, 2013.

Training: Workshop on "Herramientas de comunicación institucional" ("Tools for Institutional Communication"), 2013, and "Formulación de proyectos" ("How to Formulate a Project"), together with GAC members and other tradition bearers, 2012.

## **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*

Ministry of Education and Culture, through a working group constituted by the under secretary's office, COMINAL, CPCN, DNC, MEC Centres, the Directorate for General Affairs, and the Directorate for International Projects.

Under secretary Oscar Gómez  
Reconquista 535, piso 8  
11000 Montevideo  
(+598) 2915 2963  
subsecretario@mec.gub.uy

Candombe Advisory Group, with renowned drum players, singers and Candombe specialists, who represent the following groups: Cuareim 1080, Sinfonía de Ansina, Integración, Zumbaé, Elumbé, La Calenda, Grupo Bantú, Sarabanda, Afroagama, Sarabanda.

Unit for the Defense of the Rights of Afro-Descendants, Municipality of Montevideo. The unit was set up as a tool for the promotion and execution of public policies towards Afro-Descendants.

Beatriz Santos  
unidadafro@imm.gub.uy

Afro-Uruguayan Culture House

Its objective includes the promotion of the cultural practices and expressions of Afro-Descendants, the compilation of their heritage and encouragement of racial equality.

Edgardo Ortuño  
presidencia@casaafrouuguay.org  
Isla de Flores 1645  
(+598) 2411 1514

## **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*

The Candombe Advisory Group and different actors within the MEC have constituted themselves as a permanent committee, which meets once a week to plan safeguarding measures. The community participated in the preparation of this document by participating in direct consultations and regular meetings through the contribution of information.

## 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](http://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 and the collection of artistic genres that form it – music, poetry, singing, dance– are Intangible Cultural Heritage of Humanity. Its expression coincides with the recreation and adaptation of the element to the circumstances that form its vicissitudes. In a broad sense, it is expressed historically in an urban context, contributing to the transmission and sustainability of the element from a sense of identity present in its collective. Although it has gone through multiple hybridization processes and the ways in which it is expressed are manifold, Tango retains its social use and it is still present in events, festivals, milongas, dance academies, etc.

The extent of the element within its own configuration erases age limitations in the understanding that younger generations must be included in all its spaces of expression. Both men and women participate, and it also brings together various social classes and other forms of social classification, thus joining groups which are seemingly heterogeneous in colourful spaces of interaction.

Members of its community: artists, bands and soloists, dancers, choreographers, composers, songwriters, dramatists and script writers, specialized journalists, researchers and experts, tango literature and music writers, academies and teaching workshops, Internet portals and amateurs. Furthermore, there are other professionals that are not exclusively devoted, but who are closely connected with the genre: wardrobe artists, make-up artists, assistants, broadcasters, presenters.

### 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*

At present, the vitality of this element as expressed in a variety of aspects presents some differences. Tango dancing, for example, has benefited from a considerable impetus towards revitalization and renovation, while such boosts have been missing in the areas of music and

poetry (song texts).

As for the first area, tango academies, “milongas” and social interaction with older generations have proved decisive, because they enabled the uninterrupted transmission of the element to a huge number of young people with an interest for this genre.

In the sphere of music the traditional channels of transmission changed from a quite direct transmission between the musicians and the context, in which the genre was practiced, to a more formal, professional teaching. However, after a period, in which both forms of transmission came together and strengthened each other, both started a process of decline, and nowadays considerable obstacles have to be faced, because there is no access to any of them. A more or less solid knowledge can still be found, above all, among older tango musicians. These persons, who are extremely valuable for the development, the transmission and the teaching of tango, lack the necessary space for the transmission of their knowledge and their artistic capabilities. There are only few initiatives to teach tango music. On the other hand, the number of apprentices is limited; the contact the generation of younger musicians establishes with tango is more superficial, and their relationship is more influenced by market requirements.

### **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, through its different variations and expressions, is the product and reflection of deeply rooted values in the River Plate, from its origins locally and regionally, and later on internationally.

As such, this expression, as creation and creator of various meanings among people, has contributed essential values through generations: citizen coexistence, respect for diversity, social integration and inclusion.

In a world where technology brings people together virtually, Tango through the Abrazo (embrace), still promotes closeness between men and women, young and old, neighbours and immigrants, people from various contexts and of different beliefs. This embrace is defended by milongueros as a gesture of trust and respect between two people that meet to dance at a Milonga, school, home or public square.

