



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

International Assistance

ICH-04 up to US\$100,000 and Emergency requests – Form

REQUEST FOR INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

For amounts up to US\$100,000 and Emergency requests regardless of the amount:
submit at any time for possible approval by the Bureau of the Committee

Instructions for completing the request form are available at: <https://ich.unesco.org/en/forms>

Decisions on granting assistance will be based on an overall appreciation of the request on the following criteria, in conformity with paragraph 12 of the Operational Directives.

- A.1 The community, group and/or individuals concerned participated in the preparation of the request and will be involved in the implementation of the proposed activities, and in their evaluation and follow-up as broadly as possible.
- A.2 The amount of assistance requested is appropriate.
- A.3 The proposed activities are well conceived and feasible.
- A.4 The project may have lasting results.
- A.5 The beneficiary State Party shares the cost of the activities for which international assistance is provided, within the limits of its resources.
- A.6 The assistance aims at building up or reinforcing capacities in the field of safeguarding intangible cultural heritage.
- A.7 The beneficiary State Party has implemented previously financed activities, if any, in line with all regulations and any conditions applied thereto.

In line with paragraph 10 of the Operational Directives, the Committee or its Bureau may also take into account whether: (a) the request implies cooperation at the bilateral, regional or international levels; and/or (b) the assistance may have a multiplier effect and may stimulate financial and technical contributions from other sources.

1. State(s) Party(ies)

For multinational requests, States Parties should be listed in the order on which they have mutually agreed.

Uruguay

2. Project title

Indicate the official title of the project that will appear in published material.

Not to exceed 200 characters

The Bandoneon: Sound of Tango

3. Duration of the project

Indicate the total number of months required for the implementation of the proposed project. Assistance from the Intangible Cultural Heritage Fund can cover a maximum period of up to thirty-six months.

24 months

4. Forms of assistance requested

Tick the box a. and/or the box b. whether you are requesting financial assistance and/or a service from UNESCO.

Financial assistance means that a financial transaction through a contract will take place from UNESCO to the implementing agency, while the 'service' modality does not necessarily foresee such financial transactions to the requesting States that will receive assistance from UNESCO.

a. Financial assistance AND/OR b. Service from UNESCO

5. Budget

Attach a detailed budget breakdown in US dollars for the whole project regardless of whether it is a financial assistance and/or a service from UNESCO request, by activity and type of cost, using **Form ICH-04 Timetable and Budget**.

The amount requested from the Intangible Cultural Heritage Fund should be clearly distinguished from the amount to be contributed by the State Party or other sources. The information included in this section should be consistent with that provided under section 13 (Activities) and the **Form ICH-04 Timetable and Budget**.

Total project budget: US\$191805

Amount requested from the Fund: US\$99651

State Party contribution: US\$73414

Other contributions (if any): US\$18740

Form ICH-04 Timetable and Budget attached

6. Is this an emergency request that is eligible for expedited processing?

Indicate if this is an emergency request that might warrant expedited examination by the Bureau, in the sense of paragraph 50 of the Operational Directives of the Convention.

emergency request non-emergency request

7. Summary of the project

Provide a brief description of the project for which assistance is requested, including its overall objectives and main modalities of action.

Not fewer than 200 or more than 300 words

Tango is recognized as intangible cultural heritage by UNESCO, since 2009. In a century and a half of evolution, it was established as one of the world-wide musical genres, identified as a cultural contribution of the Río de la Plata region.

The bandoneon is the emblematic instrument of tango and provides it its sound identity. An instrument invented in Germany as a religious instrument, ends in the Rio de la Plata.

Currently its permanence as an emblematic instrument is affected for various reasons; constituting a risk factor for the heritage element: tango. As of the 50s of the last century, the activity of tango, bandoneons and bandoneonists declines.

Today we found only a handful of bandoneonists mostly over 60 years old and there is a weakness from the interpretative point of view. There is also a shortage of students, both at the Vicente Ascone School of the Municipality of Montevideo and at the Destaoriya School of Fundación Cienarte. In turn in Uruguay there are few luthiers dedicated to the tuning and maintenance of the bandoneon.

The “El Bandoneón” project: the sound of tango, aims to increase the teaching of bandoneon interpretation, improve the teaching of the instrument and generate training opportunities in lutherie.

The target population for bandoneon teaching are people under 35, with or without prior knowledge of music.

It is necessary to implement policies and measures for the preservation of the instrument, for which it is essential to have a suitable and internationally recognized person who may be capable of leading the project and in turn develop a teaching method, teach master classes and provide artistic supervision. In this sense, Master Raúl Jaurena (Curriculum Vitae attached) will be requested to lead the teaching and artistic area of this project.

8. Purpose of request

Tick one box to identify the purpose for which International Assistance is requested. This form is not to be used for requesting preparatory assistance. States Parties wishing to request preparatory international assistance for the preparation of nominations for inscription on the Urgent Safeguarding List should use Form ICH-05, and States Parties wishing to request preparatory international assistance for the preparation of proposals for the Register of Good Safeguarding Practices should use Form ICH-06.

- safeguarding heritage inscribed on the Urgent Safeguarding List
- preparation of inventories
- implementation of programmes, projects and activities for safeguarding
- awareness raising activities
- other purposes ()

9. Scope of the project

Tick only one box.

- local (sub-national)
- national
- sub-regional/regional (more than one country)
- international (including geographically non-contiguous areas)

10. Location of the project

Identify and characterize the geographical area(s) in which the project will be carried out.

Not to exceed 100 words

The Project will have a national coverage (the whole country), from the regional headquarters located in Montevideo (South), Maldonado (East), Tacuarembó (North), and Río Negro (West). Some activities will be on site at each of the headquarters and others through the use of ICTs, in semipresence modalities and online.

11. Previous financial assistance from UNESCO for similar or related activities

SECTION TO BE FILLED IN BY THE SECRETARIAT

Has the State Party ever received any International Assistance under the Intangible Cultural Heritage Fund of the 2003 Convention to implement related activities in the field of intangible cultural heritage?

- No
- Yes

12. Background and objectives

Provide a brief description of the current situation and the need that the proposed assistance would address. For emergency assistance requests, describe the nature and severity of the emergency.

1. For the safeguarding of a particular element, provide a description of the element, its social and cultural functions, its viability in terms of its practice and transmission and why safeguarding measures are required at this time.
2. For programmes or activities not focused on a particular element (e.g., the preparation of inventories, strengthening of capacities, awareness raising, visibility), describe why these programmes or activities are necessary and what gaps exist in other, related programmes and activities.
3. Identify, in terms that are as clear and measurable as possible: (i) what medium-term effects would be achieved by the implementation of the project (objectives) and (ii) what kind of positive impacts and concrete accomplishments would be seen after implementing the proposed project (expected results). Both need to be spelled out in detail and linked to the information included under section 13 below (Activities).

Not fewer than 850 or more than 1300 words

Tango was registered in the Representative List of the Intangible Cultural Heritage of UNESCO in 2009 based on the joint application of Argentina and Uruguay.

It is a genre that involves dancing, music, poetry and singing, which expresses a way of conceiving life and seeing the world, and is part of the shared collective imagination of the inhabitants of the capitals of the Río de la Plata, Montevideo and Buenos Aires. Originated in the popular classes, it is a fusion of African-American, Creole and European immigration contributions. It is an artistic and cultural expression resulting from hybridization processes, which

nowadays constitutes one of the fundamental signs of Río de la Plata identity.

At the end of the 19th century the first bandoneons arrived at the Río de la Plata and were adapted to the interpretation of tango. The sound of the bandoneon is an essential part of tango, it identifies and means tango. In its origins the music was performed with guitar, violin and flute ensembles.

With the introduction of piano and bandoneon, replacing the flute and the guitar, the "orquesta típica" [typical orchestra] is formed, which identifies tango until today. The origin of the term "orquesta típica criolla" [typical Creole orchestra] is attributed to Vicente Greco, a bandoneon player, conductor and composer. In 1924 Julio de Caro, a violinist, conductor and composer forms his sextet, composed of two bandoneonists, two violinists, a pianist and a double bass player, creating the well-known "Guardia Nueva del Tango" [New Guard of Tango]. Thus a proliferation of tango orchestras began, and a fundamental breaking point in this musical genre.

The bandoneon holds a leading role in the interpretation of tango since the first half of the twentieth century when its integration into the orchestras, along with the piano and double bass, defined the well-known rhythm of the genre in four time beats, setting the beat. In this area, the bandoneon provides the *marcato* that is achieved with the plastic movement of the bandoneonist's leg, emphasizing each of these four beats differently. The sound of the bandoneon also provides an essential musical color for the timbre of tango developing the phrasing and variations that define this musical genre.

Tango without a bandoneon is like flamenco without a guitar or Celtic music without bagpipes. It is possible to play all these musical styles without these instruments, but an essential part of their sound identity will be lost.

With its origins in Germany, it was adopted in the Río de la Plata more than anywhere else in the world and its sound now identifies with our region. It may be defined as a portable aerophone with buttons, operated by bellows, using both hands simultaneously, by the action of pressurized air with a system of metal tabs. For various reasons its permanence as an emblematic instrument is affected, constituting a risk factor for the heritage element: Tango.

An enumeration of descriptive aspects of the aforementioned situation is:

> Currently, the decline in production of traditional factories contributed to the increase in the price of the units. Most bandoneons in use belong to German factories with the ELA and AA brands. Many times the instruments are valued with a high price only for their brand or external general condition, making them almost inaccessible to the general public. This cost, most of the times, does not take into consideration the sound quality of the instrument.

> In addition, the absence of luthiers in the region that keep in good condition, repair and tune bandoneons limits the preservation of instruments. In Uruguay there are only two of extensive experience. In the absence of qualified personnel, often the instruments in use fall into the hands of amateurs who eventually ruin them.

> Reduction of tradition bearers and performers, bandoneonists who abandoned the activity due to retirement or death.

> The shortage of teachers and the lack of updated teaching methodology for new generations.

> Difficulty of young people to have access to the instrument and its complex learning.

Considering this situation, on December 11th, 2017, a Collaboration Agreement was signed among the Commission for National Cultural Heritage [Comisión del Patrimonio Cultural de la Nación], Cienarte Foundation [Fundación Cienarte] and the Interministerial Commission for the Support of Tango, with the purpose of: "performing all the tasks that allow presenting and developing a program of recovery and rescue of the bandoneon, both quantitatively and qualitatively, through the identification of existing instruments and tuning for their execution, the training of instrumentalists and luthiers."

GENERAL OBJECTIVE: Safeguard Tango with its characteristic sound by increasing the number of bandoneon interpreters for Tango, especially young people.

SPECIFIC OBJECTIVES:

- 1) Identify instruments, interpreters and possible bearers of bandoneon instrument knowledge.
- 2) Educate and develop knowledge in interpretation, teaching and preservation of the instrument.
- 3) Valuation of the instrument and tradition bearers and performers.

EXPECTED RESULTS:

- 1) Inventory of bandoneons and bandoneonists, available to the public.
- 2) The population of Uruguay is more sensitized as to the relevance of the bandoneon as intangible heritage.
 - 2.1) At least 4 regions of the country have a bandoneon school and teaching methodology.
 - 2.2) 20 Basic Primary Education Schools across the country participate in raising awareness and training activities. More than 2000 children and adolescents are involved in the process.
 - 2.3) A tertiary and/or non-formal training process is initiated and/or consolidated in relation to bandoneon teaching.
- 3) The instrument, tradition bearers and performers are socially recognized.

13. Activities

What are the key activities to be carried out? Activities need to be described in a logical sequence, explained in a detailed and narrative manner and their feasibility demonstrated. The information included in this section should be consistent with that provided under section 14 (Timetable of the project), section 5 (Budget) and the Form ICH-04 Timetable and Budget. It should include enough details demonstrating that the budget amounts and descriptions included in Form ICH-04 Timetable and Budget are appropriate.

Not fewer than 300 or more than 1000 words

0. Installation and Project Management.

0.1 Implementation of the Project. Management Unit and Recruitment of manager and administrative assistant.

0.2 National Project Launch: Montevideo Headquarters. Participation of the Director and local teacher.

0.3 National Project Launch: Maldonado Headquarters. Participation of the Director and local teacher.

0.4 National Project Launch: Tacuarembó Headquarters. Participation of the Director and local teacher.

0.5 National Project Launch: Rio Negro Headquarters. Participation of the Director and local teacher.

1. Promote and support the realization of an Inventory, in charge of the Commission for National Cultural Heritage within the framework of the Collaboration Agreement entered into on December 11th, 2017. This activity is exclusive to the Commission, which shall be carried out in the framework of the present project. Attached hereto is a note from the Commission for National Cultural Heritage undertaking said commitment.

To these effects:

- 1.1 Participate in monthly inventory monitoring meetings.
- 1.2 Collaborate in the call for instrument holders, teachers and bandoneon interpreters.
2. Increase awareness and teaching of bandoneon and lutherie.
 - 2.1 Implementation of the Decentralized School of Bandoneon, directed by Maestro Raúl Jaurena. In the school, bandoneon interpretation classes shall be taught for all audiences under 35 years of age in 4 regional headquarters in the country. Registration, selection and hiring of teaching staff, induction of teaching staff; organize the decentralized school groups; weekly bandoneon classes (North, East, West and South Headquarters); master classes by the Director (at all headquarters); implementation of the virtual forum for students and teachers; commissioning of the virtual forum; 1st and 2nd Students General Meeting; implementation of the instrument loan system and system operationalization.
 - 2.1.1 Registration to the courses of the decentralized school and organization of groups.
 - 2.1.2 Selection, hiring and induction of bandoneon teaching staff.
 - 2.1.3 Weekly bandoneon classes - decentralized schools.
 - 2.1.4 Master classes by the Director - decentralized school.
 - 2.1.5 Design and implementation of virtual forum for students and teachers.
 - 2.1.6 First general meeting of students, decentralized school. Evaluation of the progress of the school in Fray Bentos.
 - 2.1.7 Design and implementation of instrument loan system.
 - 2.1.8 Second general meeting of students of the decentralized school, in Montevideo.
 - 2.1.9 Final test of the course with the Director.
 - 2.2 Promote the introduction of the instrument in the Schools of Artistic Training of Primary Education, which will allow to increase the awareness of children and adolescents to the sound and interpretation of the instrument. The instrument shall be presented in six schools (two in Montevideo and four in the provinces).
 - 2.3 Assistance to public schools related to the 4 regions to raise awareness regarding the bandoneon. Introduce the instrument in 20 schools throughout the country.
 - 2.4 Development of bandoneon teaching method, design of booklets, printing of 200 copies, which shall be used by the decentralized school and distributed in public music teaching institutions throughout the country.
 - 2.4.1 Booklet design (8).
 - 2.4.2 Printing of 200 copies of each booklet.
 - 2.5 Promote the establishment of the bandoneon chair at the University School of Music [Escuela Universitaria de Música], which shall enable to have future university graduates as bandoneon interpreters.
 - 2.6 Support the continuity in the bandoneon chair at the Vicente Ascone Departmental School of Music in Montevideo and others throughout the country, which shall allow to have interpreters graduated from first class schools.
 - 2.7 School of Lutherie for the manufacture and restoration of instruments.
 - 2.7.1 An agreement shall be made between Fundación Cienarte and national and international manufacturers/luthiers, to train teachers in lutherie.
 - 2.7.2 Selection of a teacher for lutherie workshop.
 - 2.7.3 Installation of lutherie workshop.
 - 2.7.4 Courses to teacher of lutherie.
 - 2.7.5 Call to students interested in theoretical and practical course on lutherie.

2.7.6 Delivery of lutherie course.

3. Valuation of the instrument and tradition bearers and performers.

3.1 Incorporation of the bandoneon into the regime of protected property of the Nation; which shall allow the control of the sale of bandoneons abroad.

3.1.1 Preparation of a Ministerial decree that endorses it.

3.2 Recognition of prominent bandoneonists. Evaluation process and selection of bandoneonists to be recognized and the procedure in which it should be carried out.

3.3 Recovery of bandoneons: loans and purchases. Agreements with public agencies, museums, municipalities, and individuals to locate, restore and use instruments that are not currently being used, including the possibility of bandoneon purchase, repair and tuning.

3.4 Promote the inclusion of bandoneon as a heritage element in education. Meetings with the Councils of Initial and Primary Education and of Intermediate Education so that the heritage value of the bandoneon in formal education is made known.

3.5 Promote agreements to include in Plan Ceibal (one laptop per child) and Ibiripaitá (one laptop per child); didactic digital content (that may be reached by children, and adolescents and the elderly population) to include in the Plans, an element that shall provide the project with greater scope and accessibility.

3.6 Bandoneon Fest.

All the bandoneonists of the country are invited, as well as the participants/beneficiaries of the project to a massive and public activity in Montevideo. A call, broadcasting, filming through public channels, etc. shall be implemented.

14. Timetable of the project

*Attach a month-by-month timetable for the proposed activities, using the timetable included in the Form **ICH-04 Timetable and Budget**.*

The information provided should be coherent with the detailed activities and their sequences as included under section 13 (Activities). Please note that the activities can only begin approximately three months after approval of the request, at the earliest.

The information provided should also be in conformity with the budget overview in section 5. Please note that assistance and service from the Intangible Cultural Heritage Fund can only cover a period of up to thirty-six months.

timetable attached

15. Community involvement

Identify clearly the community(ies), group(s) or, if appropriate, individuals concerned with the proposed project, including the role of gender. Describe the mechanisms for fully involving them in the preparation of the request as well as in the implementation of all the proposed activities and in their evaluation and follow-up. This section should describe not only the participation of the communities as beneficiaries of the project, but also their active participation in the project design; their perspectives and aspirations should be fully reflected in the proposed project.

Not fewer than 300 or more than 500 words

The project prepared jointly by the CIATYC, formerly CIAT (Interministerial Commission for the Support of Tango and Candombe, with the participation of the Ministries of Education and Culture, Foreign Affairs and Tourism) and the Cienarte Foundation, shall be executed by the Foundation.

Public Organizations: Ministries of Education and Culture, Foreign Affairs and Tourism - design

the project and participate in its Monitoring Committee.

Departmental Governments - participate in the design and provide infrastructure for teacher courses and logistics.

Labor unions of musicians and authors: AGADU, General Association of Authors of Uruguay. AGADU Museum and Documentation Center. AUDEM, Association of Musicians of Uruguay. SUDEI, Uruguayan Association of Performers - collaborate in the calls for the project and as teachers in the planned training.

Civil associations for the study and broadcasting of tango: FUTANGO, Uruguayan Federation of Tango, Joventango, Avalancha tanguera - calls for students, support for broadcasting and communication of inventories and project in general.

Tango dancers, independent performers: they will participate in the meetings that to be held within the framework of the Project.

These associations and institutions representing civil society related to music and specifically Tango support this project and participate in the process and its results, so that the tango community is involved in it.

Special attention will be given to the gender approach, throughout the complete project process. All training activities shall include at least 50% women, the training materials developed will highlight the role of women in tango and the evolution thereof to this day, and at least half of the team in the Monitoring Committee shall be women.

16. Capacity building

Describe how the project may contribute to building up capacities or strengthening existing resources in the field of safeguarding intangible cultural heritage. Special emphasis should be placed on the capacities of the communities described in section 15 to safeguard their intangible cultural heritage. It may also be relevant to describe the impact on the capacities of the implementing organization or partner agency.

Not fewer than 100 or more than 300 words

The project shall strengthen the interpretation capabilities of the bandoneon, a fundamental instrument in tango, through the transmission of knowledge to new generations of musicians interested in interpreting this instrument and being part of the genre community. The formation of luthiers capable of restoring, tuning and manufacturing new instruments will allow one of the most important risk factors due to the lack of bandoneons to be overcome.

In addition, it will consolidate civil society organizations dedicated to the teaching of tango and public education institutions in the broadcasting of the intangible heritage element.

Finally, the value of the bandoneonists will be socially recognized as bearers and performers of intangible cultural heritage traditions.

17a. Name of the implementing agency (if financial assistance is requested)

In the case of a financial assistance request, indicate the name of the agency, institution or organization responsible for implementing the project to be financed and contracted by UNESCO. Indicate also the name and title of the contact person and other relevant contact information.

Name of the agency, institution or organization: Cienarte Foundation [Fundación Cienarte]

Name and title of the contact person: Martha Fernández Lodeiro
Secretary of the Board of Directors

Address: San José 1312

Mercado de la Abundancia, Área de Cultura
Montevideo, Uruguay

Telephone number: 598 29030310

Email address: secretaria@cienarte.org

Other relevant information:

Other agencies (for multinational files only)

Provide below complete contact information for one implementing agency in each submitting State, other than the agency identified above.

17b. Name of the proposed partner agency (if a service from UNESCO is requested)

In the case of a service from UNESCO request, indicate the name of the proposed partner agency that will implement the project in cooperation with UNESCO. Indicate also the name and title of the contact person and other relevant contact information.

Name of the partner agency:

Name and title of the contact person:

Address:

Telephone number:

Email address:

Other relevant information:

Other agencies (for multinational files only)

Provide below complete contact information for one proposed partner agency in each submitting State, other than the agency identified above.

UNESCO Field Office

Please indicate which UNESCO Field Office has agreed to implement the project and has agreed with the proposed budget.

18. Strategy of implementing agency and/or partner agency

1. Describe the background, structure, mission and relevant experience, etc. of the implementing organization, the body that will be responsible for carrying out the project or the proposed partner agency. Identify the human resources available for implementing the project or supporting its implementation and indicate their division of tasks.
2. Describe how the implementing agency or the proposed partner agency will manage or support the project implementation.
3. Describe, if applicable, the coordination arrangements with any other partners and their responsibilities in the implementation of the project. Identify the human resources available in each of the entities involved.

Not fewer than 150 or more than 1000 words

The Cienarte Foundation has more than 15 years of operation in the country. It is made up of a multidisciplinary team (lawyer, accountant, cultural managers, psychologists, etc.), capable of sustaining and executing the project efficiently.

Since 2007, the foundation conducts the only school of music and singing of tango of Uruguay.

Since 2012, free bandoneon classes have been taught, with more than 60 students having passed. Contributions are received from the Municipality of Montevideo, from the National Institute for Children and Adolescents of Uruguay, from CIATYC (interinstitutional with the participation of Ministries), support from public and private companies. The performance together with the collaborating organizations are evidence of the institutional capacity of the Foundation to develop the project. In addition, it must be pointed out that a Monitoring Committee shall be created, integrated by CIATYC.

19. Monitoring, reporting and evaluation

Describe how the implementing organization or the proposed partner agency indicated under section 17 and described under section 18 plans to carry out the monitoring, reporting and evaluation of the project and how the communities will be involved in this mechanism. For larger or more complex projects, external monitoring and evaluation are preferable.

Not fewer than 50 or more than 250 words

The general monitoring shall be carried out by the Management Committee (CIATIC, CNPCN, Cienarte Foundation).

We have the support of the coordinating Director/trainer who shall establish the technical-musical guidelines.

A Project Administrative Manager will be hired, who shall be the person in charge of the economic and logistical monitoring of the project. In addition, an external accounting firm shall be designated to carry out the Project audit, thus, in addition to the monitoring of the resources, an independent vision that accounts for their use is guaranteed.

Monitoring: On a monthly basis a professor shall be visiting the different headquarters to analyze the implementation and monitoring of the Project.

Each learning and training activity shall have participant files with their basic data, which will allow to evaluate the advance and progress of the students.

A final report shall be produced including the main actions taken, as well as accounting for the results and impacts thereof.

20. Sustainability after the assistance ends

Describe how the results and benefits of the project are expected to last beyond the end of the project. If the mechanisms established by the project will continue to function after the implementation of the project, describe how and which responsible body would be in charge.

Not fewer than 50 or more than 250 words

The Project shall be sustainable since 4 (four) headquarters have been selected, which have shown interest (by the public authorities) to install the training spaces, regardless of the possible change of authorities, the planned costs are already available for the existing spaces.

In relation to the formative aspects, it must be emphasized that the teaching methods to be used may be replicated at any time and in any place of the country, the copyright shall be assigned for the Project and free use.

Complementarily, the materials applied to the Ceibal and Ibirapita Plan are freely available to the educational authorities and also to teachers.

Once the Project has finished, the bandoneon heritage in the country shall be increased.

With the School of Lutherie there will be a new generation of luthiers in the country and a workshop for that purpose.

The incorporation of the bandoneon into the regime of protected goods of the nation implies a regulation, which once enacted, remains in force indefinitely in the country.

For the reasons stated above, the Project shall be sustainable over time once UNESCO's support has ended.

21. Multiplier effects

Describe how this assistance may stimulate financial and technical contributions from other sources or stimulate similar efforts elsewhere.

Not fewer than 50 or more than 250 words

The assistance received for the Project will have a multiplier effect throughout the country. Bandoneon and lutherie interpretation teachers will be trained, these in turn, in their classes will transmit their knowledge to new generations of instrumentalists and professionals and/or new potential teachers.

The public presence of the subject (increased visibility) will make it easier for state and private companies to consider further the promotion of the interpretation of the instrument.

The training of luthiers will allow them to repair, maintain and preserve bandoneons, as well as produce new ones.

22. Contact person for correspondence

22.a. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the request.

For multinational requests, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the request.

Title (Ms/Mr, etc.):	Ms
Family name:	Orguet
Given name:	Carmen
Institution/position:	National Commission of Uruguay for UNESCO Program Coordinator
Address:	Reconquista 535, Montevideo, Uruguay
Telephone number:	+598-29161016
Email address:	orguet@mec.gub.uy / sg.unesco@mec.gub.uy
Other relevant information:	

22.b. Other contact persons (for multinational files only)


Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

--

23. Signature(s) on behalf of the State Party(ies)

The request should be signed by an official empowered to do so on behalf of the State Party, and should include his or her name, title and the date of submission.

In the case of multinational requests, the document should contain the name, title and signature of an official of each State Party submitting the request.

Name: Edith Moraes
Title: Undersecretary of Education and Culture President of the National Commission of Uruguay for UNESCO
Date: 20 November 2019
Signature: 

Name(s), title(s) and signature(s) of other official(s) (for multinational requests only).

--