Besides, its poetry helps give visibility to situations, contexts, and experiences of men and women, families and groups which have been the result of socio-economic exclusion throughout the decades. Tango entailed, and still does, in the region, present and memory, respect, inclusion and the coming together of people.

### **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*

Law 18107 Declaration of the Uruguayan Day of Tango. 2007.

Creation of the programme Tango en Obra (Building Tango), Division for Cultural Promotion of the Department of Culture, Municipality of Montevideo. The following activities took place:

Creation of the Tango Orquesta of the city of Montevideo. 2011.

Organization of a number of festivals and exhibitions in the city of Montevideo: Expotango, Cumparsita Week, Gardel Week, the Tango vivo festival.

Support of Tanguedia, a publication for dissemination. 2012.

Montevitango: programme offering free tango lessons. Since 2011.

Escuela de bandoneón (Bandoneon school): free workshops for the training of future bandoneon professionals. 2012.

Tango lessons in secondary schools, together with the association Todos por el Tango (Everyone supports Tango) and the National Public Education Board. Since 2011.

National Music Award of the Directorate of Culture, MEC, dedicated to tango. 2011 and 2013.

Support for artists, who participate in national and international festivals. CIAT.

Support for the school orquesta Destaoriya, which works in the field of training of tango musicians and singers. With the support of the Cienarte Foundation. CIAT. 2013.

Realization of a workshop: Laboratory for the Writing of Tango Texts, and publication of the anthology Nuevas Letras de Tango (New Tango Texts). CIAT. 2013.

Heritage Day dedicated to Tango. CPCN, MEC. 2013.

Realization of the documentary Tangués, with the participation of the tango dance groups "Milonga Callejera" and "Yuyo Brujo". Coordinated by COMINAL and the MEC Centres, and put into practice with the support of the Spanish Agency for International Development Cooperation. 2013.

### **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*

In 2012, the MEC started a process of becoming closer to individuals, groups and institutions in order to learn more about their perspectives regarding Tango. It also began to plan inventories as mentioned above. Both measures allowed us to have a more accurate idea, not only of the demands and needs of practitioners, but also of the safeguarding projects and initiatives that have existed or exist to protect Tango.

One of the reasons why Tango was chosen as the theme of the National Heritage Day 2013 was to foster the visibility of various public and private actors, who strive every day for the strengthening, transmission and protection of Tango.

The creation of safeguarding measures and this report have been made possible with the contribution and participation of individuals, groups and/or institutions through workshops, meetings and interviews, such as: Futango; Tango Doc; Milonga Callejera; Yuyo Brujo; Chiápara-Borteiro; Fundación Piazzola; Joventango; AGADU; Tangovivo; Todos por el Tango; Comisión Homenaje a J.D'Arienzo; Fundación Julio Sosa.

### **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*

Ministry of Education and Culture: working committee consisting of the under secretary's office, the National Committee for Cultural Heritage, the National Culture Directorate and the Interministerial Commission for the Support of Tango.

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Uruguayan Tango Federation: Membership organizations: Comisión de Homenajes de la Unión Mtro. César Zagnoli, Comisión de Homenaje a Juan D'Arienzo, Joventango, Grisel Siglo XXI,

AUDEM, SUDEI, Su Tango Amigo, Tango Taller, Fundación Julio Sosa.

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### **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*

The colectivo milonguero (milonga collective) connected with Tango participated in the drafting of this document through direct consultation, meetings, workshops, actively cooperating in the creation of material.

Since December 2012 there have been individual and group meetings with fundamental institutions and actors related to Tango in order to collect accurate information which is necessary to plan the search and creation of contents to write the URY-00934 report, as well as to properly plan the National Inventory of Tango. Thus, we started to create a database of demands and initiatives and a map of actors of the milonga community with further information about the main characteristics of their actions and aims, as well as their contact information.

The number of meetings increased as of the National Heritage Day (5th - 6th October 2013), when the visibility and participation of this collective reached its peak. With over 1000 activities all around the country, this National Heritage Celebration was key to help raise awareness among citizens and to tighten the links with the civil society, to disseminate safeguarding activities of the MEC Tango Group (such as this report), CIAT, among other things. Communication with the milongueros was enhanced with the drafting of this document and with this important event, making the material for this report richer. It also allowed us to build a stronger bond, to receive proposals and concerns, to disseminate actions and activities and also concerns and challenges that will be taken into consideration in the Safeguarding Plan being drafted.

### **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: Mr. Ricardo Ehrlich

Title: Minister

Date: December 13, 2013

Signature: