Periodic Report (Convention)

A. General information

Name of State Party

Uruguay

Date of Ratification

2007-01-18

Question A.1

Executive summary

Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.

During the last five years, the Uruguayan State has developed significant actions for the application of the UNESCO 2003 Convention, mainly by the Ministry of Education and Culture through the National Cultural Heritage Commission, the National Board of Culture, the UNESCO National Commission and the Interministerial Commission of Tango and Candombe, integrated by the Ministry of Education and Culture and the Ministries of Tourism and Foreign Affairs.

In 2018, the ICH Department of the National Cultural Heritage Commission was created, which is actually in the process of being ratified within the organic structure of this institution, as determined by the five-year Budget Law 2020-2025.

In the formal and non-formal education field, there are limited and usually isolated actions. Regarding the drafting of inventories, Uruguay has implemented three, since joining the Convention in 2003. Two in 2015, “Uruguay’s living heritage: a survey of Tango” (Ministry of Education and Culture, UNESCO, Spanish Agency for International Cooperation) and “Uruguay’s living heritage: a survey of Candombe” (Ministry of Education and Culture, UNESCO, Spanish Agency for International Cooperation). In November 2019, the National Cultural Heritage Commission published the first results of its National Inventory Program in the book “Saberes Compartidos: proceso de inventario del patrimonio cultural inmaterial del Uruguay” by L. Cannella and O. Picun. These publications was distributed among the communities, groups and individuals who participated in the survey, as well as in public libraries throughout the country and are available on line.

Concerning the legal aspects, Uruguay has a framework that refers exclusively to the safeguarding and conservation of tangible heritage, which is currently under review. The existing heritage law (law No 14,040) was created in 1971 and refers to the “Historical, Artistic and Cultural Heritage of the Nation”, having as legal safeguarding figure the declaration of “historical monument”. The reformulation of heritage legislation, in its new
multi-conceptual perspective, is being studied both at national level and in departmental and municipal procedures. The political administration presiding between March 2015 and March 2020 tried to update the legislation concerning heritage, but for various reasons it could not be put into action. Notwithstanding this, Uruguay has a legal framework directly related to the ICH as result of ratifying the 2003 UNESCO ICH Convention as a State party. It is expected that, the new heritage law, will be drawn up with broad technical participation from the various areas involved and presented in Parliament by the end of 2021.

On the other hand, concerning specific elements of the ICH Cultural Heritage registered in the Representative List of UNESCO, in 2012 the Ministry of Education and Culture created the Interministerial Commission for Supporting Tango (Decree No 257/012), while the Candombe was attended by the Candombe Working Group, coordinated by the Ministry of Education and Culture. In 2018, Candombe joined the Tango Commission that is currently called Interministerial Commission of Tango and Candombe. Given that, the heritage category of the ICH is relatively new in the designing of public policies and among communities at a national level, the role and the importance of safeguarding ICH is in the process of being fully visualized through the work of the different institutions and bearers groups.

Regarding awareness. The participation of communities, groups and individuals has been supported since the beginning of the inventory processes, and continues to be implemented through various actions.

Likewise, Uruguay participates in various international programs where ICH is included. At the regional level, within the Cultural MERCOSUR; at an international level, in various UNESCO programs that will be mentioned further on.

### Question A.2

**Contact information of the focal point for the periodic report**

If you need to update the information related to the focal point, please write to the Secretariat (ich-reports@unesco.org) indicating the information to be updated, and the Secretariat will make necessary changes.

**Title (Ms/Mr, etc)**

Ms

**Family name**

Cannella

**Given name**

Leticia

**Institution/position**
Question A.3

Institutions and organizations involved in the preparation of the periodic report

- Governmental institutions
  
  The preparation of the Periodic Report is led by the National Cultural Heritage Commission of the Ministry of Education and Culture and in collaboration with the Interministerial Commission of Tango and Candombe.

- National commission for UNESCO
  
  The UNESCO National Commission has sent reports of the activities concerning ICH during the five-year period 2015-2020.

- Local governments
  
  Culture Boards of the Departmental Governments of Artigas, Salto, Paysandú, Tacuarembó, Rivera, Río Negro, Soriano, Flores, Durazno, Cerro Largo, Colonia, San José, Florida, Treinta y Tres, Canelones, Lavalleja, Rocha, Montevideo and Maldonado.

Please provide any comments in the box below

The UNESCO office in Montevideo supported the groundwork for the Regular Report by hiring two technicians for 3 months. The institutions mentioned in Section A are those that have participated directly in this Report. Other institutions, such as cultural centers, NGOs and museums, are mentioned throughout Sector B of the Regular Report. These
organizations are those that, having been consulted via email or telephone, provided information of interest for this Report. It should be pointed out that most institutions, although they carry out activities related to ICH practices, do not necessarily frame them within this conceptual framework. Likewise, we must mention that in Uruguay there are several informal ICH organizations that have actively participated in filling out the questionnaire and that although they do not formally constitute NGOs, they are fundamental to exemplify different items of it (groups of “payadores”, choirs of Durazno, groups of “guasqueros”, groups of littoral music singers, etc.).

**Question A.4**

**Accredited Non-Governmental Organizations**

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

There are no UNESCO authorized NGOs registered in our country.

**Question A.5**

**Participation to the international mechanisms of the 2003 Convention**

**Question A.5.1**

**Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

none

**Question A.5.2**
For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (the report on these elements will be made in section C of this form).

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candombe and its socio-cultural space: a community practice (00182)</td>
<td>2009</td>
</tr>
<tr>
<td>Tango (00258) Multiple: Argentina, Uruguay</td>
<td>2009</td>
</tr>
</tbody>
</table>

Please provide in the box below observation(s), if any, on the above-mentioned information.

**Question A.5.3**

**Programmes selected for the Register of Good Safeguarding Practices**

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

none

**Question A.5.4**

**Projects financed through International Assistance (Intangible Cultural Heritage Fund)**

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

<table>
<thead>
<tr>
<th>Name of project</th>
<th>Year (start)</th>
<th>Year (end)/Ongoing</th>
<th>Total sum (USD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Documentation, promotion and dissemination of the Candombe traditional drum calls, expressions of identity of the Sur, Palermo, and Cordón neighbourhoods in the city of Montevideo (00555)</td>
<td>2013</td>
<td>2015</td>
<td>186875.00</td>
</tr>
<tr>
<td>The Bandoneon: sound of Tango (01634)</td>
<td>2020</td>
<td>2023</td>
<td>99764.00</td>
</tr>
</tbody>
</table>
For the implementation of safeguarding programs, the ICH Fund assisted financially Uruguay in two opportunities. In 2012, an amount of US$ 186,875 was awarded for the project “Documentation, promotion and dissemination of traditional Candombe calls, expressions of identities of the Sur, Cordon and Palermo neighborhoods of the city of Montevideo”, which was completed in 2015. The aim of the project was to promote and disseminate knowledge about Candombe and its sociocultural environment, in particular the original drum calls of the Sur, Cordon and Palermo neighborhoods. The priority was given to its transmission by community acknowledged references, as well as to new information and communication channels to highlight its values within society. A protection plan and a national list of troupes were implemented in order to identify and locate geographically the actors throughout the territory. Likewise, actions were implemented in the formal primary education system, and didactic material and methodologies were created to be implemented in schools. On the other hand, the project granted greater visibility to the referents of the “original calls”, Candombe and its sociocultural environment, its history, places and of the Afro-descendant community in general. In this way, it also contributed to reinforce social cohesion, to give more space and legitimize black history and culture, and to cast off preconceptions about the Afro-descendant population and Candombe practitioners. 

https://ich.unesco.org/es/asistencias/-00555

In 2020 Uruguay requested financial assistance (US$ 99,764) to carry out the project “Bandoneon: the sound of Tango”, approved and to be implemented during 2021 and 2022. The aim is to preserve the bandoneon, a traditional Tango instrument subject to risk. The activities will be carried out in five locations throughout the country: Tacuarembó (North), Río Negro and Soriano (littoral), Maldonado (East) and Montevideo (South). The project is the result of an agreement for the preservation of the bandoneon, signed on December 11, 2017, between the Interministerial Commission Supporting Tango and Candombe, the National Cultural Heritage Commission and the Cienarte Foundation. Currently, the group of bandoneon players is very small, most of them are over 60 years old, and only 3 identified luthiers dedicated to tuning and maintaining the bandoneon. Greater visibility will endorse practices related to the bandoneon and the preservation of Tango, an element inserted in the UNESCO Representative List (by Uruguay and Argentina in 2009). Likewise, the aim is to create a catalogue of bandoneons and their contexts, of musicians and luthiers, a decentralized bandoneon school offering free classes for young people from different regions of the country, to develop and update a teaching method for playing bandoneon, to create more opportunities for luthiers, and to generate greater awareness of the importance of the instrument at a teaching level.

Question A.6

Inventories

Please provide information 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. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

1

a. Name of inventory

Saberes Compartidos, Proceso de inventario del patrimonio cultural inmaterial del Uruguay

b. Hyperlink to the inventory (if any)


c. Responsible body

Comisión de Patrimonio Cultural de la Nación L Cannella, O.Picún

d. Date of establishment

november 2019

e. Updated since ratification or during the reporting period (provide further details in section 7.3)

Yes

Date of latest update

f. Method and frequency for updating

For inventoried ICH Cultural Heritage practices and in the process of being acknowledged as heritage, they will be set according to their risk levels.

g. Number of elements included

11

h. Applicable domains

Performing arts
Social practices, rituals and festive acts
Oral traditions and expressions including language as a vector of ICH
Communitarian symbolic spaces
Traditional craftmanship techniques
Knowledge and practices related to nature and the universe

i. Ordering principles

The cultural practices of ICH included in the National Inventory arose from the participation process of the social actors involved in each one of them, such as: communities, departmental authorities, bearers, etc. This participation was generated by means of the participatory action research methodology implemented by the working team; hence, the inventory organization criterion was implemented for publication and communication purposes after the survey. The information was organized according to the areas of UNESCO’s ICH, adding to the five already mentioned the category of “Communitarian symbolic space” considering rural schools. A map of the geographical distribution of this practice was attached to this classification.

j. Criteria for inclusion

Almost all the criteria proposed by UNESCO were applied to a greater or lesser extent in this inventory. In the first place, the conceptual criterion referred to in Article 2.1 of the Convention, that ICH must be recreated by the communities, groups or individuals, providing them with a sense of identity and continuity, and imbued with human creativity and a sense of belonging, is present in all the included practices. The descriptive criteria concerning viability and present situation was also included, inasmuch as the inventory resulted from consulting local communities, who assigned a value of belonging and continuity, such as the Federated Equestrian Raid, the Durazno choirs, the mate, etc. On the other hand, the criterion that refers to transmission of the practice, in some is of greater importance than in others. For example, transmission of “guasquería” is directly related to observation and oral transmission and is affected by the rural migration processes, although there are factors such as social networks (YouTube channel and others) that are taking part in this process. Likewise, although the teaching of Durazno’s choral tradition is institutionalized, it is threatened by the economic crisis and the low hiring of choir conductors, and recently, by the impossibility of meeting due to the Covid-19 pandemic. The criterion of community participation is clearly applied in the case of the groups of “payadores” and littoral musicians, who shared their audiovisual archives and experience throughout the inventory process. Finally, although all practices have different degrees of menaces or risks, the most exceptional criterion was the danger of the practice. In this inventory, it is only applicable to the 5-needle knitting due to the very low presence of women bearers of this artisan technique.

Another inclusion criterion applied in this inventory concerns the practice as a tool for developing critical thinking on a general topic of the social, economic and cultural life of the community or country. Therefore, this list does not claim to present a reduce description of cultural practices. On the contrary, the inclusion criteria of the inventoried cultural practices sought to create an opportunity for thinking them from the perspective of the ICH as a tool to improve the life quality of the communities. For example, the 5-needle knitting incites to think about women and work, whereas “mate” about the transmission of social values, and Durazno’s choral tradition about art and its contribution to community networks. Likewise, the “payada” encourages us to reflect on the challenging continuity of traditional musical
arts; littoral music, on the connection between art and nature, and the Federated Equestrian Raid, on the good practices of equestrian sport and the family-horse relationship.

It is important to note that in order to implement the aforementioned criteria, a participatory action research methodology was applied during the inventory process, which was developed through various stages.

First, a diagnosis of the situation of knowledge, interests, potentialities and difficulties concerning the concept of ICH and of participation in the inventory at the departmental level was carried out, especially with the cultural boards and heritage commissions. This enabled, among others, a first mapping of the actors. One of the challenges faced by the team was the limited dissemination of the concept of ICH at a national level. On the other hand, it aimed to work on the self-diagnosis of the different actors, both from civil and institutional organizations, in order to identify the cultural expressions or practices coexisting in our territory that can be classified as heritage. This had the purpose of undertaking future safeguard actions when considered necessary or pertinent. At the same time, at this stage and at a national level, it was mandatory to have clear guidelines and unified criteria regarding the working method, systematization of information and presentation of results. For this purpose, an assessment worksheet applicable to each expression or practice of the ICH, and a protocol to complete it, were devised.

The diagnostic instances began within the framework of ICH awareness workshops, imparted by the technical team at a national level, which was also the field of the referred assessment worksheet. The starting point of these workshops was the concept of ICH as an instrument for acknowledging cultural practices and expressions, and as a political space in which different perspectives on the nation’s cultural heritage were implemented. In this way, institutional actors, communities and citizens embodied the concept of ICH and gave account of expressions or practices that they acknowledged as items in the construction of their own identities (L. Cannella, O. Picun, 2019). The inclusion or not of these practices were implemented through this process with the different social actors of the different departments.

On the other hand, during the field work, different localities of the country were recurrently visited in order to explore the heritage practices identified by those involved in the self-diagnosis as well as to expand the mapping of actors drawn up in the previous phase; also, in order to extend the field of cultural expressions or practices to be taken into account. Observation in different areas, which included informal conversations and individual and collective interviews with communities or subjects carrying expressions or patrimonial practices, enabled us to understand the opportunity of including these knowledges in the inventory based on criteria of identity, participation and risk. As a result, in the meetings with local and institutional bearers and referents, safeguarding initiatives emerged almost spontaneously as a result of previous concerns that had opened a channel for reflection (L. Cannella, O. Picun, 2019).

Based on what was expressed, the inclusion criteria applied for this inventory were flexible, dynamic and participatory.

**k. Does the inventory record the viability of each element?**

Yes

**Please provide further details, if appropriate:**
The ICH Inventory “Shared Skills” recorded the viability of each element in terms of its strengths and risks, as well as the processes of resignification, changes and continuities of these practices. The high range of connectivity, accessibility of the territory and low-density population play different roles in the viability of some cultural practices in our country. As an example, two items from the inventories will be mentioned. The Rural School as a communitarian symbolic space is threatened to disappear in some parts of the country due to the lack of students, menacing its community social function that transcends the act of formal education. The decision of including the Rural School in the ICH inventory “is the result of a request from those who acknowledge themselves as part of an extended educational community. Thus, this inclusion represented a challenge for the technical team, since rural schools did not enter in a natural way in the categories defined by UNESCO as areas of ICH. In this sense, the category of communitarian symbolic space constitutes a fundamental contribution, insofar as the focus is on a representative social entity, of great community significance, which promotes and strengthens the daily bonds within the community that sustains it. Undoubtedly, safeguard actions can be many and of a diverse nature; even abstract, as in the exemplified case” (L. Cannella, O. Picún, 2019).

Consequently, the inventory includes the actions that teachers and alumni are taking to safeguard this community space against the risk of disappearing. Another practice that is mentioned in the inventory, and whose viability is at risk, is the 5-needle knitting proposed by the community of Flores; at the time of the inventory survey, there was only one woman who transmitted the technique. Thus, simultaneously during the survey, a training course was implemented for five women from the community dictated by the weaver herself. The course was immediately organized by the Departmental Government of Flores. However, both in the case of the viability of keeping rural schools open due to its communitarian symbolic function or the 5-needle weaving technique for its contribution to the diversity of artisan weaving techniques, it is worth pondering on how the resignification process takes place in the cultural network of local communities, and on identifying the main causes of cultural changes that affect them.

Other practices of this inventory are being affected in some aspects of its social context or knowledge transmission due to the dynamics of cultural change itself, but especially, due to the health regulations generated by Covid 19 that discourages social gatherings, sharing drinks and holding public shows. Such is the case of the Federated Equestrian Raid in which thousands of people participate, or the national practice of the “mate” in a social environment (Uruguay is the first consumer of “yerba mate” per capita in the world).

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3)

) Yes

Please provide further details, if appropriate

Does not apply.

m. Does the inventory identify threats to the ICH elements included?
Yes

If yes, what are the main threats you have identified?

The inventory shows how, given the cultural system in which they are immersed, the threats of some practices overlap and intertwine with each other; at the same time, new contexts of cultural manifestation arise where they are re-signified.
Rural migration is a general threat to inventory practices related to this environment, such as rural schools and “guasquería”. At the same time, new rural practices that reinvigorate them emerge, acquiring new symbolic values.
The appearance of synthetic fibers threatens the use of natural fibers (thread or wool) as in the case of 5-needle knitting (Ciudad de Trinidad in the Department of Flores) and “guasquería” (raw leather). Likewise, in the case of leather, it is increasingly difficult to obtain it, according to the testimony of the “guasqueros” of the rural community of Mariscal in the Florida Department.
The changes in the sociocultural environments that enabled the transmission of some knowledges, such as the diatonic accordion, or the “payada” associated with shows and musical preferences of the communities in the inland regions of the country, are affected by the invasion of other musical genres conveyed by the mass media, such as radio and TV.
Other factors identified in this inventory and that affect various ICH practices in a greater or lesser degree in our country are the low presence of apprentices in some communities, the low remuneration received by some artisans and changes in young people’s interests.

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2)

Yes

Name of the associated element, domain, ethnic group, geographical region, etc.

Rural Schools. Domain: Communitarian symbolic space. It was proposed by the Department of Treinta y Tres teacher’s community, but its dispersion covers the entire national territory.
Choirs of Durazno. Domain: Performing arts. Proposed by the community of the Department of Durazno but their dispersion covers the entire national territory.
Five-needle knitting. Domain: Traditional craftsmanship techniques. Proposed by the community of Trinidad, Department of Flores but of possible dispersion in some parts of the country.
“El Mate”. Domain: Social practices and festive events, Knowledges and practices related to nature and the universe, Traditional craftsmanship techniques. Proposed by the maragata community (natives of San José de Mayo) of the Department of San José, but dispersed throughout the national territory.
Federated Equestrian Raid. Domain: Social practices and festive events. Proposed by the Raid communities of the departments of Durazno and Florida although it is also found in the
departments of Canelones, Cerro Largo, Flores, Lavalleja, Río Negro, Rivera, Rocha, Soriano, Tacuarembó and Treinta y Tres.

Littoral Music. Domain: Performing arts. Proposed by the community of musicians of the city of Paysandú but distributed throughout the West shoreline of Uruguay.

“Guasquería”. Areas: Traditional craftsmanship techniques and Social practices, rituals and festive events. Proposed by the Vergara community of the Department of Treinta y Tres and the city of Tacuarembó, an ICH practice dispersed throughout the national territory.

Languages of the northern border. Domain: Oral expressions and traditions, including language as a vehicle for intangible cultural heritage, Performing arts, Knowledges and practices related to nature and the universe, Traditional craftsmanship techniques. Proposed by the communities of the northern border, its dispersion is restricted to the influence area of the Uruguayan and Brazilian frontier.

Skills concerning the diatonic accordion. Domain: Performing arts. Proposed by the community of the city of Treinta y Tres, but with a specific dispersion throughout the national territory.

Art of the “payada”. Domain: Performing arts, Social practices, rituals and festive events, traditions and oral expressions, including language as a vector of intangible cultural heritage. The proposal of the “payada” as ICH involved multiple communities: Canelones, San José, Montevideo, Soriano, Maldonado, Colonia, Flores, Cerro Largo, Río Negro, Lavalleja. The “payadores” constitute a group dispersed throughout all the national territory.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4)

   Yes

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1)

   Yes

q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2)

   Yes

r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2)

   Yes
a. Name of inventory
Living Heritage of Uruguay, Tango Survey

b. Hyperlink to the inventory (if any)

c. Responsible body
National Commission of Uruguay for UNESCO, Ministry of Education and Culture

d. Date of establishment
2015

e. Updated since ratification or during the reporting period (provide further details in section 7.3)

No

f. Method and frequency for updating
For the ICH practices included in the UNESCO Representative List (Tango and Candombe), the updating frequency of the inventory has been set for every 10 years.

g. Number of elements included
1

h. Applicable domains
Performing arts, Traditional craftsmanship techniques, Oral traditions and expressions, Social practices, rituals and festive events.

i. Ordering principles
As an inventory that covers a single practice, the publication is structured according to different aspects related to Tango, divided into three main sections: aspects of the Tango tradition, definitions of the musical genre and current cultural practices of Tango.
The first one, concentrates on historical aspects, analyzes issues related to the origin of Tango, its main performers, instrumentation, and changes throughout history, based on a survey of bibliographic material and sound files.
The second section, focuses on the musical aspects of Tango, approaches the features that enable its definition as a musical genre, its forms of transmission and safeguarding proposals.
Finally, the third section consists of an anthropological approach, building knowledge by means of relating with the main characters of the practice, their representations, feelings and concerns. A space is dedicated to the analysis of the current situation, as well as proposals for its safeguarding.

j. Criteria for inclusion

The inclusion criterion responds to the significance of a national and regional identity and its risk situation.
Tango is an artistic expression with more than 100 years of development and with a specific identity that is the product of an amalgam of conventions, beliefs and rites of European immigrants, enslaved people of African origin and natives (Creoles) of the Río de la Plata. That identity is expressed through music, dance and poetry, representing the spirit of a community of musicians, professional and amateur dancers, choreographers, artisans, composers, lyricists and teachers who pass on the practice from generation to generation. The practice is recreated by these bearers, giving them a sense of identity and continuity, as well as developing their creativity and belonging to a community.

k. Does the inventory record the viability of each element?

Yes

Please provide further details, if appropriate:

The inventory presents Tango and its realms with relative vitality within the national territory, which makes it acceptable as an ICH practice. It considers the situation, fields in which it is practiced, forms of transmission and the problems and challenges it faced in 2015.
The inventory identified aspects and spaces that kept it alive, such as milongas and dance schools, festivals and specific performances by artists in concert halls and theaters, as well as a virtual space that includes forums, transmission and information networks. Aspects such as the relation with new generations and the role of women were also taken into account.
Regarding transmission, this is achieved through practice, dance academies or teachers, and Tango’s lack of institutionalization in formal dance and music education is mentioned.

l. Does the updating of the inventory reflect the current viability of elements included?

(provide further details in section 7.3)

)
m. Does the inventory identify threats to the ICH elements included?

Yes

If yes, what are the main threats you have identified?

The risks presented by Tango reviewed in the inventory are diverse. In the first place, the economic viability of the Tango genre is a menace. As it is not a mass consumer product, possibilities of access to the media are reduced, as well as the possibility of producing recorded material and holding events. This has consequences for the artistic product and its subsequent dissemination. Other threats are the few areas of Tango expression (milongas, teaching schools, festivals, etc.) that exist both in Montevideo and in the rest of the country. Finally, there was little formal training in the different arts related to Tango (music, dance, luthier school and workshops) and the absence of Tango as ICH in formal education. The lack of support from the State is also perceived as a threat to the safeguarding of the genre.

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2)

Yes

Name of the associated element, domain, ethnic group, geographical region, etc.

It is an inventory focused especially on Tango. Although the element is Tango, it involves various practices that are threatened at a greater or lesser degree. Dance, musical and literary composition, bandoneon making and workshops, among others, encompass the same phenomenon that involves various areas such as: Performing arts, Traditional craftsmanship techniques, Oral traditions and expressions, Social practice, rituals and festive acts.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4)

Yes

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1)

Yes
q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2)

Yes

r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2)

Yes

3

a. Name of inventory

Living Heritage of Uruguay, Candombe Survey

b. Hyperlink to the inventory (if any)


c. Responsible body


d. Date of establishment

2015

e. Updated since ratification or during the reporting period (provide further details in section 7.3)

No

Date of latest update

2015

f. Method and frequency for updating
Not updated yet. For the ICH practices included in the UNESCO Representative List (Tango and Candombe), the frequency of updating the inventory has been set for every 10 years.

g. Number of elements included

1

h. Applicable domains

Social practices, rituals and festive acts, Traditions and oral expressions, Performing arts.

i. Ordering principles

The inventory focuses solely on the element of ‘Candombe and its sociocultural space: a community practice’, therefore the principles for organizing the inventory are related to different approaches to the element. The survey has 4 large chapters, each one addressing characteristics of the practice from a historical, anthropological and musical viewpoint. In the first chapter, a bibliographic, documentary and testimonial survey concerns the past of the practice and the situation at the time the inventory was carried out (2015). The complex historical process since slavery and its abolition, the community’s organization, forms of learning and processes of socio-cultural changes of the community in the territory are presented.

The second chapter approaches the struggle between resistance, domination and liberation, showing the inherent connection of the practice with the socio-economic and political reality of the Afro-Uruguayan community, as well as a description of the different drums that constitute the practice, their traditional manufacture and their connection with the sacred and the profane. The third chapter focuses on a musical analysis of the different calls or styles of Candombe in “comparsas” (groups) from Montevideo and the rest of the country. The specificities of the groups are described considering interviews with leaders or directors of drum groups. The fourth chapter examines the anthropological perspective, addressing the presence of Candombe in different areas of Uruguayan music and its role in the dynamic process of its social and territorial dimension.

j. Criteria for inclusion

Candombe is a cultural expression identified by the Afro-descendant community as an integral part of its cultural heritage. This practice is transmitted from generation to generation and is constantly recreated by the community, affirming its collective identity and thus giving continuity between the past and the present (Candombe Survey). Likewise, this expression and its acknowledgment endorse respect for cultural diversity and human creativity, as it is inherent to a historically discriminated community in the country. On the other hand, at present the Candombe, its identification and territoriality include the whole country due to its popularization, transformed into a symbol that identifies Uruguayan residents as well as those living abroad.

Besides, Candombe is a living practice in continuous expansion, recreated by its bearers and practitioners. It is locally acknowledged as an important identity practice of the Afro-descendant community, connected to its history and sociocultural environment, and
considered as a ritualized practice of resistance. It is a source of inspiration that endorses cultural diversity, as well as an interchange with other people outside the community. In addition, it meets the criteria of transmission from generation to generation through orality. Oral transmission is acquired through the experience and coexistence with the bearers of the practice and ensured by constant recreation by the community. In recent years it has been taught by means of workshops and private lessons, and was included in the secondary level of formal education curriculum, achieving greater awareness and including non-Afro-descendant members of our society as practitioners.

k. Does the inventory record the viability of each element?

Yes

Please provide further details, if appropriate:

The inventory presents Candombe as an ICH practice within the national territory. Although originated in the Afro-descendant community, it is acknowledged as part of the national culture due to its expansion. In the 1980s and 1990s, the practice became popular, and was assimilated by other sectors of Uruguayan society (PICÚN, 2006). After the deterritorialization of the Afro-descendant community (evictions from the “Conventillos” [tenements] where they lived), the practice spread in different neighborhoods of Montevideo, at the same time as in different departments of the country. Transmission within the Afro-descendant community continues to be through orality; however, workshop offerings have increased in the recent decades, both in community organizations as in external spaces. This is explained by a greater acknowledgement of the practice at a national level and by the Afro-descendant community itself, through different laws such as Law 18.059 that declares the National Day of Candombe, Afro-Uruguayan Culture and Racial Equity. These acknowledgements, as well as the inclusion in the UNESCO Representative List in 2006, enabled the expansion of workshops and courses in informal and formal fields. The inclusion of Candombe in the curriculum of the secondary level of formal education represents a great step in the visibility and value of the element (Picún, 2019).

At present, it is practiced by both Afro-descendants and non-Afro-descendants, all year round, with spontaneous outings on weekends in different neighborhoods of the country, and official outings at Carnival, with the State’s support.

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3)

No

Please provide further details, if appropriate

Not updated yet.

m. Does the inventory identify threats to the ICH elements included?
If yes, what are the main threats you have identified?

The practice of Candombe is menaced by a series of issues related to socio-cultural changes and the introduction of certain elements associated with Western aesthetics. Some bearers see traditional aspects of the practice threatened by the high-heeled shoes worn by the women-dancers. This stylizes their bodies while making the Candombe dance itself difficult. Likewise, there is a tendency towards the semi-naked body of the dancers, which does not respond to tradition and is strongly criticized among practitioners (Candombe Survey). Another threat has to do with the inclusion of Candombe in Carnival, which started a process of folklorization of an Afro-cultural otherness. The spectacularization of the practice is also seen as a possible risk for turning Candombe into a merchandize, activating negotiation and commercialization processes. In this sense, the televising of Candombe’s outings is viewed with concern and discrepancy among the bearers. Finally, the competition between the groups that participate in the Carnival contests is identified as a tension in all the departments of the country, deteriorating the intra and inter “comparsa” (group) connections (Candombe Survey).

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2)

Yes

Name of the associated element, domain, ethnic group, geographical region, etc.

It is a specialized inventory on candombe analyzed from a historical, musicological and anthropological perspective.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4)

Yes

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1)

Yes

q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2)

Yes
Yes

Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2)

Yes

**Question A.7**

Synergies with other international frameworks

*States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:*

1

**Programme/Convention/Organization**

Other international frameworks

**Activity/project**

MERCOSUR Cultural

The art the “Payada” MERCOSUR (2016-2019)
In the 2013 “Semana Criolla”, the region’s “payadores” drew up a document called the Declaration of Montevideo, in which they reaffirmed their commitment to safeguard “repentista” art; in turn, they requested its declaration as a Mercosur cultural heritage. This was finally acknowledged in 2015 and 2016, including the “payada” from Uruguay and Argentina, and the “paya” from Chile.

**Contributions to the safeguarding of intangible cultural heritage**

In this framework, Argentina, Chile and Uruguay have organized local meetings of “payadores” as regional safeguard actions. The last one was organized in our country with the Music Section of the National Cultural Board of the Ministry of Education and Culture, and the National Cultural Heritage Commission. At this meeting, the document called “Tala Recommendations” was prepared for the MERCOSUR member countries, where the “payadores” establish safeguard guidelines for the region’s “payada”.

2
Programme/Convention/Organization


Activity/project

In September 2018, the “First Seminar on Illicit Traffic in Cultural Property” was held in Uruguay, organized by the International Cooperation Office of the Ministry of Education and Culture (MEC). The training was aimed at officials from the MEC, the National Customs Board and the Ministry of Internal Affairs. Uruguay complied with the UNESCO Convention of 1970, which calls for combating illicit trafficking in cultural property. Speakers from Spain, Ecuador and Argentina participated, as well as representatives from organizations such as Interpol and UNESCO. More than 100 people who work in the cultural and security field attended, in charge the protection of heritage assets.

https://www.presidencia.gub.uy/sala-de-medios/fotografias/seminario-nacional-trafico-ilicito-bienes-culturales-mec

In May 2019, Uruguay participated in the course on “Illicit trafficking of cultural property” in Bolivia as the focal point of the Ibermuseums program. This was carried out within the framework of training activities for museum personnel in the country and the reinforcement of actions to prevent and combat illicit trafficking in cultural property.


Contributions to the safeguarding of intangible cultural heritage

Officers in culture and customs control areas have been trained on this subject, and exhaustive studies of customs regulations for the transit of cultural goods have been made. Also, in December this year a webinar took place with the support of UNESCO. Well-known European and American technicians participated, as well as actors from the art market (antique dealers and auction companies), archaeologists, social anthropologists, and museography technicians, with the focus on establishing customs control strategies in this matter.

Programme/Convention/Organization

Convention on Wetlands (RAMSAR)

Activity/project

The Eastern Wetlands of Uruguay were designated as site No RAMSAR 290 in 1984 and are also protected by the Man and Biosphere Program. It is a network of wetlands connected to three important coastal lagoons in Uruguay: Laguna Merín, Laguna Negra and Laguna de Castillos. Thanks to the connectivity of the RAMSAR site with the Atlantic Ocean and with the rivers that flow into it, various types of wetlands can be found, including, among others,
Contributions to the safeguarding of intangible cultural heritage

Since work began on the site as a RAMSAR area, different projects have been developed on the relationship between rural communities and the wetland and coastal ecosystem. In this last five-year period, the Eastern Regional University Center (Centro Regional Universitario del Este) has carried out various investigations concerning traditional knowledge regarding the use of the Butia Capitata palm tree, as well as traditions and knowledges from other rural communities. Likewise, this regional center created the “Coastal Heritage Research Center” whose description and main tasks we cite: “This research group is focused on sociocultural studies of the maritime and coastal environment of the Uruguayan territory from an Anthropological and Archaeological point of view. This group approaches maritime culture as one of those activities that humans carry out in relation to the sea and the materiality associated to them, involving not only technical, but also social, historical, economic, political, environmental and symbolic aspects. With this variety of characteristics involved, the integrated approach to the socio-cultural and environmental dynamics with the regional marine-coastal space is essential. Besides this, the need to guarantee the preservation of heritage for future generations by means of conservation and management of the cultural assets involved, as well as the involvement of the public in its evaluation towards a socially responsible perspective of cultural heritage management should be taken into account. The group’s main focus is scientific research, education and extension around maritime culture, understood as the relationship between human groups and aquatic environments in different times and regions, endorsing the academic development of social anthropology and archeology of maritime and coastal environments and, consequently, encouraging the conservation and management of cultural heritage. It also aims at the development of public policies for the managing the maritime and coastal milieu, taking into account its socio-cultural particularities in the context of environmental dynamics (CURE Document, Leticia D’Ambrosio).

Programme/Convention/Organization

Man and the Biosphere programme (MAB)

Activity/project

In 2014, the Pampa Biome Reserve – Quebradas del Norte of the Department of Rivera, enrolled in the UNESCO Man and the Biosphere Program. This reserve has an area of 110,882 hectares and covers a variety of ecosystems, including a primary subtropical rainforest. The ecosystems of the pampas include temperate grasslands and constitute an important nesting area for numerous species of birds. Currently, there are serious threats to the conservation of grasslands and only a very small percentage of them
(0.7%) are protected. The region has some rare species of amphibians, such as the Uruguayan toad (hyla uruguay) or the Devincenzi (melanophryniscus devincenzii), and also reptiles such as the South American rattlesnake (Crotalus durissus terrificus).

**Contributions to the safeguarding of intangible cultural heritage**

“The site has a small population dedicated to agricultural activities. One of the aims of this biosphere reserve is to reinforce the traditions of the gauchos, cattle herders of the pampas, the use of the horse as a means of transport, the use of the Portuñol dialect, a mixture of Spanish and Portuguese, etc. It has a core or conservation zone of about 30 thousand hectares, whose limits are the Valle del Lunarejo National Protected Area (Category V Protected Landscape of the International Union for Conservation for Nature IUCN). Next to it, a buffer zone with some controlled activities, and an outer ring with a more extensive use. The limits of the Reserve are the department of Tacuarembó to the south, the railroad to the east, the departments of Salto, Artigas and Brazil to the northwest”.

https://reservapampaquebrasdasdelnorte.weebly.com/nuestra-reserva-de-biosfera.html

It is worth highlighting the presence of the organization of women-weavers “Flordelana”, a group of Rural Women Entrepreneurs, artisans in rustic wool from the Lunarejo Valley / Rivera.

https://www.facebook.com/grupo.flordelana/about/

This ICH practice will be inventoried during 2021 through an agreement between the National Cultural Heritage Commission and the Uruguayan Wool Secretariat.

5

**Programme/Convention /Organization**

**2001 Convention on the Protection of the Underwater Cultural Heritage**

**Activity/project**

The UNESCO Underwater Cultural Heritage Convention has not yet been ratified by Uruguay; however, presently the cultural policy authorities are analyzing the possibility of its approval, a phenomenon that will create a fundamental framework for the safeguarding of the ICH in this field.

Inspired by the Convention, in May 2019 an Agreement was signed between the Municipality of Colonia and the University of the Republic, Eastern Regional University Center (Centro Universitario Regional del Este). Framed by the conservation actions of the UNESCO World Heritage site of Colonia de Sacramento, this Agreement considers “the long cultural and social maritime history of the region, the waters of Colonia Bay and its insular zone (which) are home to an important, but still little-known Maritime Cultural Heritage”.

Moreover, it reckons “the values promoted by UNESCO and in specifically the principles established by the Internal Agreement on the protection and management of underwater cultural heritage (ICOMOS 1996) and others” and considers “the need to carry out prospecting studies, mapping, ethnographic survey and evaluation of maritime and underwater cultural heritage”. Its mission is to draw up a Maritime and Underwater Cultural
Heritage Agreement of the Colonia Bay and its adjacent area, in coordinated action with the National Cultural Heritage Commission.

**Contributions to the safeguarding of intangible cultural heritage**

Ethnographic survey of maritime culture in process. Contribution to the definition of public policies for environmentally and culturally sustainable development.
B. Reporting against core indicators

The Section B of the form will allow you to report on your safeguarding activities and priorities according to the Overall Results Framework approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, 26 core indicators have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your baseline and it is represented by a scale. You are invited to define a target for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.
1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

Guidance note corresponding to indicator 1 of the Overall Results Framework: English | French | Spanish

Question 1.1

Have one or more competent bodies for ICH safeguarding been designated or established?

Yes

1

Name of the body
Ministry of Education and Culture

Brief description of the safeguarding functions of the body
The Ministry of Education and Culture (MEC) is the entity in charge of the design and implementation of the state policies concerning the cultural heritage and the preparation of guidelines aimed at its management and safeguard at a national level. The National Cultural Heritage Commission (CPCN) is the Ministry of Education and Culture’s advisory board.

Website
https://www.gub.uy/ministerio-educacion-cultura

Contact details

Address
Reconquista 535

Telephone number
+598 2915 0103

E-mail address
subsecretaria@mec.gub.uy
General Archive of the Nation

**Brief description of the safeguarding functions of the body**

It was created through Act No 8015 of October 28, 1926. This act restructured the services that existed until then regarding the preservation, custody and dissemination of documentation in our country.

The General Archive of the Nation (AGN) has as its mission the custody, protection and service of the public documents, the private documents of its property and the private documents of public interest conferred to it, as instruments to support the Administration, Culture, Scientific development, and as elements of testimony and information of the State and its inhabitants. In its condition as head of the National Archive System, it is the governing body of the archival policy and documentary management in the entire national territory.

The strategic goals of the AGN:

1. The custody, organization and service of the funds comprising the Documentary Heritage of the Nation as elements of construction and assertion of nationality, instruments of government, and the safeguard of human rights.
2. The preservation of the different traditional and new documentary support of the Judicial Branch, in the conditions required by the international standards to ensure their durability and the perpetuation of the information that testifies to the object of their creation.

Among the general objectives of the AGN, we find:

a) Archival support to the public institutions through the creation and devising of policies and guidelines for integrated documentary management.

b) Training of non-professional staff on the basic archival practices.

c) Realization of the National Archive Census to enable the preparation of the diagnosis with views to formulating archival policies at a national level.

**Website**

http://www.agn.gub.uy/

**Contact details**

**Address**

Convención 1474, Montevideo

**Telephone number**

(+598) 2900 7232

**E-mail address**

direccion@agn.gub.uy
Name of the body

National Library of Uruguay

Brief description of the safeguarding functions of the body

The mission of the National Library of Uruguay is to gather, preserve and disseminate the diverse cultural documents, in all supports and formats, whether physical or digital, that are part of the national heritage. It enables access thereto to national and international users, without any exclusions of fact or of law, whether in person or remotely.

Website

https://www.bibna.gub.uy/institucional/

Contact details

Address

Av. 18 de Julio 1790 - CP 11200 Montevideo

Telephone number

(+598) 2400 5385 - 2409 6012

E-mail address

bibliotecanacional@bibna.gub.uy

4

Name of the body

National Cultural Heritage Commission

Brief description of the safeguarding functions of the body

The National Cultural Heritage Commission (CPCN) advises the Ministry of Education and Culture in matters of cultural heritage in general. The ICH Department of the National Cultural Heritage Commission was created in 2018, and is now awaiting its administrative regularization in the forthcoming restructure of the State. Its mission involves:

Advising the National Cultural Heritage Commission in the compliance with the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH).
Preparing, coordinating and promoting the implementation of the National ICH Program, including several measures aimed at safeguarding the ICH in the entire national territory, furthering the participation and inclusion of the communities or individuals that create and recreate it.
Seeking to position the ICH as a cross-sectional principle in the national public policies,
underlining the diversity of cultural expressions in the territory, and fostering the safeguard of cultural rights.

Website

https://www.gub.uy/ministerio-educacion-cultura/comision-patrimonio

Contact details

Address

25 de Mayo 641, Montevideo

Telephone number

(+598) 29169816

E-mail address

contacto@patrimonio.mec.gub.uy

Name of the body

National Archive of Image and Word-SODRE

Brief description of the safeguarding functions of the body

The National Archive of Image and Word is a department of SODRE destined to consolidate, preserve, document and disseminate its audiovisual, film, photography and video collections.

Website

http://www.sodre.gub.uy/archivodelaimagenylapalabra

Contact details

Address

Sarandí 444, CP 11000 - Montevideo

Telephone number

(+598) 2915 5493

E-mail address
Name of the body
Center of Research, Documentation and Dissemination of the Performing Arts (CIDDAE)

Brief description of the safeguarding functions of the body
The Center contains documents produced by the theater in the course of its history and from private donations. Its collection testifies to the artistic, cultural and building history of the Solis Theater, and the performing arts at the national and international levels.

Its main purpose is the preservation of the documentary and museum heritage of the Solis Theater* (historical and current), in order to become a center for the management of active knowledge for the local scene**. The Center seeks to generate a genuine meeting space for the academy, artists, specialists, enthusiasts and the Theater, creating a platform that favors and promotes the research, reflection, documentation, dissemination, and innovation capable of interconnecting the processes of creators and artists.

Website
http://www2.teatrosolis.org.uy/uc_647_1.html

Contact details
Address
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Telephone number
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E-mail address
ciddae@teatrosolis.org.uy

Name of the body
Museum of Carnival

Brief description of the safeguarding functions of the body
The Museum of Carnival Trust is constituted by the Ministry of Education and Culture, the Ministry of Tourism and the Municipality of Montevideo, managing funds from the National Corporation for Development. The institution preserves, exhibits, disseminates and appraises the festive and handcrafted objects and traditions that are part of Carnival, the largest popular festivity in Uruguay.

**Website**

http://museodelcarnaval.org/presentacion/

**Contact details**

**Address**

Rambla 25 de Agosto de 1825, nº 218 and Maciel, Montevideo

**Telephone number**

(+598) 2916 5493

**E-mail address**

contacto@museodelcarnaval.org

**Name of the body**

National Board of Film and Audiovisual Arts (ICAU)

**Brief description of the safeguarding functions of the body**

The National Board of Film and Audiovisual Arts (ICAU), in coordination with other State Institutions, is the public body in charge of designing the National Policies of the audiovisual sector of Uruguay. Since its creation in the year 2008, it has designed its strategy working jointly with the public and private sector, combining direct and indirect, local and international management mechanisms. Among its central objectives are:

- The encouragement, promotion and incentive for the production, coproduction, distribution and exhibition of cinematographic and audiovisual works and projects;
- the stimulation of actions and initiatives that contribute to the development of cinematographic culture;
- the monitoring of the audiovisual sector;
- the implementation and execution of agreements;
- the encouragement of audiovisual education and the generation of conditions for an adequate national distribution.

Parallel to the implementation of a Promotion Plan for audiovisual activity, the ICAU is
working on the design of a strategic plan for the preservation and conservation of the audiovisual heritage, and fostering a commitment on audiovisual promotion and quality training, deriving in actions focused on boys, girls and teenagers as well as on the circulation of audiovisual contents at a national level and the strengthening of a national network to these effects.

Telefax:

Website

https://icau.mec.gub.uy/

Contact details

Address

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Telephone number

+598 2915 7469 - 2915 5125

E-mail address

icau@mec.gub.uy or au@mec.gub.uy

Name of the body

Photography Center (DdF)

Brief description of the safeguarding functions of the body

The purpose of the Montevideo Photography Center (CdF) is to encourage the reflection, critical thinking and construction of citizenship from the promotion of a nearby iconosphere. This implies putting into circulation images linked to the history, heritage and identity of Uruguayans and Latin Americans, which help them connect with each other and which challenge them as social subjects, in the understanding that, even if their everyday is marked by the massive circulation of images, few of them relate to these aspects. On the other hand, this objective implies the need to facilitate access, both for Uruguayan and Latin American image authors and for citizens in general, to the technical and conceptual tools that allow them to develop their own discourses and visual languages. Based on these principles and from plural approaches and perspectives, we intend to be a benchmark institution at the national, regional and international levels, generating content, activities, spaces for exchange and development in the various areas that constitute photography. The CdF was created in 2002 and it is a unit of the Information and Communication Division of the Municipality of Montevideo. Since July of 2015 it operates in
the so-called Edificio Bazar, a historical building located at Av. 18 de Julio 885, inaugurated in 1932, and the location of the emblematic Bazar Mitre since 1940. The new headquarters, larger and with better infrastructure, bolster the access possibilities to the different photographic funds and CdF services.

We manage, under international standards, a collection that contains images from the 19th, 20th and 21st Centuries, in permanent expansion and with emphasis on the city of Montevideo. Besides, we have created a space for research and generation of knowledge on photography in its multiple dimensions.

We have nine halls destined exclusively for photography exhibition: the three halls located in our headquarters —Ground Floor, First Floor and Basement—and the photo galleries in Parque Rodó, Prado, Ciudad Vieja, Villa Dolores, Peñarol, EAC (Center for Contemporary Art), conceived as permanent open air exhibition spaces.

Website

https://cdf.montevideo.gub.uy/

Contact details

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subsecretaria@mec.gub.uy

Name of the body

National Commission of Uruguay for UNESCO

Brief description of the safeguarding functions of the body

The National Commission of Uruguay for UNESCO has operated in the past five years as a promoter of the cultural heritage (including intangible heritage) through its research and dissemination, undertaking some direct safeguarding actions as in the case of the practice of the Mate, Candombe and Tango.

Website

https://www.gub.uy/ministerio-educacion-cultura/politicas-y-gestion/comision-unesco
Contact details

Address
Reconquista 535, Piso 5, Montevideo

Telephone number
(+598) 2915 6352

E-mail address
unesco@mec.gub.uy

Name of the body

National Board of Culture of the Ministry of Education and Culture

Brief description of the safeguarding functions of the body

The safeguarding role is embedded in its institutional objectives:
Promoting the development and accessibility of culture as an expression of the national identity in a single, diverse country, as well as its dissemination, together with the national values, in interaction with the globalization process associated with cultural diversity.
Gathering and preserving the largest possible bibliographical, artistic, historical, natural, and anthropological archive and improving its access for the population.
Promoting, coordinating, managing, and executing the culture development projects under the national government.
Advising the Minister of Education and Culture.
Managing the funds assigned thereto, of any origin and derivation, in accordance with the competencies established in the Amended Text of Accounting and Financial Administration.
Supervising the activities of: the National Museum of Visual Arts, the Museum of Decorative Arts-Palacio Taranco, the Center for Contemporary Art (EAC), the Figari Museum, the National Institute for Performing Arts (INAE) and the National Museum of Anthropology.
Providing relevant support to and coordinate the activities of: the National Music Fund, the National Theater Fund and the National Council for the Evaluation and Promotion of Artistic-Cultural Projects.
The Ministry’s Board of Culture performs a fundamental role in the financing and dissemination of projects connected to the ICH, mainly concerning crafts, management of community spaces and the performing arts.

Website

https://www.gub.uy/ministerio-educacion-cultura/institucional/estructura-del-organismo/direccion-nacional-cultura
Name of the body

National Museum of Anthropology (MNA)

Brief description of the safeguarding functions of the body

The National Museum of Anthropology (MNA), created by article 61 of decree-law N° 15.167, of August 6, 1981, has the following mission:
To perform the research, documentation, conservation, exhibition, education and dissemination of the Nation’s anthropological heritage.
To promote the investigation, documentation—in hard copy, computerized, audio, video and film—and dissemination of the anthropological sciences (land and underwater archaeology, physical anthropology, social anthropology, ethnomusicology, folklore).
To increase the collection of the anthropological heritage of the Museum through the recovery of testimonies via field research, excavations, documentary audio, video or film records, collection acquisitions or donations, publications or other of anthropological interest.
To constitute a national archive where samples (both objects and documentary records) representative of all anthropological manifestations of scientific or cultural interest to the Nation are exhibited to the public or preserved for study.
To develop the museology in the field of anthropological and related sciences, providing support on the matter to public and private institutions.
To advise the Executive Branch in all requirements connected with the research and preservation of the Nation’s anthropological heritage.
To develop an educational endeavor on the knowledge and dissemination of the national and universal reality of anthropology in coordination with teaching and cultural institutions through the different media and techniques for communication, experimentation and expression.
To coordinate, sponsor and conduct, with national or foreign institutions, research and exchange projects, as well as meetings and congresses related to the development of the anthropological sciences.
In carrying out its mission, the MNA has promoted the research, conservation and dissemination of our contemporary culture in general and of the ICH in particular. Since its creation, it has worked on topics of popular culture. It has a longstanding commitment to the study of traditional trades transmitted across generations and the organization of exhibitions on the subject. Its collection comprises work objects which are representative of trades such as the thatcher, the embroiderers, the tinsmith, etc.

Website

https://www.mna.gub.uy/

Contact details

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(+0598) 23551480

E-mail address

antropologia@mec.gub.uy

Name of the body

Center for Musical Documentation Lauro Ayestarán (CDM)

Brief description of the safeguarding functions of the body

The National Center for Musical Documentation Lauro Ayestarán (CDM) is, above all, an acquis intended to collect the memory of the musics of Uruguay, in the spirit of the musicological work carried out by Lauro Ayestarán until his death in 1966. The CDM houses documents, in several physical or digital formats, of all branches of music. It undertakes to preserve these documents, restore them when necessary, and, in every case, make them available to researchers and the general public for consultation. On the other hand, it develops activities destined to generate knowledge at the highest possible level: international debates on relevant topics, study sessions, contributions to research. Finally, it seeks to disseminate the documents of its collection and make the generated knowledge accessible, through talks and exhibits, books, records and films, destined both to specialized and non-specialized audiences. The internet site Migrations Museum combines efforts with them.

Website
Migrations Museum

Brief description of the safeguarding functions of the body

The Migrations Museum (MUMI) is under the Municipality of Montevideo and has the general objective of emphasizing the value of the cultural heritage of the migrant communities from the generation of synergies between the museum, the citizens, researchers, artists, promoting an agreed and inclusive heritage representation that makes it possible to visualize what human migrations have entailed for societies, and acknowledge that the common heritage of humanity is sustained on cultural diversity.

Specific goals:
To position the MUMI as an institutional benchmark of the migration phenomenon.
To identify, assess, investigate, retrieve and foster the treatment and museographic language of cultural objects and expressions that are part of the cultural heritage of migrations in Uruguay.
To present and expand the vision on the migration phenomenon, incorporating the internal migrations in Uruguay: rural-urban and urban-rural, inland-Montevideo, work migrations towards centers of tourist development, migrations due to educational offers, among others.
To foster the community’s participation in the construction of its own heritage representation of the migration phenomenon in our country.

Website

https://mumi.montevideo.gub.uy/

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**Telephone number**

+598 2 1950 1777 - 2916 5316 - 2915 1318

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museo.migraciones@imm.gub.uy

### Question 1.2

Do competent bodies for safeguarding specific ICH elements exist in your country? (whether or not inscribed on one of the Lists of the 2003 Convention)

| Yes | 1 |

**Name of the body**

Commission of Tango and Candombe (CIATYC)

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

- 

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

Tango (it is inscribed but does not appear options above)

**Brief description of the safeguarding functions of the body**

The CIATYC was created through Decree 257/012; it is composed by the ministries of Foreign Affairs, Education and Culture, and Tourism and Sport. It was created through Presidential Decree on August 10, 2012

"The Commission’s goals shall be:

a) to promote Tango at international and national levels as part of the cultural identity of Uruguay, incorporating it into the Country Brand;

b) to generate exchange instances at institutional, state and private levels, as well as with foreign artists, as a way to disseminate Tango in other regions, also reaching Uruguayans abroad;

c) to foster academic research on Tango concerning all aspects: historical, economic, musical, sociological, touristic, anthropological, etc.

d) to further the inclusion of the teaching of Tango in all its expressions and forms within the programs of public and private education at all levels, as well as in curricular and extra-curricular courses within the public administration and the private sector;
e) to promote the performance of all kinds of activities that raise awareness and evidence the presence of Tango in Uruguay in all its expressions, both in lyrics and music, and in dance, costume, and other aspects of Tango, with special emphasis on national authors; to generate dialog instances between the Executive Branch and the Legislative Branch in order for the Commission to fully meet its goals, including the assessment that allows for the creation of the Institute of Tango.” (Decree 257/012, MEC)

Website


Contact details

Address
Reconquista 535, Montevideo

Telephone number
+598 29150103

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Name of the body
Commission of Tango and Candombe (CIATYC)

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Candombe (it is inscribed but does not appear options abbove)

Brief description of the safeguarding functions of the body

The CIATYC was created through Decree 257/012; it is composed by the ministries of Foreign Affairs, Education and Culture, and Tourism and Sport. It was created through Presidential Decree on August 10, 2012

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Question 1.3

Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?
Yes

Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.

Concerning Candombe, the Interministerial Commission of Tango and Candombe (CIATYC) has carried out in the past five years working sessions for the preparation of support
projects for dance groups, comparsas, lubolo groups and Afro-organizations such as the Afro-Uruguayan Cultural Center, among others. Currently, the CIATYC is working jointly with members of the Afro community towards safeguarding the handicap of the drum constructors, luthiers of candombe.

On the other hand, in what regards Tango, the CIATYC has also worked in consultation through group or individual meetings to define safeguarding strategies and provide support to the groups of bearers: dance schools, singers and musicians, managing projects and dissemination activities.

The ICH Department of the National Cultural Heritage Commission, during the “Shared Knowledges” inventory process, held workshops to stimulate the involvement of several social actors and bearers of the selected ICH practices. Additionally, it generated communication channels such as the WhatsApp group “The Heritage Payada”, and also distributed the telephone numbers and email addresses among all the participants of the workshops, facilitating direct communication channels with the specialists. Boards of guasqueros (raw leather craftsmen), knitters, payadores, choir conductors, endurance riding families, etc., were created as well. NGOs for coordination of meetings and consultation regarding the safeguarding actions required.

In what refers to the payada, national and regional MERCOSUR encounters of payadores and specialists studying the payada have been held, and documents been generated in a participatory manner to define the safeguard strategies, subscribed by all the participating payadores.

**Question 1.4**

**Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?**

Yes

**Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.**

The public institutions and organizations whose objectives include the documentation, storage, and conservation of ICH objects are many. Some of them provide support to private institutions or organizations, combining public and private efforts for ICH documentation. By way of example, we mention:

The National Inventory Program of the ICH was created in 2017 by the National Cultural Heritage Commission (hereafter referred to as CPCN) with allocation of funds from the Ministry of Education and Culture (MEC), to finance the technical team and the field works. During the process, the image and video recording of the eleven inventoried practices was conducted: the Durazno choirs, the Rural School, 5-needle Knitting, mate, La Covacha, littoral music, languages from the northern frontier, the art of payada, federate endurance riding, raw leather crafts and the trades around diatonic accordion. The inventory of the Pericón, the street market of Tristán Narvaja, the community sports practices and spaces and the ICH of the wool production chain was begun in 2020. To fulfill this new stage, the CPCN assigned human and technical resources to support the requests of documentation processes by the National School of Dance, the Tristán Narvaja Street Market Cultural Group, Montevideo Cricket Club and others, and the Uruguayan Wool Secretariat (SUL),
respectively. In turn, external financing is being jointly sought for some of these projects. The National Museum of Anthropology is managed with the budgetary funds of the MEC’s National Board of Culture Executive Unit. Its collections hold representative objects and documentation of practices of traditional and Uruguayan trades, such as: the thatcher (builder of straw houses), the drover, the otter hunter, the embroiderers, the knitters, the tinsmith, the laundresses, etc.

The National Center for Musical Documentation Lauro Ayestarán’s salaries and operational expenses are funded by the MEC. The Center keeps the musical documentation produced by L. Ayestarán, of great value for the ICH, since Tango, Carnival and Payada are prominent among its files. This Center provides an online document consultation service. The General Archive of the Nation and the National Library are MEC executive units, and have budgetary allocation for the management of their salaries and operational expenses.

Are the documentation materials produced utilized to support the continued practice and transmission of ICH?

Yes

Describe briefly how the documentation materials are utilized for these purposes.

Documentation of the practices is part of their safeguard, whether through the audiovisual recording itself or through written documents, and their use depends on the context in which such documentation is generated.

Example 1. During the National ICH Inventory Program 2018-2019, the specific inventory of the Payada (art of improvisation in ten-line stanza counterpoint between two or more payadores), which was declared ICH of Uruguay (2010) and of MERCOSUR (2015 and 2016), was initiated. The publication Saberes Compartidos, proceso de inventario de patrimonio cultural inmaterial del Uruguay, CPCN 2019, accounts for the procedures, having produced an audiovisual record available to all. A participatory methodology was applied, which involved the community of payadores scattered around the national territory, a record of payadores was conducted, with age graphs and trade transmission processes, etc. This report of the payada was shared in successive meetings with the payadores, who gradually began to acknowledge themselves as a collective bearing an ICH practice and not as isolated artists. In turn, a WhatsApp group named “The Heritage Payada” (La Payada Patrimonio) was created to promote the communication of advances and documents of interest. National and international encounters were held, where Chile, Argentina and Uruguay presented documents on the state of the art in each country. Based on this, letters were addressed to MERCOSUR requesting support to this ICH (The Heritage Payada International Encounter, El Tala Canelones, Uruguay 2018). This document was signed by the payadores of the three countries, where the guidelines for the safeguard of the cultural practice are set forth.

Example 2: During the National ICH Inventory Program 2018-2019, the community of Trinidad, capital city of the department of Flores, proposed the practice of 5-needle knitting, whose only living bearer was an elderly lady. Having performed the documentary recording of the knitting technique, women of the community who were interested in learning it were invited. The bearer gave a workshop to 5 women, with the support of the material collected during the Program. The coordination of the activity was carried out by the Board of Culture
of the Municipality of Flores. This effort was not only related with the safeguard of the knitting technique, but also with a reflection on the changes in the work of women in the domestic environment and their economic contributions through the handicraft.

Example 3. The federate endurance riding refers to an extremely popular equestrian competition in the country’s inland that encourages the good practices of the sport. The recording of the practice and its dissemination as part of the ICH inventoried practices has stimulated a reflection on this sport and its problems concerning the need for the care of the horse, only undertaken by the federate endurance riding competition and not by the one practiced without the due controls.

Question 1.5

Which of the following institutions contribute towards ICH safeguarding and management?

1.5

- Cultural centres

  The International Center for Heritage Conservation (CICOP) of Uruguay organized the II International Congress on Intangible Cultural Heritage in November of 2019.

- Centres of expertise

- Research institutions

  School of Humanities and Educational Sciences of the University of the Republic (UDELAR)
  School of Architecture (UDELAR)
  Eastern Regional University Center (UDELAR)
  Coastal Heritage Research Center
  School of Communication Sciences (UDELAR)
  ORT University
  Latin American Center of Human Economy (CLAEH)
  Dámaso Antonio Larrañaga Catholic University

- Museums


- Archives

Within the MEC: the Lauro Ayestarán National Center for Musical Documentation. The General Archive of the Nation, the National Library, the National Archive of Image and Word of the SODRE.

Within the Departmental Government of Montevideo: the Center for Research, Documentation and Dissemination of the Performing Arts and the Photography Center. The departmental culture boards and the inland departmental history museums also contribute.

- Others

Some private organizations promote traditional crafts such as knitting, mate handicraft and others, or work with sectors associated thereto, such as: Uruguayan Wool Secretariat, Hecho Acá, Manos del Uruguay, Boutique Criolla, Mercado de los Artesanos.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied
Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The Uruguayan State institutions related to the ICH, despite somewhat contributing in this field, do not have among their specific and formal missions the ICH issue, since the general structure referred to heritage responds to conceptions prior to the subscription of the Convention of 2003. However, even if there have been some advances, such as the creation of the Interministerial Tango Commission (2012) and its update as Tango and Candombe Commission in 2018, the de facto creation of the ICH Department of the CPCN (currently under regularization) and the implementation of the National ICH Inventory Program since 2017, we hope to develop these actions more fully in the immediate future (Factor 1.1 and 1.2). During this new five-year term of political administration, begun in March of 2020, the CPCN is promoting the update of the Heritage Act, which will be a fundamental tool to shelter the task in this heritage field, incorporating the regularization of the ICH Department of the CPCN and the formal authorization for the National Museum of Anthropology to work in this field with the corresponding technical and administrative resources. On the other hand, an ICH training plan is expected to be developed in the heritage commissions and culture boards of the departmental governments for them to start their own local inventories. Additionally, they are setting up a database of people who have received training in ICH in order to update them on the new criteria, and for them to act as multipliers around the country (Factor 1.4 and 1.5).
2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

Guidance note corresponding to indicator 2 of the Overall Results Framework:

English | French | Spanish

**Question 2.1**

Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.

Even if there is no specific higher or graduate education training in the field of ICH, the subject is included in several university or study center programs, mainly in subjects where cultural heritage is dealt with as a whole or is the central subject. This does not guarantee its being addressed in its true dimension, but rather referred to collaterally in its basic concepts. For example:

- Post-graduate Diploma in Architectural Heritage (School of Architecture – University of the Republic). The knowledge of the handicraft trades related to architecture is addressed.
- Department of Architectural Heritage (School of Architecture – University of the Republic). They deal with the concept of ICH in the framework of theoretical higher education.
- Master’s Degree in Art History and Cultural Heritage (School of Humanities of the University of Montevideo). The concept of ICH is addressed in the framework of theoretical education.
- UNESCO Chair in Carnival and Heritage. School of Social Sciences (University of the Republic).
- Curricular course “Fundamentals of Cultural Heritage” of the Degree in Visual Arts of the Catholic University of Uruguay, in which several thematic units are devoted to ICH.
- Specialization Program in Art History and Heritage. Latin American Center of Human Economy (CLAEH).

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The University of the Republic of Uruguay is free of charge and open to all, the only requisite being having completed high school. Additionally, the University offers scholarships of
varying degrees to make studies accessible to students of the entire country and of diverse social conditions.

**Question 2.2**

Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?

Yes

Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.

During 2018 and 2019, the ICH Department of the National Cultural Heritage Commission offered 31 workshops distributed in 17 of the 19 departments in which Uruguay is politically divided, namely: Cerro Largo, Flores, Treinta y Tres, Florida, Paysandú, Rivera, Durazno, Rocha, San José, Canelones, Lavalleja, Artigas, Tacuarembó, Salto, Maldonado, Soriano, and Montevideo. These workshops were held in the framework of the National ICH Inventory Program. The call for these workshops was done through social organizations, departmental museums, professors of local high-schools and culture boards of the departmental governments. Additionally, over 20 workshops were held for communities of bearers of specific cultural practices, for example: choristers from Durazno, payadores from all over the country, guasqueros from different places of the country, rural school teachers, littoral music artists, etc.

The methodology of the workshops included three components: a theoretical part on the definition of ICH and its participatory work methodology and spaces, a practical section that consisted of completing a file by the participants, organized into groups where they proposed practices of ICH that may be subject to be included as heritage, and a third component consisting of the presentation of each team’s proposal, and discussion of the problems for the definition of the ICH practices selection criteria. All the practices included in the inventory, as well as others which await future assessment, were derived from these workshops.

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

The call to the ICH workshops was made by different institutions of the departmental capitals (of between 20,000 and 30,000 inhabitants approximately) where all the people know—or know about—each other. The only requirement was that of being interested in the activity. In turn, for most of them, local press media, such as radio programs, were used to disseminate the event and invite participation. To this end, a directory of local communications media of the entire country was put together. On the other hand, some participants expressed the need for the workshop to be held in rural communities to expand the reach of the training, and so 16 of the referred workshops were held in these communities: Aceguá, Isidoro Noblía, Vergara, Isla Patrulla, Paso del Dragón, Sierras del
Yerbal, Quebrada de los Cuervos, Sarandí Grande, Moirones, Arroyo Blanco, Mariscal, Villa Rodríguez, etc.

**Question 2.3**

Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?

No

Describe briefly, using examples and focusing on the training offered and the organization providing it.

Do these programmes ensure inclusivity?

If yes, describe briefly how these programmes ensure inclusivity.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Largely

**Target for the next report:**

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The CPCN shall encourage the continuity of the current situation in the higher education sector and promote the generation of chairs specifically oriented to ICH, both in the University of the Republic and in the private universities. Additionally, it hopes to generate agreements for student training (Factor 2.1).

With this purpose, in the month of July of 2020, an agreement was reached between the CPCN and the Social Anthropology Chair of the School of Humanities and Education Sciences, for advanced students of the degree to do their mandatory internships at the ICH Department of the CPCN, in order to introduce them to the practice of this subject. This framework will hopefully stimulate the participation of university students or other social actors in the methodologies of participatory action research of the ICH (Factor 2.2).
3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

Guidance note corresponding to indicator 3 of the Overall Results Framework:
English | French | Spanish

**Question 3.1**

Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?
Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

There is no record in Uruguay that the communities themselves have managed training programs in ICH. From the Heritage Commission and in the frame of the National ICH Inventory Program, ICH workshops were held during 2018 at a national level, with an inclusionary nature, as explained in item 2.2.

Do these programmes ensure inclusivity?
Yes

If yes, describe briefly how these programmes ensure inclusivity.

The ICH Inventory Program has the specific goal of training groups of bearers of practices that may be subject to be included as heritage. Even if the teaching of workshops is an initiating training tool, the follow up of the inclusion of the practice into the inventory is an interactive task between the bearers and the technical team, which is educational for both. The calls to these workshops are done through the groups of bearers and through open channels such as local radio and TV.

For example, in the workshop held in Durazno on the subject of choral practice, young and older choristers, as well as choir conductors from several institutions participated (around 80 people in all).

On the other hand, the workshops implemented for groups of guasqueros (craftsmen of raw leather) were open to all those interested, and the call was done through the WhatsApp groups of the guasqueros themselves and local communication media. They were held in different parts of the country (Lavalleja in Mariscal, Tacuarembó, Montevideo at the Rural del Prado Fairground, etc.) which guaranteed the participation of craftsmen from different communities.

Are any of these training programmes operated by communities themselves?
No
Provide examples of such trainings, describing the involvement of communities in operating these programmes

**Question 3.2**

Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?

Yes

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

The National Heritage Commission has offered ICH training workshops especially aimed at departmental cultural agents and Heritage Commissions of the entire country, in the frame of the National ICH Inventory Program. These workshops, held during 2018 and 2019, had ample participation of these sectors, with which, as of that moment, a proactive exchange referred to ICH is maintained.

Do these programmes ensure inclusivity?

Yes

If yes, describe briefly how these programmes ensure inclusivity.

The calls to the workshops were made through the formal channels of the authorities of the departmental governments, but also through local communication media, with free access to all those interested.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:
The CPCN hopes to train the departmental heritage commissions, culture directors and cultural managers of the entire country in ICH in the next five years, so that they may, in turn, build the capacities of local groups or communities (Factor 3.1). With this purpose, the National Cultural Heritage Commission has already requested an audience with the Congress of Mayors (the body that assembles all the departmental governments of the country), which shall begin to function with the recently elected new authorities as of December of this year (Factor 3.2). Additionally, ICH training programs and other activities (group meetings, individual, field trips, etc.) are being planned with groups of bearers. For example, with: the Tristán Narvaja Street Market Cultural Group, groups of guasqueros, groups of payadores, historical sports associations, groups of craftsmen connected with wool production, etc. These activities are on stand-by due to the Covid 19 health emergency (Factor 3.1).
4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

**Guidance note** corresponding to indicator 4 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

- formal education
- non-formal education

**Question 4.1**

**Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?**

Yes

**Explain briefly how practitioners and bearers are involved in these activities.**

The National Cultural Heritage Commission, through its ICH Department, is negotiating a contract before the National Administration of Public Education to formalize the teaching of ICH within the curriculum of primary and secondary education. With this purpose it summoned the payadores to inquire about the contents and procedures they deem convenient. In some cases, they are isolated initiatives promoted by some individuals. For example, within the payadores collective there are two young artists who have created their own payada workshops where they teach its practice. One is the Montevideo Workshop, conducted by Diego Sosa, and the other the Paysandú Workshop, conducted by Leonardo Silva.

The choir activity of Durazno also has its own formal and non-formal transmission mechanisms, since there are choirs that take part in a regular activity within the formal education institutes, while others are private (senior choirs). On the other hand, some experienced guasqueros (raw leather craftsmen) train apprentices. This occurs in Mariscal (Lavalleja), in Tacuarembó and other places in the country. Even if the guasquero trade was characterized by certain secrecy in the old days, currently it is more openly passed on. This has also been promoted by YouTube videos uploaded by guasqueros.

Littoral music, in turn, is transmitted and practiced spontaneously by local musical groups, mainly in the departments of Paysandú, Salto, Río Negro, Soriano and Colonia. The frontier languages, popularly called “portuñol”, are also actively transmitted from generation to generation, despite suffering social stigmatization, and that from the formal and official education system.

**Question 4.2**
Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?

Yes

Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.

Some cultural practices of ICH in Uruguay are strengthened by the transmission from generation to generation as well as through more or less formal educational systems that take up the experience from the former and add to it the pedagogic systematization. Choral conduction (referred to in “Durazno Choirs” as ICH inventoried practice) is a good example of the transmission of a learning method that has been transmitted through the formal education system but that, in turn, is applied outside of it in informal choirs of age groups. On the other hand, in the guasquería handicraft originated in the 18th Century and transmitted by direct observation from one craftsman to another, there are some experiences of formalization of its transmission carried out by the Technical College of Uruguay (UTU). These have been one-time experiences that have not been sustained over time. The Pericón dance, which is in inventory process, is another example of how a practice of a popular dance originated in the 18th Century was transmitted across generations to be later formalized by teachers of the Public School in the 20th Century. Later, this dance was also formalized at the higher education level through the National School of Dance. However, it has continued to be transmitted in an amateur manner by primary school teachers in the school context and is occasionally danced in private parties, where those conducting the different choreographic figures are improvised “conductors”.

Question 4.3

Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?

No

Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.

Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.

Question 4.4

Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?

No
Provide additional details here of these training programmes, in particular the methods taught and the target audience.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Partially

**Target for the next report:**

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

With regard to the participation of the bearers of the practices themselves in educational programs, many of them already do, as, for example, the guasqueros, the payadores, the knitters, the musicians and luthiers, etc. In the next five-year period, we intend to keep providing support to these groups in the search for financing, coordinating actions between the CPCN and the departmental governments (Facor 4.1 y 4.2). The CPCN will promote educative programs with groups of bearers and practitioners through the National Inventory Program of ICH (Factor 4.3). The CPCN is making an agreement with the National Public Education System to promote teacher training programmes in ICH (Factor 4.4).
5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one’s own and others’ ICH

Guidance note corresponding to indicator 5 of the Overall Results Framework:
English | French | Spanish

Question 5.1

How is ICH included in the content of relevant disciplines? (you may check several)

- Others

Example: the inclusion of Candombe in the curriculum of the secondary level of formal education (C. Orguet, Coordinator of programs of the COMINAL, personal communication with O. Picún, September 5th, 2017), represents a huge step towards the visibility and appraisal of the asset, in coincidence with the second strategic line of the safeguard plan. Inasmuch as it is the bearers and doers themselves who have undertaken the responsibility to teach the workshops on the several topics and aspects congregated by Candombe, through the Afro-Uruguayan Cultural Center (Orguet, 2017), an adequate transfer of knowledge is guaranteed for both students and teachers. In turn, the bearers and doers are positioned in a place of recognition and respect (O. Picún, 2017, Estado del Arte Uruguay, CRESPIAL). Other similar experiences have been done with tango.

Question 5.2

Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?

Yes

Explain briefly, with examples, how school students learn this.

During the Candombe and Tango workshops given in some public schools, the pupils learn to respect these musical genres as part of the history and of the several cultural traditions that make up our national identity. This is evidenced in the enjoyment of the students’ learning the dance in both genres, irrespective of their ethnical descent. Other dances, like Pericón, associated to the gaucho tradition also promote the respect for musical and genre diversity.

Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?

Yes
Explain briefly, with examples, how school students learn this.

In the Uruguayan cultural context, generally, there is no clear dividing line between the appropriations of the heritage of one or other group. However, a new phenomenon is taking place with the arrival of new immigrants of Venezuelan, Dominican and Cuban origin who, among other immigrants, bring their cultural practices with them. Within this frame, educational experiences are being developed that address the visualization of the “other” from a multicultural perspective. In this regard, we quote this experience developed by Dr. Olga Picún: “Uruguay is experiencing important changes in the frame of the new migratory dynamics in Latin America, partially reversing its characteristic of being a country of emigration. The different corporal cultures that are observed in the way of conceiving its aesthetics, as in gestures and movement; words and accents in speech; the music, the ways of listening to it, the dance; the flavors, aromas and colors diversify an environment that Uruguayans have perceived homogeneous in other times. This celebration of diversity has other expressions, which are perceived as integration difficulties. “Cultural shock” is regularly spoken of to frame these difficulties, and efforts to correct them are generally focused on trying to get to know the “other” from a multicultural perspective, emphasizing differences. Taking intercultural communication as a conceptual guide to explore and try to understand interpersonal communication in the framework of current migratory processes, we conducted an exercise in the field of Primary Education and the clubs of friends of the Institute for Children and Adolescents of Uruguay (INAU), with two objectives: 1) the intervention of the school space, in institutions with a high population of migrant children, especially of Dominican nationality, located in central areas of the city of Montevideo, where integration was worked through expressions or cultural practices; 2) the production of primary sources of qualitative research, aimed at the study of intercultural communication as a tool for integration” (O, Picún, “La comunicación intercultural en el espacio escolar, en el marco de las migraciones recientes en Uruguay” [Intercultural communication in the school space, in the framework of recent migrations in Uruguay], School of Information and Communication, University of the Republic of Uruguay, speech presented at the Alas Peru International Congress 2019).

Question 5.3

The diversity of learners’ ICH is reflected through educational curriculum via:

- Mother tongue education

Uruguay is characterized by the use of Spanish in its entire territory. An exception is the so-called North frontier languages, referred to as ICH in the National ICH Inventory Program (L. Cannella, O. Picún 2019, Saberes Compartidos, CPCN) which, even if it is their mother tongue, is greatly stigmatized socially and marginalized from the curricular programs of primary and high-school education: "The frontier languages, popularly known as portuñol, fronterizo, bayano or brasilero and referred to in the academic environment, among others, as frontier dialect, Portuguese dialect of Uruguay or Uruguayan Portuguese, constitute a dialectal variety of Portuguese which, in contact with Spanish, receives its influence. Portuñol is the vehicle of expressions of the oral literature that construct the cultural identities of
the inhabitants of the region of our border with Brazil... Beyond the changes instrumented in the formal education and of the actions to be taken by the National ICH Inventory Program, the speakers of portuñol we have interviewed consider their language as an identity component and heritage that defines the historical and contemporary “frontier being”; which, despite the progress made, still awaits acknowledgement by the entire national community regarding its diversity and potentiality as a vehicle of the frontier culture” (L.Cannella, O. Picún, 2019, "Saberes Compartidos, proceso de inventario de patrimonio cultural inmaterial del Uruguay", CPCN, MEC).

- Inclusion of 'local content'

During the process of the National Inventory Program, experiences of teachers from the frontier that included literary texts by local artists in frontier language were recorded.

**Question 5.4**

Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?

No

Briefly explain, giving examples, how educational programmes teach this

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Partially

**Target for the next report:**

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:
The approaches of the educational programs in Uruguay respond to its history, its territorial (area of 176,215 km²), population (3,505,985 inhabitants) and cultural characteristics (does not have a cultural diversity as that of other Latin American countries). In this context, the respect for the other has been encouraged since its origins as a fundamental human right in the primary school and high-school education programs, being one of the most highly alphabetized countries of Latin America. However, it is necessary to include new conceptualizations contributed by the cultural diversity increasingly present in the territory, given the recent migration flows and the conceptualization of ICH as a tool to visualize the diversity inside the dominating culture itself. To further these concepts, the Uruguayan State is working on an agreement between the National Cultural Heritage Commission and the National Administration of Public Education to bring together the technical teams and the bearers of the ICH practices with the common objective of including contents of the heritage category in the respective curricular programs. The indicators to be defined refer to: degree of participation of the bearers of the practices in the processes of defining the content and education, degree of training for educators on the topic of ICH, changes in the curricular contents that reflect the national ICH, etc.
6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

Guidance note corresponding to indicator 6 of the Overall Results Framework: [English] [French] [Spanish]

**Question 6.1**

Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?

- **Music**

  Lutherie workshop of string and wind instruments: this is a practice that has almost disappeared in our country. The workshop was organized by the Board of Culture of the Ministry of Education and Culture and the National Institute for Employment and Professional Training in 2018, with an inclusionary focus towards people with hearing impediments.

- **Crafts**

  The Technical College (UTU) gives several courses that deal with practices that may be subject to be included as heritage:
  Thatcher training course: This traditional trade goes back to the 17th Century and consists in the construction of straw houses, which requires the knowledge of the different techniques of the trade and thatching style. This highly popular trade in the rural area until the late 20th Century is rapidly disappearing in this environment and being adapted to folk-style houses of the coastal strip of Uruguay.
  Professional training course for guasca works. This refers to raw leather, a traditional craft originated in the 17th Century, already inventoried, that has undergone several stages in its trade transmission process. The rural emigration processes, changes in the agricultural production matrix, appearance of synthetic fibers, are some of the factors that affect it.
  Wire fencing course. This trade goes back to the 19th Century when the delimitation of the land was regulated in Uruguay. Currently it is a trade that is affected by rural emigration and lack of apprentices.

**Question 6.2**

Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?

No
Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Not satisfied

**Target for the next report:**

Partially

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

To further these concepts, the Uruguayan State is working towards an agreement between the National Cultural Heritage Commission and the Technical College to bring together the technical teams and the bearers of the ICH practices with the common goal of including contents of the heritage category in the respective curricular programs. The indicators to be defined refer to: degree of participation of the bearers of the practices in the content and education definition processes, degree of training for educators on the topic of ICH, changes in the curricular contents that reflect the national ICH, etc.
7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

**Guidance note** corresponding to indicator 7 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#)

**Question 7.1.a**

To what extent are the inventories identified in section A.6 oriented towards safeguarding of ICH?

Largely

**Question 7.1.b**

To what extent do these inventories reflect the diversity of ICH present in your territory?

Partially

The National ICH Inventory Program which materialized in a first publication entitled “Shared Knowledges” (L. Cannella, O. Picún, 2019, “Saberes Compartidos”, CPCN, MEC) contributed to the visibility of the cultural practices covered by the ICH for the first time in Uruguay. During the assessment process beyond the registration itself, specific safeguarding actions were triggered connected to the dissemination, training, rising the awareness of public actors, recognition of the communities and their own practices, etc. Some examples are: 5-needle knitting, proposed by the community of Trinidad, was practiced by a single elderly knitter. Having identified the topic, the departmental government promoted the creation of a workshop for knitters, given by the bearer of the practice herself. It was attended by 5 women who have now learned the technique. The payadores have seen their technique strengthened by the organization of national and MERCOSUR events, which engendered a regional outlook on the art of ten-line stanza improvisation. The project of the rural school as a community space was strengthened through the inventory that provided it with a conceptual reference and legitimization framework. The languages of the northern frontiers were strengthened in their claims for recognition and legitimization as an expression of the frontier culture.

The inventories produced in Uruguay so far are three:
Question 7.2

Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?

Yes

Based on your response in section A.6 Inventories, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity.

The inventories published to date partially reflect the cultural diversity of our country, but have made a substantial contribution to the safeguard of the practices, given that most of the bearers and departmental governments have undertaken specific actions towards their safeguard through their implementation. For Tango and Candombe, a special Commission (CIATYC) has been created to promote the safeguard plans. For the payada, safeguarding actions are being coordinated at a national and regional level (MERCOSUR). For the other inventoried practices, the implementation of the inventory sets a benchmark in their visibility and in the processes of the national community to acknowledge itself in its cultural diversity.

Question 7.3

To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?

Partially

Based on your response in section (f) and (l) of A.6 Inventories, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.

Given how recent the implementation of the ICH inventories is in our country, the periodicity of their corresponding updates has not yet been established. However, it is worth mentioning that steps have been taken to update the Tango inventory in the framework of the UNESCO financed project “Bandoneon: the sound of Tango” in which the bandoneons and their spaces of expression are intended to be inventoried.

Question 7.4.a
To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?

Fully

Based on your response in section (o) of A.6 Inventories

, explain briefly, giving examples, how this is accomplished.

The physical publication of “Shared Knowledges: inventory process of the intangible cultural heritage” was distributed by the National Cultural Heritage Commission in the public libraries, institutions, and the groups and individuals that participated in the inventory process. It is also available online, with the stakeholders’ consent at:

The physical publication of “A Survey of Tango” and “A Survey of Candombe” was distributed by the National Cultural Heritage Commission in the public libraries, institutions, and the groups and individuals that participated in the inventory process. They are also available, respectively, with the stakeholders’ consent, online at:

Question 7.4.b

To what extent are ICH inventories utilized to strengthen safeguarding?

Partially

Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.

Even if the inventories conducted in Uruguay are a safeguarding tool in themselves and establish general lines of action, public policies are being formulated concerning ICH in order to provide a general reference framework as well as specific safeguarding plans for each practice in what concerns those included in the National ICH Inventory (L. Cannella, O, Picún, 2019). This is because this inventory was published in November of 2019 and the change of national authorities took place in 2020, almost simultaneously with the emergence of Covid 19. We hope that the relevant consultations with the communities, groups and individuals to define the safeguard plans can take place within 2021. Regarding Tango and Candombe, the Interministerial Commission in Support of Tango and Candombe (CIATYC), despite not having generated a specific document defining a safeguard plan, has taken several actions in their favor, which are detailed in the indicator corresponding to practices registered in UNESCO’s Representative List.

Baseline and target
The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Largely

**Target for the next report:**

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The Tango and Candombe inventories were produced in 2015 and have succeeded in strengthening the practice. For the next five-year period, the Interministerial Commission in Support of Tango and Candombe (CIATYC) and the CPCN have planned joint actions with social organizations addressed at updating the inventory and preparing safeguard plans (Factor 7.1).

On the other hand, the National ICH Inventory Program, initiated in 2017 and whose first publication was issued in November of 2019 can be considered a turning point in raising awareness on the cultural diversity of ICH in our country. For the coming five-year period we hope to deepen this vision of diversity through the implementation of new inventories for which framework agreements have already been executed or are in the process of being executed. The processes to generate new inventories of the ICH were initiated in 2020 and are associated to wool production, the pericón dance, the Tristán Narvaja street market, community spaces, etc. (Factor 7.2)

Additionally, to support these projects, agreements have recently been signed between the CPCN and the University of the Republic, School of Social Anthropology, with private organizations, with the Eastern University Center, etc.
8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

**Guidance note** corresponding to indicator 8 of the Overall Results Framework:

[English] | [French] | [Spanish]

**Question 8.1**

To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?

**Large**

Based on your response in section (p) of A.6 Inventories, explain briefly, giving examples, how this is accomplished.

In the case of the Tango inventory, there was a large participation of the communities and groups of bearers in the work process, in an inclusive manner. The work is the result of research where different activities connected with the practice were surveyed, favoring the voice of the exponents, their ideas and perceptions around the element, its history, problems and risks. The inventory gave prominence to the testimonies and interviews around varying issues. Particularly in the third part of the publication (anthropological approach), the topics covered, such as the definition of the element, its transmission, risks and safeguard proposals, are constructed almost exclusively through the testimony of individuals connected to Tango, who dialog and construct the discourse among all.

The Candombe inventory included the participation of the Afro-descendant community, as well as of groups involved in the practice, and civil associations, in an inclusive manner. Individual and group interviews were conducted (including the Candombe Advisory Group), comparsa conductors, drummers, musicians, dancers, with the purpose of obtaining information from the bearers of different regions. Some interviews were conducted in audiovisual format so as to access non-verbal information, such as the body language of the bearers. Additionally, open workshops aiming at all the people connected to Candombe, were implemented in different departments of the country, whether or not they participated in a comparsa. These encounters facilitated the exchange of ideas between bearers, practitioners and followers, as well as knowledge concerning the practice. In every case, the participants expressed their concerns regarding the threats of the practice, the changes undergone along its history and different safeguarding strategies. The voice of the participants is presented throughout the inventory, conveying their story, experiences, points of view and criticism around Candombe as ICH.

On the other hand, the inventory “Shared Knowledges: inventory process of the ICH of Uruguay” (L.Cannella, O.Picún, 2019, CPCN MEC) was done with the participation of bearer groups, reference figures, civil society associations and institutional actors. The participatory research-action method was chosen, linking reflection and action, through interviews,
encounters and participant observation. Through the CNPC, ICH awareness and diagnostic workshops were held in 17 departments with the participation of different actors involved in the practices and knowledges. All the ICH elements that comprise the inventory were selected by the communities and groups that acknowledge them as part of their identities. The different encounters facilitated an exchange of ideas to diagnose the state of the practices, as well as the guidelines for safeguarding actions.

**Question 8.2**

To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?

Largely

Based on your response in section (q) and (r) of A.6 Inventories, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.

In the case of the Tango inventory, there was a large participation of the communities and groups of bearers in the work process, in an inclusive manner. The work is the result of research where different activities connected with the practice were surveyed, favoring the voice of the exponents, their ideas and perceptions around the element, its history, problems and risks. The inventory gave prominence to the testimonies and interviews around varying issues. Particularly in the third part of the publication (anthropological approach), the topics covered, such as the definition of the element, its transmission, risks and safeguard proposals, are constructed almost exclusively through the testimony of individuals connected to Tango, who dialog and construct the discourse among all.

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Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The participatory nature has been actively incorporated into the cited inventories. However, we believe that the inventories produced so far do not reflect the diversity of the ICH of Uruguay. The ICH inventories planned for the forthcoming five-year period are expected to deepen in the diversity and their participatory condition. For example, participatory strategies for the ICH inventories of wool production, community sports centers, the Tristán Narvaja street market, the Pericón, etc., are being designed (Factor 8.2). The participation of the bearers and social actors is, therefore, expected to be encouraged, both through participatory research-action strategies (workshops, meetings, interviews, participant observation, etc.), and through the design of a communication plan especially created for each element, to generate a proactive dialog among all those involved during the open processes of inventory production (Factor 8.1).
9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

Guidance note corresponding to indicator 9 of the Overall Results Framework:
English | French | Spanish

Question 9.1

Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the Ethical Principles):

- Research, scientific, technical and artistic studies

  In 2005, by Act 17,930, the Fondo Concursable para la Cultura (Competitive Fund for Culture) was created, a program that allocates public funds to cultural artistic projects through competitive mechanisms. The main target of the fund is to democratize culture and access to it under equal conditions. Every year there is a public call for artists and cultural creators, and it should be noted that many of the funded projects are directly connected to traditional practices and knowledges. There is a category for Memory and Traditions where projects on ICH stand out (e.g.: “Fishing and the Laguna de Rocha, participatory heritage mapping”, “Carnivals, an experience of local participation”, “Memory of traditional dance - 1st”, “Retrieving, Cookbook of the native fruits of Uruguay”).

  On the other hand, there is financial support for scientific and technical research by the Laboratory of Landscape Archeology and Heritage of Uruguay (LAPPU), a research, development and innovation group of the School of Humanities and Education Sciences (UDELAR). This unit is specialized in research and development, concerned with the management of cultural heritage through advanced geospatial technologies. Among its main lines of research, the integral management of cultural heritage, processes of formation of cultural heritage, and culture and nature in lowlands stand out.

- Documentation and archiving

  National and departmental public archives and documentation centers are spaces where written, sound and visual documentation is gathered and preserved. In all cases, they are an important support for conducting ICH research.

  The Lauro Ayestarán National Music Documentation Center (CDM) is the most important music archive in the entire country; it includes sound, audiovisual and photographic material, and music scores. On the other hand, it develops activities aimed at generating knowledge of the highest possible level: international symposia
on relevant topics, study days, contributions to research.
The Center for Research, Documentation and Dissemination of the Performing Arts (CIDDAE) created when the Solís Theater reopened on August 25th, 2004, operates in the Institutional Development Area. Its collection is witness of the artistic and cultural life of the Solís Theater, its building, and of the performing arts at a national and international level.

In 2020 the local government of Paysandú, with the support of the “José Pedro Varela Departmental Library”, inaugurated the “Daniel Vidart Documentation and Research Center”, an information unit designed for the dissemination, broadcast and research of documentary heritage, concerned with cultural assets of the department and their history.

The Documentation and Research Center of the Museum of Carnival safeguards the heritage of the institution while providing support to research projects of different origins associated to the Carnival. It is the soul of the Museum, the place from which knowledge is engendered through the constant dialogue between past and present.

**Question 9.2**

Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?

Yes

Describe briefly the research conducted, in particular the impacts studied.

A series of investigations were conducted between 2013 and 2015, which gave rise to the inventories on Tango and Candombe (both published in 2015) from a historical, musical and anthropological perspective. This was a contribution to the process of construction of the plan to safeguard these elements, in full accordance with the principles of the 2003 Convention. The research regarding Candombe looks into the different threats to the practice, as well as the changes generated by its expansion, popularization and commercialization. In the case of Tango, the lack of correlation between the revitalization and renewal of the dance, and the absence of these attributes in the composition of music and lyrics, was identified as a weakness. Besides, there are few spaces for Tango bearers to transmit the practice (O. Picún, 2018). These investigations served the purpose of diagnosing the situation of both practices and to reinforce safeguard measures.

Due to its recent research, practices of the National Program ICH Inventory of the CPCN still do not have studies on the impact of their safeguarding (2018-2019).

**Question 9.3**

Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?

Yes
Describe briefly the nature of practitioners’ and bearers’ participation and how their consent is secured.

The participation of the bearers and practitioners has been supported and duly documented in the different inventories already mentioned. The audiovisual and documentary record of this participation has been created and the directories of the bearers are available to continue the query processes. In turn, several groups of bearers have generated their own documents in an inclusive and participatory way. Their consent has been duly requested from the beginning of the inventory processes of which they are an active part.

Here are a few examples:

Regarding the practice of the Payada, the group of payadores is characterized for their active participation in the dissemination of the results of the national inventory and for different actions aimed at its safeguarding, which are jointly prepared between them and the ICH and CPCN department’s technicians. In order to do so, they use radio programs produced and hosted by them as well as social networks.

On the other hand, the group of educators that endorses the Rural School project as a symbolic community space has disclosed the results of the national inventory to former students and the rural communities involved by means of meetings, local radios and social networks. They have given their consent to work on the Rural School as ICH since they consider it an instrument for the management and protection of this space.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Although there are some supports, it will be necessary to increase them in order to achieve a deeper understanding of the ICH as a state tool for developing. The CPCN will be the institution that has this challenge in the future.
The ICH documentation is fundamental both for the bearers and for the design of cultural safeguard policies. In the next five years, the dissemination of the different practices of the ICH is expected to be deepened through the Department of Communication of the Ministry of Education and Culture, which has already assigned technical personnel for this purpose. At the same time, funds are being managed to create ICH online files that, with the due consent of the bearers, will enable the free use of images. On the other hand, the conducted investigations will be disseminated in the university study centers to attract attention and encourage participation. All these actions foster the safeguarding of the inventoried elements and spark interest on other imaginable ones.
10. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

Guidance note corresponding to indicator 10 of the Overall Results Framework:
English | French | Spanish

**Question 10.1**

Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?

High

Provide any additional details here.

Documentation and results of the conducted investigations are available to ICH groups and individual bearers through different channels of access to the publications. Until today, there have been no conflicts or requests for privacy of information related to traditional knowledge.

For example, the publication of the first National ICH Inventory “Shared Knowledges” (Cannella.L, Picún.O, “Saberes Compartidos. Proceso de inventario de patrimonio cultural inmaterial de Uruguay”, CPCN, 2019) is available in libraries throughout the country and in public digital libraries, and can be downloaded for free from the page of the Ministry of Education and Culture.


Copies of the book were also sent to all the communities and bearers that participated in the research.

In turn, an official presentation of the book was held at UNESCO’s national headquarters and representatives of all the inventoried practices were invited, and they shared their traditions with the attendees through live presentations.

In some of the inland departments, such as San José and Lavalleja, official presentations of the publication were held, which were also attended by local ICH bearers and practitioners.

The results of the inventory were broadcasted on local radio and television channels in all the communities that participated in the inventory.

Also, Museums, Universities and Public Libraries, as well as private ones, have online systems that allow wide accessibility to their publications, documents and collections.

**Question 10.2**

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?

Some

Provide any additional details here.
Research results are used in some ways to strengthen the formulation of policies. In the last five years, ICH research has been part of the National Inventory Program conducted by the CPCN. The results of the conducted investigations on inventories are being accessed for the formulation of the new Heritage Law, which we hope will strengthen the implementation of general policies in order to identify and safeguard the national ICH. Image documentation of the different ICH practices is currently used for MEC dissemination programs that strengthen local and national community acknowledgement of the diversity of the ICH.

**Question 10.3**

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?

Some

Provide any additional details here.

There are some examples of cases in which the results of the investigations have been used to improve the ICH safeguard actions. The publications of the inventories encouraged the dissemination of ICH, and have laid the foundations for the contents of new educational programs that are expected to be implemented. In Tango and Candombe, the inventories that respond to their respective national and UNESCO declarations indicate a before and after concerning bearers and practitioners, as well as for the Uruguayan society in general. These inventories have afforded the design of specific cultural policies for their safeguarding, with their respective financing funds from 2015 to the present.

In addition, the CPCN’s ICH Department, through the National ICH Inventory Program launched in 2017, which published its first results in 2019, supports those bearers who seek to organize educational activities in the context of their practice, cooperating with technical advice for the design of proposals and the official presentation to the appropriate institutions, where the reference that it is an inventoried practice of the national ICH is taken into account. It also cooperates advising ICH bearers in the preparation of projects for presenting them in calls for various financing funds.

**Baseline and target**

The *first scale* below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a *baseline* for future reporting. The *second scale* allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this *target*.

**Extent to which the current indicator is met:**

Largely

**Target for the next report:**
Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Although there are some supports, it will be necessary to increase them in order to achieve a deeper understanding of the ICH as a state tool for developing. The CPCN will be the institution that has this challenge in the future.

The ICH documentation is fundamental both for the bearers and for the design of cultural safeguard policies. In the next five years, the dissemination of the different practices of the ICH is expected to be deepened through the Department of Communication of the Ministry of Education and Culture, which has already assigned technical personnel for this purpose. At the same time, funds are being managed to create ICH online files that, with the due consent of the bearers, will enable the free use of images. On the other hand, the conducted investigations will be disseminated in the university study centers to attract attention and encourage participation. All these actions foster the safeguarding of the inventoried elements and spark interest on other imaginable ones.
11. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 11 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#)

**Question 11.1**

Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?

| Yes | 1 |

It is a

- Cultural policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

Act Nº 14040

**Established**

20-11-1971

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Act 14,040 of November 20th, 1971, creates the National Cultural Heritage Commission, which operates within the scope of the Ministry of Education and Culture and is the specific legal framework in force for asset declarations in Uruguay. We quote: “It will be constituted by four representatives from the Ministry of Education and Culture, one of whom will preside over it, three representatives from the Executive Branch, who will be selected from among people with outstanding experience in the conservation, exhibition or development of valuable artistic, cultural or historical assets, a representative from the Ministry of Transport and Public Works and a representative from the University of the Republic”. The tasks of the Commission of the Historical, Artistic and Cultural Heritage of the Nation will be
the following:
1 ° Advise the Executive Branch in the identification of assets to be declared as historical monuments.
2 ° Ensure their conservation, and their adequate promotion in the country and abroad.
3 ° Propose the acquisition of handwritten and printed documentation related to the history of the country in possession of individuals, rare works of Uruguayan bibliography, works of an artistic, archaeological and historical nature that, due to their significance, should be considered cultural assets that constitute the national heritage.
4 ° Propose the plan to carry out and publish the inventory of the historical, artistic and cultural heritage of the nation.
5 ° When considered appropriate, the Commission will propose the modification of the destination of the cultural assets that constitute the collection of the government agencies represented therein.

Article 3 of the Act says: Special Funding will be hereby established by opening a Sub-Account in the National Treasury Account called “Commission of the Historical, Artistic and Cultural Heritage of the Nation”, whose resources shall be:
1 ° 4% (four percent) of the net profit obtained by the Casinos operated by the Executive Branch, which will be calculated prior to any other distribution of benefits.
2 ° The budget assigned by the General Expenses Budget.
3 ° Inheritances, legacies and donations made in favor of the State and that are intended for the purposes of this law.
4 ° The proceeds that may be generated from the Commission’s activities.

Article 5 reads: “For the purposes of this Act, movable or non-movable assets associated to relevant events, the national historical evolution, remarkable people in the life of the country or anything representative of the country or the culture of a national period, may be declared historical monuments”.

Given the year in which it was created, the Act does not foresee legal requirements for ICH. However, it is worth noting that this Act declares, in the very action of its endorsement, in Article 6: "For the purposes of this Act, the route followed by the Precursor of the Oriental Nationality, General José Artigas, in the exodus of the people to the Ayui camp is hereby declared historical heritage. This route will be called “Route of the Exodus or Redota”. Today, this would be conceptualized from the ICH perspective as a symbolic space of memory.

2

It is a

• Cultural policy
• Legal measure

Name of the policy/measure

Act Nº 18035 UNESCO The Convention for the Safeguarding of the Intangible Cultural Heritage

Established
Act Nº 18035 of October 11th, 2006, is ruled by the Senate and the House of Representatives of Uruguay in General Assembly. There, “the Convention for the Safeguarding of the Intangible Cultural Heritage, created on October 17th, 2003, on the occasion of the 32nd General Conference of the United Nations Educational, Scientific and Cultural Organization, held at the city of Paris, from September 29th to October 17th, 2003, is approved”. Within the framework of this Act the subsequent declaratory actions of Tango, Candombe and Payada, among other national manifestations, were engendered; also, the ICH Department of the National Cultural Heritage Commission was created to comply with the ICH National Inventory Program, as well as other actions already implemented and in progress that are mentioned in this report.

It is a

• Cultural policy

Name of the policy/measure

Act Nº 16.905 “La Cumparsita” is declared Cultural and Popular Hymn of the República Oriental del Uruguay

Established

18-12-1997

Revised

Is the policy/measure being implemented?

Yes

Brief description

Act Nº 16,905 of December 18th, 1997: ““La Cumparsita” is declared Cultural and Popular Anthem of the República Oriental del Uruguay, created by the Uruguayan Gerardo Hernán Matos Rodríguez and premiered in Montevideo on April 19th, 1917. Article 2 °. The
statement provided in the previous article includes only the music, not the lyrics that have been added to the referred musical piece”.

4

It is a

- Cultural policy

Name of the policy/measure

Act Nº 18.107 Uruguayan Tango Day

Established

14-03-2007

Revised

Is the policy/measure being implemented?

Yes

Brief description

October 5th of each year is hereby declared “Uruguayan Tango Day”, Hall of Sessions of the House of Representatives, Montevideo, March 14th, 2007. Although the Act does not provide safeguard measures, the Departmental Government of Montevideo and other institutions organize popular Tango shows in the city’s squares.

5

It is a

- Cultural policy
- Legal measure
- Administrative measure

Name of the policy/measure

Decree No. 257/012 Creation of the Interministerial Commission for Tango Support

Established

10-08-2012

Revised
Is the policy/measure being implemented?
Yes

Brief description
Decree No. 257/012 of August 10th, 2012, of Creation of the Interministerial Commission for Tango Support establishes:

GIVEN: The valuable potential that Tango has in the República Oriental del Uruguay as a fundamental part of its cultural identity and the need to create an inter-institutional space for the coordination of public policies dedicated to this matter.

WHEREAS: I) Tango was declared Intangible Cultural Heritage of Humanity by the United Nations Educational, Scientific and Cultural Organization, in the month of September 2009; II) according to the strategic plan for the internationalization of its music, Uruguay has Tango as a world-renowned brand and should capitalize on it; III) distinctive genres acknowledged worldwide as musical brands established for Uruguay should be supported through agreements between private and governmental institutions that promote their external image; IV) both Montevideo and Buenos Aires share the origin, tradition and passion for Tango, a fundamental part of the national and Rio de la Plata cultural identity, both cities having jointly promoted its declaration as Intangible Cultural Heritage of Humanity.

CONSIDERING: I) that Tango is a genuine and popular expression of Uruguay, of great tourist and cultural interest and therefore justifies the support and investment of both public and private resources; II) that it is necessary to promote a State Policy around Tango in order to obtain its national and international projection; III) that the coordinated action of the different entities of the Executive Branch is a useful tool to optimize the use of the society’s resources concerning cultural, tourist and communication issues with Uruguayans abroad; IV) that the Executive Branch should strengthen coordination policies between public and private institutions, in order to promote cooperation and networking.

The President of the Republic decrees:

Article 1: The Interministerial Commission for Tango and Candombe Support is hereby created, which will be constituted by the Ministry of Education and Culture, the Ministry of Foreign Affairs and the Ministry of Tourism, who will respectively appoint a regular representative and an alternate representative. The Commission will operate within the scope of the Ministry of Education and Culture.

Thereafter, by Decree Nº 191/018 of April 7th, 2018, the foregoing is modified, creating the Interministerial Commission for Tango and Candombe Support based on the following results:
I) “that as well as Tango, Candombe was also declared Cultural Heritage of the República Oriental del Uruguay by Act Nº 18.059 of November 20th, 2006, and Intangible Cultural Heritage of Humanity by UNESCO (United Nations Educational, Scientific and Cultural Organization).
II) that the specific genres acknowledged worldwide as musical brands established for
Uruguay should be supported through agreements between private and governmental institutions that promote their external image. This Commission has been operating since its creation and up to the present date, its members being appointed by the Ministry of Education and Culture. Its task is to prepare safeguard plans and actions with participatory strategies of the bearers.

It is a

**Name of the policy/measure**

Act Nº 18,059 National Candombe Day, Afro-Uruguayan Culture and Racial Equity

**Established**

10-12-2006

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Declared on December 10th, 2006, several Candombe street festivities on that date support its practice and appreciation.

**Question 11.2**

**Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?**

Yes

**Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.**

The national strategy for ICH safeguarding has been specified in actions such as the creation of the Interministerial Commission of Tango (Decree Nº 257/012), which later includes Candombe (Decree Nº 191/018), and the creation of the ICH Department of the CPCN, in 2018, whose primary aims are to work on action plans to safeguard the ICH practices. From 2017 to 2019, Uruguay’s National ICH Inventory Program developed a first survey stage, published and available online for discussion, and is implementing the second Inventory stage, which has been defined as open and permanent. In turn, agreements have been made with different public and private institutions to train, survey and disseminate the ICH: Agreement with the Uruguayan Secretariat of Wool, Agreement with the School of Humanities and Sciences in the Social Anthropology Degree, Agreement in signature process
with the National Education Administration, etc.

Regarding the departments (political divisions of the territory) we quote:

“Regulatory frameworks at departmental level are based on Act 14,040, so there is usually no mention of ICH. An exception is the department of Artigas, where the resolution creating the Commission for Cultural and Natural Heritage of Artigas (Resolution 6281/014, September 24th, 2014), refers to the ICH when it establishes that assets of cultural interest include “all those expressions that have been perpetuated by writing and oral tradition in festivals, commemorations and celebrations, thus conforming fields of local and regional intangible culture” (Artigas Questionnaire). On the other hand, “although the CPCN elaborates State policies, the departmental governments have autonomy in terms of decision-making on local heritage. The CPCN intervenes when there is a local proposal to make a national heritage declaration. In this case, the technical team of the Intangible Department assesses, according to the established policies, whether a declaration is appropriate and under what conditions. In this way, an inherent condition of heritage as a political space becomes visible, where the multiple conceptions about cultural heritage and the tensions that underlie the relations between the various actors are brought into play” (O. Picún, 2017, “Estado del Arte Uruguay” CRESPIAL).

It is worth highlighting the actions of the Montevideo Departmental Government regarding Tango, which we will refer to in the next point.

Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?

Yes

If yes, provide details.

Different safeguarding practices have been designed for elements inventoried or declared as ICH at national or regional level.

We mention some examples of safeguarding ICH practices implemented at the departmental level.

The Interministerial Commission of Tango and Candombe has achieved various safeguard actions that will be developed in sector C of the form. Likewise, the Municipality of Montevideo stands out for its action in Tango, a practice inscribed on the UNESCO Representative List. To this end, the “Viví Tango” (Living Tango) program was designed, which performs various safeguarding activities (See: https://montevideo.gub.uy/vivi-tango). Within this program, and as an example, we mention the “Tango en la Ciudad” (Tango in the City), which encourages and consolidates public and private initiatives to support the Tango sector, aiming to constitute a physical and symbolic network that gives projection and sustainability to this support. It also conducts calls for a Tango undertaking contest through “Cultiva Tango” (Encouraging Tango). In turn, the program endorses the safeguarding of the Tango private collection of researcher and broadcaster Horacio Loriente, which is an initiative of the Academia del Tango del Uruguay (Tango Academy of Uruguay). Also, it promotes in the Vicente Ascone Music School, the teaching of bandoneon for free and with
no need for previous musical knowledge.

In 2018, the Departmental Government of Flores implemented urgent safeguard actions for the 5-needle knitting handcraft (inventoried ICH practice), organizing a course for the transmission of the trade to other women by the sole bearer of the trade. In the Department of Rivera, a MEC Center (Ministry of Education and Culture) has developed during the last five years various actions in order to encourage respect, legitimation and safeguarding of the languages of the northern frontier (inventoried ICH practice) with broad participation of local communities. The art of the Payada is protected by the payadores themselves, who have established their safeguard guidelines, conducting them autonomously with the support of the ICH Department of the CPCN.

**Question 11.3**

**Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?**

No

Describe briefly, giving examples, the nature of the support provided and how equitability is ensured.

**Do these forms of support prioritize ICH in need of urgent safeguarding?**

Please explain how this is done or, if not, why this is the case.

**Question 11.4**

**Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?**

Some

Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.

Declarations by decree of days of national celebration on the aforementioned ICH issues (Tango Day, Afro Culture Day, etc.) have been supported by the bearers of the cultural practice themselves, and Parliament has gladly received these initiatives and processed them.

The initiative to implement the National ICH Inventory was presented at the end of 2017 by the technical team of the CPCN in a meeting summoned by the National Cultural Heritage Commission, inviting the 19 departmental governments that constitute our country. The initiative was submitted to debate, adjusting its text and implementation. In turn, each departmental government conducted their respective inquiries at departmental and municipal levels. On the other hand, in 2018, discussion workshops were held, where the 19 departments were convened and of which 17 participated. From there, the guidelines to
advance in the actions of the National Inventory at the local level resulted. Discussion workshops were then held with local communities and with specific groups of bearers who, in turn, were shaping the strategy and the contents of the inventory with their particularities.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Regarding the ICH legal regulatory framework in Uruguay, the authorities are aware of its limitations; therefore, the heritage legislation is currently under review in order to include a new multi-conceptual perspective both at national level and that of departmental and municipal regulations. The political administration in office between March 2015 and March 2020 tried to update the legislation referring to heritage, but the project was unsuccessfully shelved. Currently, according to the consulted authorities (Dr. Silva, MEC Legal Advisor, and Arch. Rey, Director of the CPCN), it is expected that the new Heritage Act will be drafted with broad technical participation from the various areas involved, and its submission to Parliament is expected by the end of 2021.

Strategies at national and subnational level, although progress has been made in the last five years, are expected to stimulate the implementation of ICH regulations and policies at the departmental level, as well as the training and definition of ICH strategies at the regional level, which will be defined according to geographic and cultural criteria.
12. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 12 of the Overall Results Framework:
[English][French][Spanish]

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<td>Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?</td>
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| Name of the policy/measure |
| Established |
| Revised |
| Is the policy/measure being implemented? |
| Brief description |

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| It is a |
| Name of the policy/measure |
| Established |
| Revised |
| Is the policy/measure being implemented? |
| Brief description |

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<td>Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?</td>
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Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?

No

1

It is a

Name of the policy/measure

Established

Revised

Is the policy/measure being implemented?

Brief description

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Not satisfied

Target for the next report:

Partially

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Given how recent the ICH surveys and the constitution of research teams are in our country, educational policies that encourage its transmission have not been formally implemented. However, we must point out that there are examples of initiatives related to promoting Tango, Candombe and Pericón in the Public School teaching practice, which have played a noteworthy role in their transmission. For the next five-year period, the Ministry of Education and Culture through the CPCN has made the decision to start working on the subject of teaching the values of Cultural Heritage in general, and ICH in particular, encouraging agreements with the different Public Education agencies. Having the new government entered office in March 2020, in September of the same year a Letter of Intent
was presented to the Secondary Education Council in order to sign an agreement and work as a team with Heritage and Education technicians; the aim is to define educational proposals with ICH topics that can be addressed by the different disciplines of the students’ syllabus. In March 2021 the same will be done with Primary Education, and in the second semester, the University of the Republic will be summoned. The ICH contents and pedagogical strategies and its evaluation indicators will be defined by the team.

Regarding mother tongue in education, our country presents a linguistic homogeneity with Spanish in its regional Rio de la Plata form, a result of the Spanish Conquest and the forced disappearance of indigenous groups from the territory in the first half of the 21st Century. It is worth highlighting the phenomenon of diglossia and Spanish-Portuguese bilingualism on the Northern border with Brazil, studied by various linguists from the University of the Republic and inventoried by the ICH Department of the CPCN in 2018. In public schools in this region, Portuguese and Spanish are taught but the “frontier languages” have not been officially recognized, which is a claim of the speaking communities. The CPCN is working with these communities in support of their demands. On the other hand, it is noteworthy that the Language Policies of the National Public Education Administration (ANEP) organizes since 2008 the ANEP Language Forum (FLA) for the discussion of the connections between languages within the public educational system. This event brings together actors that teach the language throughout the territory, where they exchange research and educational experiences. Through debate, this forum works to ensure a multilingual education system. One of the discussion topics revolves around linguistic and educational policies regarding languages that have historically been stigmatized (See: https://fla.anep.edu.uy/ ).
13. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 13 of the Overall Results Framework:
English | French | Spanish

**Question 13.1**

Are the Ethical Principles for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

Yes

Provide additional explanation, indicating the sector involved.

Given the role that communities, groups and individuals play in the inventory formulation processes, it could be said that ethical aspects are guaranteed. The CPCN’s ICH Department, through participatory action research, expressly asks the bearers of cultural practices for their consent for the actions to be taken. For example, during the investigation of the National ICH Inventory, each person and institution that provided information or was photographed was asked for authorization for the use of their name, and of the information and/or image that was used for the publication and disclosure, besides guaranteeing the accessibility to the material. On the other hand, although in the inventoried practices so far there have been no ethical conflicts or claims of any kind, special attention is paid to explaining the reasons for the investigation and the free appropriation of the concept of ICH as a tool for self-management in case the group or the community consider it suitable.

**Question 13.2**

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

Yes

In which of the following themes, policies and/or legal administrative measures have been established or revised?

- Others

Act Nº 17,817 of September 6th, 2004, against racism, xenophobia and all other forms of discrimination, has a clear connection with the practice of Candombe. Respect for the Afro community’s spaces and their rights are an essential part of safeguarding the practice concerning transmission, acknowledgement and dissemination. As stated in its Inventory, “Candombe is a cultural expression
identified as an integral part of its Cultural Heritage by the Afro-descendant community. This practice is transmitted from generation to generation and is constantly recreated by the community, affirming its collective identity and thus giving continuity between past and present (Candombe Survey). Likewise, this expression and its acknowledgment encourage respect for cultural diversity and human creativity as it is inherent to a historically discriminated community in the country” (V. Brena, 2015, “Patrimonio Vivo del Uruguay, Relevamiento de Candombe”, MEC).

Similarly, "the School of Information and Communication of the University of the Republic, by the Board’s resolution, adhered to the Network of Academic Cooperation in Intangible Cultural Heritage of Latin America and the Caribbean (ReCA PCI LAC). Within the framework of this Network, we are working on a guided research project, “Intangible Cultural Heritage and Social Inclusion: Contributions to the post-COVID19 development agenda” (2020-2021). This project aims at acknowledging and making visible the role of ICH in development agendas, emphasizing its contributions in terms of inclusive social development. This is achieved through the elaboration of a theoretical and methodological proposal for approaching ICH, and by means of presenting cases, to be shown in a publication and in other products. The management team is made up of ICH specialists from Argentina, Brazil, Colombia, Chile, Costa Rica, Mexico, Peru, Dominican Republic and Uruguay, and has the support of Unesco, Crespial and Segib” (Questionnaire O. Picún).

**Question 13.3**

Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?

Not applicable

Provide any additional details

**Question 13.4**

Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?

No

In which of the following themes, policies and/or legal administrative measures have been established or revised?

**Question 13.5**

Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?
Do they ensure the availability of natural and other resources required for the practice of ICH?

If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Partially

**Target for the next report:**

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The ethical, social inclusion and sustainable development aspects inherent to ICH will be incorporated in the new Heritage Act currently under study (Factor 13.1). This Act will include regulations that stimulate public-private cooperation concerning heritage aspects in general, including ICH (Factor 13.4). On the other hand, actions are being implemented in order to create areas of inter-institutional coordination that will position ICH within the sustainable economy policies. Work is already underway concerning the formulation of agreements with the National System of Protected Areas, aiming at working on ICH issues, environmental sustainability and social inclusion. The project that is being initiated with the Uruguayan Wool Secretariat to conduct the ICH Inventory concerning the wool production chain will position ICH as an example of tool for management and sustainable development of national products (Factor 13.2).
14. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

Guidance note corresponding to indicator 14 of the Overall Results Framework:
[English] [French] [Spanish]

**Question 14.1**

Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?

Yes

Provide any details with regard to (a) intellectual property rights and (b) privacy rights.

The current copyright legal framework, despite being applied and having a long history, refers to individuals and not to the practices of communities or groups.
The legal framework of our country regarding the right to intellectual property and privacy is defined within the Constitution of the Republic of 1967 and affects all citizens of the Republic equally.
The right to the protection of personal data is acknowledged in Article Nº 72 of the Constitution as an inherent right of the human person.
On the other hand, Act Nº 18,331 regulating the protection of personal data and the habeas data action was passed in 2008, and later regulated by Decree No. 414/009.

Since 1937 we have Act Nº 9,739 on Copyright, although its declaration as Human Right came about later (1948) than the Uruguayan declaration. Article Nº 1 establishes that “This Act protects the moral right of the author of all literary, scientific or artistic creation and acknowledges the right of dominion over the productions of his thought, science or art, subject to what is established by Common Law and the following articles”. And its Article Nº 2 says that “The Intellectual Property Right on the works protected in this Act includes the exclusive power of the author to alienate, reproduce, distribute, publish, translate, adapt, transform, communicate or make them available to the public, in any form or procedure”. This law was modified in 2019 by Act 19,857, extending the term to 70 years for intellectual property rights.

https://www.impo.com.uy/derechodeautor/
Act Nº 17,616 for the Protection of Intellectual Property was enacted in 2003, being an extension of the Copyright Act.

The Copyright and Related Rights Act Nº 17,616 was passed on January 10th, 2003 and introduced modifications to Copyright Act Nº 9,739.
The Regulatory Decree 154/004 of the new Act on Literary and Artistic Property was passed on May 3rd, 2004.
On December 18th, 2019, the Uruguayan Parliament passed two measures concerning
Copyright, promulgated on December 23rd, 2019. These are: Act Nº 19,857 (Extension of the terms of Protection established in articles 14, 15, 17, 18 and 40 of Act 9,739, with the modifications introduced by articles 7, 8 and 9 of Act 17,616) and Act Nº 19,858 – Modification of article 29 of Act Nº 9,739 (Unwaivable remuneration for composers, directors and scriptwriters for communication of audiovisual works to the public). Compliance with the Copyright Act is guaranteed, among other measures, by the General Association of Authors of Uruguay (AGADU), whose aims are the defense and protection of copyright. On its website it states that “Collective management constitutes the central core that allows the effective protection of the economic rights of authors, whose administration would be impossible if they had to act individually. Also interested in collective management are the users of the works, who must resort to organizations that effectively represent a significant repertoire and have the necessary powers to grant licenses for the use of their repertoire, through payment of the remuneration in accordance with the established rates”. https://www.agadu.org/somos_agadu_vinculos.php

**Question 14.2**

Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?

No

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.

**Question 14.3**

Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?

No

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Partially
**Target for the next report:**

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

First of all, we must clarify that points 14.2 and 14.3 do not apply to the Uruguayan sociocultural context.

Regarding the right to Individual Intellectual Property and the right to privacy, Uruguay has vast experience in the legal framework, accessible to all citizens. Also, it has the AGADU organization (General Association of Author of Uruguay in www.agadu.or) with the State ombudsmen that assist the plaintiffs in case they can’t afford the defense fees. In this next five-year period, the new Heritage Act expects to advance in the legislation of community law concerning ICH.
15. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

**Guidance note** corresponding to indicator 15 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

**Question 15.1**

Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?

Yes

Describe briefly, giving examples, how they do so.

According to the National ICH Inventory of Uruguay (2018-2019), the bearer communities, groups and individuals use their practices and knowledge for their well-being. In all cases, they acknowledge their ICH as part of their collective memory and identity, and its practice contributes to improving their life quality. In some cases, it is also a source of income, thus becoming the livelihood of many families.

For example, the Durazno Choirs are a practice that has historically developed in various social contexts, acknowledged by the community as an expression of identity due to its artistic manifestation, its value as an integrative activity and as social cohesion for people of all ages. On the other hand, the Rural School as a symbolic community space is characterized by being a cultural, educational and social center where students, teachers, relatives, neighbors and former students meet, and beyond its educational function, its importance is reinforced by it being a gathering space for the different members of the community (L. Cannella, O. Picún, 2019, “Saberes Compartidos…”CPCN, MEC). Another example is the practice of 5-needle knitting that stimulates critical thinking, “it is a motive for reflecting on women and the world of work, the changes and permanence that are created in artisanal production and the work of women in the domestic field” (L.Cannella, O. Picún, 2019, “Saberes Compartidos…”CPCN, MEC, p.49). For some women it is a paid work that makes it possible to reconcile household chores with the knitting production, ensuring an income that strengthens women traditionally dedicated to family care work without economic retribution.

Likewise, the artisanal practice of Guasquería and the Federated Endurance Riding allow the families involved to generate an economic income. Some artisans use the Guasquería only for daily tasks in the field, for others it is a source of complementary income, while for the Guasquería masters it constitutes the main source of income. The Endurance Riding contributes to the economy of the club that organizes it, supporting its social function in the community and making it sustainable for the rest of the year, besides assuring jobs for horse-groomers, trainers and medical veterinarians. It also generates internal tourism, since people from different parts of the country attend as competitors or onlookers. During the Endurance Riding Competition, the local economy becomes more dynamic, with the sale of food and local products (L. Cannella, O. Picún, 2019, “Saberes Compartidos…”,CPCN, MEC p.84).
Question 15.2

Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?

Yes

Describe briefly, giving examples, how they use their ICH for one or more of these purposes.

Given the absence of armed conflicts in the territory, ICH is not employed in these contexts. However, there are ethnic minorities historically invisible by the State that use their ICH to encourage respect in the rest of the society. Until the first decades of the 20th century, Uruguay perceived itself as a homogeneous country that claimed a European origin of its inhabitants and excluded Afro-descendant groups (Ruiz et all, 2015, “Relevamiento del Candombe”, p.37).

Through the practice of “Candombe and its sociocultural space”, the Afro-descendant community managed to preserve its identity and resist the political project that endorsed a single national identity (Brena et all, 2015, “Relevamiento de Candombe” p.76). The popularization and expansion of the practice and its visualization as ICH encouraged mutual respect between the Afro-descendant population and the rest of the society. In this sense, the La Covacha group (department of Paysandú) became an instrument to encourage neighborhood integration. The comparsa created a cultural center and, with the support of the Ministry of Social Development (MIDES), they managed to buy machinery to offer joint blacksmith workshops, makeup, clothing and drawing workshops, generating integration and respect among the people (L. Cannella, O. Picún, 2019, “Saberes Compartidos...”, CPCN,MEC p. 69).

Question 15.3

Do development interventions recognize the importance of ICH in society?

Yes

If so, how do development interventions recognize the importance of ICH?

• As a source of identity and continuity

Considering the Rural School as a symbolic community space, there are development interventions in 7 schools in the department of Cerro Largo that, in the absence of students, undertook agricultural or livestock production projects. It is a program launched by the Board for Pre-school and Primary Education, with the support of the Ministry of Livestock, Agriculture and Fisheries (MGAP), within the framework of the Pilot Plan for Allocation of School Premises. Families of the nearby area are encouraged to settle in these buildings and carry out their productive project while keeping the building open to the community and in good condition. Another project was the creation of a rural training center in the El Águila school (department of Soriano) to conduct courses according to the needs of the producers in the area. In this way, the Rural School is acknowledged as a community space and a source of
skills and knowledge for the development of rural areas (L. Cannella, O. Picún, 2019, “Saberes Compartidos…” , CPCN, MEC p. 30).

On the other hand, since 2016, the Uruguayan National Commission for Unesco (COMINAL) has been working on the “Unesco Routes” program, in agreement with the Ministry of Education and Culture (MEC), the Ministry of Transport and Public Works (MTOP), the Ministry of Tourism, the National Administration of Public Education (ANEP) and the departmental governments of Rio Negro, Colonia, Flores and Montevideo. The aim of the program is to foster comprehensive knowledge of the country’s heritage sites and heritage manifestations through the participation of the civil society. The route integrates the Tango and Candombe spaces in Montevideo, with the ‘Historic Quarter of the city of Colonia del Sacramento’ (included in the World Heritage List in 1995), the ‘Fray Bentos Industrial Landscape’ (on the World List since 2015), Eastern Swamplands (from the Department of Treinta y Tres, Cerro Largo, Maldonado and Rocha), the Northern Pampa-Quebradas Biome (Department of Rivera) and the Grutas del Palacio (Department of Flores). This intervention acknowledges the importance of ICH in society as a source of identity in connection with the territory and other cultural assets of the country.

- As a source of knowledge and skills

Likewise, from the departmental governments, the municipalities support traditional practices by offering workshops or holding events that disseminate knowledge or skills related to ICH. For example, between 2015 and 2020 the Municipality of Paysandú promoted the department’s handcraft tradition and its singularities in terms of production by means of exhibitions and fairs to uphold these ICH practices. Within the framework of the Craftsman’s Day, in 2016, the exhibition “Cuando las manos hablan formas” (When hands speak forms) was opened at the House of Culture of the Local Government of Paysandú, recording the work and trajectory of craftsmen from the department through a museum proposal that acknowledged the traditions of these practices in the region (UNESCO Periodic Report Questionnaire Municipality of Paysandú). Another example are the Bandoneon, Tango and Murga workshops offered by the local government of Tacuarembó (UNESCO Periodic Report Questionnaire Municipality of Tacuarembó).

On the other hand, the recent signing of the agreement between the Uruguayan Wool Secretariat (SUL) and the National Cultural Heritage Commission at the end of 2020 proposes an ICH intervention applied to its development, acknowledging the importance of the country’s wool tradition as a source of knowledge and skills. The agreement refers to the ICH inventory of this production chain, integrating traditional shearing, weaving and dyeing masteries, among other knowledges related to wool and the sustainable development of sheep production. In this sense, the importance of the entire sheep farming system and its welfare is acknowledged, as well as the quality of the wool and its positioning in international trade. Wool is an
identifying element of the country, where the tradition of sheep farming, a rich industrial history, as well as the technics of handmade fabrics and other products, stand out.

Another line of research that is beginning to be investigated concerns the house-building techniques with natural materials, such as mud and straw. The mud-wall builders and quinchadores (quinchador is a rural trade that refers to the worker who knows the techniques of thatch roof and wall construction) are being consulted on these practices. These bio-construction techniques allow for sustainable homes with low levels of energy consumption while respecting the environment, and with renewable construction materials. This craftwork presumably has its origins in the indigenous period and later in the colonial era (18th Century). It is currently still used in other socio-cultural contexts and coastal areas. The intervention and investigation of these construction techniques implies the acknowledgement of a traditional practice strongly threatened in its continuity, at the same time as it reassesses traditional knowledge and encourages favorable practices for sustainable development.

• As a resource to enable sustainable development

Uruguay is well-known internationally for its work and commitment linked to the 17 Sustainable Development Goals (SDGs) set by the United Nations. It is one of the first countries in Latin America to decide for sustainable development and acknowledgement associated to the creation of policies in all economic, social and environmental areas (Uruguay Suma Valor, Informe Nacional Voluntario Uruguay, 2019, p.8).

In this sense, the National System of Protected Areas of the Ministry of Environment includes heritage aspects in its programs. In this respect, we quote: “In addition to conservation challenges, the country’s environmental and territorial policies currently focus on supporting a balance between development and protection of natural and cultural heritage. The project “Development of sustainable modes of production and consumption of goods and services in the protected areas of the Uruguayan SNAP” and their territorial surroundings is a crucial expression of pursuing this balance in specific territories, identified by their especially important environmental value, and for three of the productive chains that have close and direct links with the environment: the production of beef on natural grassland, tourism and artisanal fishing in coastal lagoons”. The project proposes an intervention in the three production chains, enabling sustainable production and consumption practices that are respectful of the environment and cultural heritage” (MVOTMA, Uruguay: Cadenas de valor en áreas del SNAP y su entorno, 2015, p. 4).

On the other hand, the Ministries of Livestock, Agriculture and Fisheries (MGAP) and of Housing, Land Management and Environment (MVOTMA) formalized the agreement for the joint and articulated execution of the proyecto REDD+, a program for Reduction of Emissions caused by deforestation and forest degradation. Uruguay
is in the stage of strategic analysis of social and environmental aspects concerning the implementation of future actions, working with the active and committed participation of self-identified indigenous groups. Although there are no sources of information that address the connection between forests and indigenous populations, they were included as key actors in the development of the National Strategy for this project (Redd + Project, 2020).
https://www.gub.uy/ministerio-ganaderia-agricultura-pesca/politicas-y-gestion/redd

On the other hand, the project “Heritage management and responsible production as bases for social development: implementation of a collaborative research, monitoring and conservation program” between the Eastern Region University Center of the University of the Republic (Centro Universitario de la Región Este, CURE) and the National Colonization Institute (INC), is a development intervention that understands ICH as a source of sustainable development. Its aim is to place value on and protect the “Cerritos de indios” (anthropic constructions of more than 5,000 years, declared a National Historical Monument in 2008) of the ‘India Muerta’ area (department of Rocha) in accordance with the techniques of traditional cattle breeders of the area. Traditional grazing practices are intended to be compatible with the protection of the “Cerritos” so that they are not destroyed by cattle, as well as to use them for shade and shelter for cattle in times of great floods. The project is a joint venture to combine archaeological solutions and responsible production (Verbal communication with Arch. Camila Gianotti García de Lappu, CURE, Udelar).
(Project available at: https://www.youtube.com/watch?v=mL3q4Zct_hc).

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting.

The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

In Uruguay, the ICH visualization and appropriation by groups or communities and society in general is under construction. Also, its application in sustainable development programs is in its initial phase. For the next period, the CPCN has set out to emphasize ICH practices
associated with development. A first step, beginning in 2021, is the survey of traditional knowledge and practices associated with the wool production chain, an agreement that has already been signed between the CPCN and the Uruguayan Wool Secretariat for this purpose. Agreements with the National System of Protected Areas (already proposed at the technical team’s level) are also expected to be signed, which documents are being formulated to be endorsed between the Ministry of Education and Culture and the Ministry of the Environment. Within this institutional framework, the survey and work with technical teams and communities on the importance of ICH as a development tool is expected. Other agreements, such as with the School of Agronomy, School of Veterinary Medicine, the National Institute of Agricultural Research, School of Sciences, and actions related to productive processes and ICH are being evaluated (Factors 15.1 and 15.3).
16. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

**Guidance note** corresponding to indicator 16 of the Overall Results Framework:
[English] [French] [Spanish]

**Question 16.1**

Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:

- Indigenous peoples

Since Uruguay does not formally register indigenous communities, plans and actions do not yet contemplate this ethnic category. However, in recent decades, different institutions have begun to work on making a part of the population that firstly self-identified as “descendants of indigenous people” and today self-identified as “indigenous” visible, starting the debate in some academic and public sectors on the issue of the right to cultural identity given the historical and sociocultural context of our country in which these claims arise. In this regard, we quote: “Given that in Uruguay indigenous groups as ethnic categories do not exist, it is probable that the population that perceives itself as indigenous brings together a heterogeneous group of people. Among others possible: those who acknowledge that their remote ancestors were indigenous, those who know that there was a direct line indigenous ancestor in a generation more or less close to theirs, and those who suppose their ancestors were indigenous due to their current physical appearance”. (Scuro 2008: 51-52 in P. Rodríguez, 2020, Informe: Población indígena y bosques nativos en Uruguay, MMA). In turn, as Aguilar Cavalla states, “Self-definition implies an individual exercise of determination of their own cultural identity, recognizing themselves in that of the group. This recognition shows very weak patterns in highly globalized societies. In these societies the differentiated cultural patterns tend to vanish, absorbed by those that prevail in the dominant society” (Aguilar Cavalla, G., 2006). In this framework of debate, there are several State institutions that have worked on the subject since the 1980s. The National Museum of Anthropology, the University of the Republic, the National Historical Museum, etc. On their behalf, the Department of Biological Anthropology of the School of Humanities and Education Sciences of Udeler has conducted research in order to analyze the ancestry of the Uruguayan population. From the analysis of maternal inheritance by mitochondrial DNA, it was determined that 34% of the current population of Uruguay has indigenous ancestors. Presently, indigenous descent is being analyzed by the paternal branch through a saliva sample with which it will be possible to tell whether a person is of indigenous ancestry or not. (Available at: http://www.universidad.edu.uy/prensa/renderItem/itemId/31630. Access in November 2019).

On the other hand, the REDD + Uruguay 2020 project under development
(mentioned in the previous indicator), which aims to reduce carbon emissions resulting from deforestation and forest degradation, integrates the self-identified community as indigenous in a new way, as participant actors and beneficiaries in the project, and argues that this population understands that it has a different connection than the rest of the population with nature and the native forest (Redd + Project, 2020).

• Groups with different ethnic identities

The acknowledgement of ‘Candombe and its sociocultural space: a community practice’ as a national heritage and as humanity’s heritage is a sign of the inclusion of Afro-Uruguayan communities in ICH safeguarding. On the one hand, the Candombe Advisory Group was created in 2015, constituted by bearers. Between 2015 and 2019, percussion workshops were implemented in different departments of the country, through the MEC Centers (decentralized dependencies of the Ministry of Education and Culture), for the Afro-descendant and non-Afro-descendant community. In 2015, Candombe courses and workshops were held at the Casa de la Cultura Afro-Uruguaya and at the Culture Power Plants within the framework of the Project “Documentation, promotion and dissemination of Candombe’s traditional beats, expressions of identity of the Sur, Cordon and Palermo neighborhoods”.
In addition, the case of La Covacha, a Candombe group from the city of Paysandú endorsing community integration through this musical practice, was surveyed in the ICH National Inventory. As part of the safeguarding of its ICH, within the framework of policies to support different cultural expressions of the department, the Paysandú local government, in coordination with the MEC, promoted the trip of three members of the group to Cuba, who held meetings with local authorities, diplomats, and visited various educational institutions to bring their tradition closer to the Cuban people (L. Cannella, O. Picún, 2019, “Saberes Compartidos...”, CPCN, MEC).

• Migrants, immigrants and refugees

The Museum of Migration (MUMI) seeks to spread and explain the phenomenon of migration in the country, putting into value the cultural heritage of migrant communities based on the synergies between the museum, citizens, researchers and artists. Through different activities, the Museum upholds cultural manifestations that are part of the immigrants’ cultural heritage in Uruguay. In addition, for 10 years it has organized the Migrations Festival, where more than 20 communities from different countries meet to share their gastronomic traditions, performing arts, crafts, dances and music. Also, the MUMI regularly implements activities promoting the continuity and safeguarding of migrant communities’ ICH. In 2018, together with the Fundación Entre Soles y Lunas, the Heritage in Motion Seminar was held, aimed at teachers, professionals, specialists, social organizations and entities linked to migration, human rights, culture and development. Talks were also held with immigrants to reflect on the role of the body in different cultures in connection with
the country’s current migration. Also, since 2014 the project “MUMI goes to school, in the Shoes of Others”, dedicated to promoting cultural diversity among children in school classrooms, is being implemented (MUMI, https://mumi.montevideo.gub.uy/).

On the other hand, from the University of the Republic there is the Nucleus of Migration Studies and Population Movements (NEMMPO), where different lines of research are developed with an interdisciplinary perspective. The line of work on education and interculturality focuses its research on the experience of children, coexisting with the diversity of experiences, nationalities, languages and habits (https://www.fhuce.edu.uy/index.php/nucleo-de-estudios-migratorios).

- People of different ages

Plans and programs for ICH safeguard are inclusive for people of different ages. For example, the inclusion of Candombe in the curriculum of the secondary level of formal education involves the participation of teenagers for its safeguarding. Likewise, through the MEC’s Socio-educational Modules Project, Candombe workshops (among other knowledges) were held in public high schools on an extracurricular basis, bringing this ICH to young people.

The Durazno Choirs attain distinction for being intergenerational, as well as for being constituted either by elderly adults or school children only. Public and private schools encourage this tradition by offering this activity since its foundation; from the departmental government, several choirs obtain financial support to participate in festivals, perform in different departments and even in other countries (L. Cannella, O. Picún, 2019, “Saberes Compartidos…”, CPCN, MEC).

The different initiatives to safeguard the languages of the Uruguayan northern frontier with Brazil are inclusive and consider people of all ages. The safeguard actions aim to spread the importance of this vernacular language in all generations. In 2015, seminars were implemented on the importance of Portuñol in the frontier region, succeeding in thinking together with the teachers of the local educational system. The Departmental Inspection of Elementary Education of Rivera agreed to include the investigation on languages spoken at home, and those used by students inside and outside the classroom in the diagnostic studies that schools do each year at the starting date of courses. Works on this subject were shared and discussed in Inspectors’ Agreements and in Teachers’ and Headmasters’ Rooms. In the Teacher Training Institute, the study of this topic was included and field research was encouraged in rural schools during the student’s monthly rural practice in the last year of Teacher training, thus creating different research instruments (E. Da Rosa, 2017, “Jodido Bushinshé del hablar al ser”, Application Process of Portuñol as Intangible Cultural Heritage, MEC, Uruguay).

Concerning knowledges related to music, the national program “One instrument, one child” fostered by SODRE, associated with other institutions, aims at the educational and socio-cultural development of girls, boys and teenagers throughout the country. The program uses as its main strategy the teaching of music, orchestral practice, and children’s and youth choirs. Their contributions are based on
educational particularities, highlighting their contribution to the intellectual, emotional and social development of all those who participate. More than 3,500 girls, boys and teenagers between 6 and 14 years old from all over the country join the program. (See www.unniñouninstrumento.uy).

At a material level, but with strong implications in areas such as training and integration, different accessibility programs have been developed in Uruguay within the framework of the UNIT Standards, which have facilitated the arrival of older adults in educational centers, cultural centers and social public spaces. (https://www.paho.org/uru/index.php?option=com_content&view=article&id=117:accesibilidad&Itemid=247)

- People of different genders

The ICH safeguard actions include both genders in all cases, some with a greater presence of one or the other, due to their own tradition. From the inquiries conducted for this report, it can be inferred that the presence of women in the practice of Candombe has increased with the support and acknowledgement of Candombe as ICH and its safeguard measures. Women not only participate as dancers or in charge of makeup and costumes, but also playing the different drums of the cuerda, the name given to the family of the three different drums, piano, chico and repique. Nevertheless, there are some groups made up exclusively of women, such as La Melaza and La Tambora. These groups are part of the Desfile de Llamadas and the official Carnival contest organized by the local government of Montevideo. Another example of inclusion concerning safeguard measures is the edition of the first album by Afro-descendant women, “Voces femeninas del Candombe”, which brings together 12 songs with the voice of women of all the generations related to this genre: Chabela Ramírez, Lola Acosta, Arlette Fernández, Florencia Gularte, Belén Ray, Ángela Álvez, Vanessa López, Patricia Zappia, Naomi Krongberg and Caro Martínez. (“Voces femeninas del Candombe” CD edition in https://www.gub.uy/ministerio-educacion-cultura/comunicacion/noticias/candombe-voz-mujer).

On the other hand, since 2015, “La Cocina de la Barra” has been operating in the department of Rocha, financed by the Rural Productive Development Program of the General Directorate of Rural Development of MGAP (Ministry of Livestock, Agriculture and Fisheries), a project led by a community of women that supports artisanal fishing and traditional cuisine in the area. In this undertaking 9 women work together in all the stages, with the support of the Association of Coastal Lakes Artisanal Fishermen (APALCO), in order to promote the traditional knowledge of cooking, the trade of fishing and the recovery of the culinary memory of the area, and enhance the protected area of Laguna de Rocha. The Interdisciplinary Center for Integrated Coastal Management of the Southern Cone (CURE-UDELAR) is supervising and investigating this process (See https://www.gub.uy/ministerio-ganaderia-agricultura-pesca/comunicacion/noticias/nos-animamos-sonar-sueno-vivo-cocina-barra-cumplio-tres-anos-trabajo-laguna).

The practice of 5-needle Knitting stands out for being practiced only among women.
The actions undertaken to safeguard this knowledge were based on disseminating the practice and organizing a workshop with the only bearer of this knowledge in Trinidad. The workshop was held with four women weavers of the town with good knowledge of crocheting and knitting on two needles. (L.Cannella O.Picún, “Saberes Compartidos…”, 2019,CPCN,MEC). On the other hand, during 2020, continuing with the inventory of guasquería and payada, traditionally male trades, women were surveyed, their testimonies were recorded and the CPCN is working with this sector.

• Persons with disabilities

Uruguay is part of the accessibility programs encouraged by the World Health Organization (WHO) and the Pan American Health Organization. See at: https://www.paho.org/uru/index.php?option=com_content&view=article&id=117:accesibilidad&Itemid=247
Within this framework, different accessibility programs have been developed in accordance with the standards set by the Uruguayan Institute of Technical Standards (UNIT). This has facilitated the arrival of elderly adults to teaching and cultural centers, and social public spaces that deal with ICH, such as museums, exhibition centers, libraries, etc. See at: https://www.unit.org.uy/novedades/ver/normas_accesibilidad_web/
Also, several departmental local governments support the participation of people with different capacities in events related to ICH practices. An example of this is the inclusion of the Candombe “Balelé” troupe in the Desfile de Llamadas, organized by the Montevideo City Council. The group was created in 2015 at the initiative of the Union of the Blind of Uruguay (Unión de Ciegos del Uruguay, UNCU), and is constituted by people with visual disabilities, Down syndrome, walking difficulties as well as non-disabled people. On the other hand, there are workshops related to the art of Carnival dictated by the National Institute of Employment and Professional Training (Inefop) and the Associate Directors of Popular Carnival Shows of Uruguay (Daecpu) that include people with disabilities. (See Comparsa Balelé at https://www.facebook.com/ComparsaBalele/).
Within the schedule of celebrations for the International Down Syndrome Day 2017, the Nelly Goitiño Auditorium (SODRE Hall, a public cultural institution) presented “Tango in Punta in concert”, an inclusive event with the participation of people with intellectual disabilities. This activity is created by the Tinkers Association, dedicated to teaching Tango and Dance to people with different disabilities. Likewise, in 2015 they gave free workshops in different departments of the country, called “Embracing Tango” (Abrazando el tango).

• Members of vulnerable groups

Uruguay is a regional leader concerning social inclusion, with policies that have made it the most egalitarian country in Latin America (World Bank, 2020). The strategic intervention guidelines of the Candombe safeguard plan include the defense of the
human rights of vulnerable sectors of society focusing on two aspects: discrimination due to racial ethnicity, gender and territory, and the scarce and unequal development of skills and management competences in the groups associated to the heritage asset (O.Picún, 2019, p. 29). In this sense, through the House of the Afro-Uruguayan Culture, the bearers themselves provide workshops, hence obtaining a place of recognition and respect. Participatory instances with the groups of carriers and doers have also been organized, strengthening the self-management capacities of the Afro-descendant community.

Likewise, within the framework of the Network of Academic Cooperation in Intangible Cultural Heritage of Latin America and the Caribbean, ReCA PCI LAC, through the School of Information and Communication of the University of the Republic, Uruguay participates in the guided research project “Intangible Cultural Heritage and Social Inclusion: Contributions to the post-COVID19 development agenda” (2020-2021). This project aims at acknowledging and highlighting the role of the ICH in development agendas, emphasizing its contributions in terms of inclusive social development. This will be achieved through the elaboration of a theoretical and methodological approach concerning ICH and the presentation of cases, which will be available in print, as well as other products. The responsible team is constituted by ICH specialists from Argentina, Brazil, Colombia, Chile, Costa Rica, Mexico, Peru, the Dominican Republic and Uruguay, and has the support of Unesco, Crespial and Segib.


**Question 16.2**

Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?

Yes

**Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.**

The inclusion of all people in the plans and proposals of ICH safeguarding in Uruguay, regardless of their ethnic identity, socioeconomic status, origin, gender, disability or age, fosters respect among all communities and groups. On the one hand, the working methodology in the preparation of the three inventories already mentioned in the report encourages respect among people due to the inclusion of bearers and doers in the different stages of the process. In all cases, people from the community, civil society organizations and public institutions got involved. Awareness workshops were held as well as group interviews to exchange ideas throughout the national territory. The active participation of the bearers, as well as of institutions associated with the subject and interested members of the civil society, guarantees respect towards heritage and to the several groups included in the preservation of the cultural asset (O. Picún, 2018, Estado del Arte sobre Gestión del Patrimonio Inmaterial de Uruguay, CRESPIAL).
Likewise, the promotion of respect is also engendered by decentralizing heritage actions throughout the national territory. For example, the local government of Canelones has Tango training programs and offers workshops on the art of Carnival and other popular festivals (Periodic Report Questionnaire for UNESCO, IMC, 2020). Also, the local government of Tacuarembó offers Tango, Accordion and Murga workshops (Periodic Report Questionnaire for UNESCO, IMT, 2020). And the local government of Rocha encourages activities related to Traditional Dances, Tango and Candombe (Periodic Report Questionnaire for UNESCO, IMR, 2020). In the department of Colonia, the Silenced Voices (Voces Silenciadas) project stands out, focused on rescuing the voice of some neighbors and former neighbors of the community, where they tell childhood experiences and how they lived the process of heritage reassessment and gentrification of the neighborhood. This project is supported by the Local Government of Colonia, the Departmental Directorate of Culture and the Museum of Colonia, allowing the entire community to access these stories and raise awareness of the intangible value of the neighborhood (Periodic Report Questionnaire for UNESCO, IMC, 2020).


Another example is the activities conducted between 2015 and 2016 within the framework of the Fucking Bushinshe Program (Programa Jodido Bushinshe), supported by the MEC departmental coordination in Rivera. Through different gatherings, artists, teachers, researchers and interested regional institutions, awareness was raised about the importance of safeguarding Portuñol (the language most used in the frontier region of Uruguay and Brazil), encouraging respect among all people.

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The ICH issue as a tool for social inclusion will continue to be addressed through the participatory action research methodology and decentralized policies that encourage the free participation of all members of the society throughout the national territory. In 2021,
the CPCN will host a meeting with the Congress of Mayors (departmental governments) where an action plan will be evaluated for the promotion of ICH workers during the five-year period, who will be trained, among other issues, in encouraging inclusive participation without distinction of any kind.
17. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

Guidance note corresponding to indicator 17 of the Overall Results Framework:
English | French | Spanish

Question 17.1

Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?

Yes

Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.

In Uruguay, a great assortment of social actors are diligently involved in activities and actions that raise awareness of their own practices through various channels. The National Cultural Heritage Commission (CPCN) has conducted some joint activities with groups of bearers. As an example, we mention the following experiences whose data were collected through the national ICH inventory in 2018 and 2019 (L. Cannella, O. Picún, 2019, “Saberes Compartidos...”, CPCN, MEC) and through a questionnaire sent to the organizations and social actors involved on the occasion of the UNESCO Periodic Report, in September 2020. The Federate Endurance Riding is a sports event that involves horses, riders and support teams. It also includes the participation of family groups where women, men, young people and the elderly participate in caring for the horse and attention of the rider. These “endurance families” tend to be of low income, so the transport of the horses and the equipment itself involves expenses that are often paid for by groups of neighbors and friends from the communities of origin. To achieve this goal, the rider’s family groups often conduct awareness-raising activities about the importance of these sporting events that grant status not only to the competitors, but also to the community of origin. In turn, the participants are interviewed by the local media, a topic which will be developed in point 18. In the case of the Choirs of the city of Durazno, according to the data collected between school choirs, the Municipal Choir, the Amanecer Choir and the UNI3 Choir, people between 9 and 89 years old have joined the practice, belonging to different socio-economic levels (farm owners, merchants, housewives, local government employees, artisans or domestic workers) and with different educational levels. The Durazno Choirs perceive this diversity as a strength of their practice and they themselves, through informal channels and local media, make the entire community aware of the importance of the choral tradition in the department, since they consider that this artistic group activity generates a better quality of life. They also state that their performances are often a means to make the community aware of other topics of interest. For example, they have mentioned their performances in benefit of low-income educational institutions.

It is also relevant to highlight the case of the Rural School, where one of the central aims of the work that is currently being conducted is to develop a broader concept of the rural educational community, constituted by different social actors who participate in the
activities, such as teachers, students, graduates, family groups, neighbors, small producers, rural societies, companies, and public institutions (polyclinics and police departments). They actively participate in awareness-raising activities on the importance of preserving this community space threatened by the processes of rural depopulation, which result in the absence of children in schools and their possible closure.

Another example is the lubola group “La Covacha” in the southern neighborhood of the city of Paysandú, which fosters a community space for neighborhood integration through the practice and dissemination of activities related to Candombe. In turn, the group conducts inclusive and committed work with the neighborhood through its Cultural Center (supported by the Ministry of Social Development), where blacksmithing, costume, makeup and drawing workshops are organized all year-round. On the other hand, the Covacha performs solidarity shows in educational institutions, also becoming a means to raise awareness about other social problems that afflict the community. Thus, a two-way relation is generated with the neighbors, since they cooperate in various ways in the beneficial activities that sustain the group, and in turn the group teams up with the community.

Finally, it is important to point out that the first National ICH Inventory conducted by the ICH Department of the CPCN was an inclusive and participatory awareness-raising instrument at all levels of participants, both at the governmental level, as well as at NGOs, bearers, communities, etc. This was possible due to the methodology that was applied: “The participatory action research method applied in this Inventory requires a permanent dialogue with the bearer communities and contemplates the association with other actors, always with the purpose of integrating them into the Inventory process. It is about stimulating and favoring both the specific commitments in the different areas of action and the agreements between them. Thus, communities, groups, collectives or civil organizations (and their networks) that identify themselves as bearers of cultural expressions or practices, as well as governmental and non-governmental institutional instances, are the decision-makers regarding the selection and proposal of the components of the ICH Inventory. It is therefore essential to endorse instances of dialogue and negotiation between the civil society, the institutions and the State” (L. Cannella, O. Picún, 2019, “Saberes Compartidos”, CPCN, MEC p. 14.).

**Question 17.2**

Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?

Yes

**Describe briefly, giving examples, how their consent is secured.**

In the aforementioned National Inventory Process, prior consent was requested for the dissemination of the conducted work to all the groups and communities that participated in it. For this purpose, discussion meetings were held and, in some cases, documents were signed with the bearers. In turn, the Inventory is available online to inform the communities of what has been done and to guarantee its free access.

Here are some examples of the CPCN’s work that illustrate this point. In August 2020, a face-to-face and online meeting was held at the CPCN with representatives of the payadores
community to consult them about the relevance of sensitizing Public Education organizations about the importance of the Payada as an ICH practice in Uruguay. Having expressed their agreement, they agreed for a letter to be sent to create an inter-institutional team between the CPCN and Secondary Education, in order to define educational content related to ICH in general and Payada in particular.

In September 2020, the CPCN’s ICH Department held a meeting with guasqueros from different parts of the country about possible strategies for the dissemination and awareness of Guasquería at a national level. In turn, a meeting is being scheduled to define, with a larger participation of artisans, what the best strategies to follow according to the Covid-19 situation would be.

Currently, work is being conducted together with the Uruguayan Secretariat of Wool (private institution that brings together the wool sector of Uruguay), in order to begin discussions prior to the Inventory process and eventually declare as Heritage the traditional knowledge associated to the entire production chain of this sector.

In addition, at the request of the market workers of the Tristán Narvaja Street-Market (a traditional and emblematic street-market of the city of Montevideo, in existence for 150 years), an inquiry process is being conducted; two meetings with an attendance of 20 market-workers each have been held in order to jointly assess the scope and implications of an ICH declaration in a community space such as the Market.

**Question 17.3**

*Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?*

Yes

*Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.*

In the ICH scenario of Uruguay, although there is no general debate on this issue, there are specific examples. In many cases, the bearer groups constitute groups dispersed throughout the national territory, where no conflicts related to rights or moral impairments have been registered up-to-date when participating in awareness-raising activities. However, it is worth mentioning some situations referring to the rights, moral or economic issues that affect some practices. One is the problem related to copyright concerning payadores (the Payada was declared ICH of Uruguay in 2010 and of MERCOSUR in 2015). Given that this practice has to do with improvisation in the ten-line stanza or spinel (whose origin in Spanish dates back to the 16th century), accompanied by the guitar, recording and authorship is difficult to regulate. On this issue the opinions of the payadores are different, who also tend to receive lower salaries for their performances in relation to other musical genres. The CPCN, together with the groups of payadores, is planning meetings to evaluate possible solutions to this issue.

Likewise, the bearers of languages from the northern border (an inventoried practice that includes languages known as Portuñol, Frontier, Bayano or Brasileiro, which constitute the identities of the communities in the frontier areas with Brazil), evidence various problems
related to the due protection of this linguistic manifestation. Although their language is used by the majority of the population in a natural way and perceived as a mother tongue by these groups, it is avoided in formal or public institutional settings due to its stigmatization. This is interpreted by the communities as a policy of linguistic normalization in the field of homogenizing purist actions on the part of the Uruguayan State. In this sense, the communities have expressed their claims within the framework of the demands of Portuguñol as a right to diversity. Given that formal education forbids students the use of frontier languages within high schools, promoting the use of Spanish and Portuguese, these communities see their writing and oral possibilities restricted. At the same time, Primary Education programs are designed for Spanish-speaking children, which means a disadvantage for children from frontier communities who begin their education having Portuguñol as their mother tongue, which causes them to suffer setbacks in their studies. The CPCN, within the framework of the Inventory process, gave its support to community demands through activities conducted in the frontier capital cities of Artigas, Rivera, Treinta y Tres, Tacuarembó and Melo, as well as the small towns of Aceguá, Arroyo Blanco, Moirones, Isidoro Noblia, Vergara and Vichadero. In these activities the community’s acknowledgement of Portuguñol as an identity practice is observed, as well as the need of its members to be visualized and acknowledged as bearers of this vernacular variety (L. Cannella, O. Picún, 2019, p. 125 “Saberes Compartidos”, CPCN, MEC).

The Rural School inventoried practice as a community space, from which schools are considered the most important social and cultural center in the rural environment, also faces problems related to the due acknowledgement of their material and moral rights and interests. Bearers of the practice highlight the struggle to maintain the physical spaces of the Schools and prevent them from being sold to private agents. Within this framework, Productive Projects were conducted in Rural Schools in the department of Cerro Largo, a program promoted by the Council for Pre-school and Primary Education (CEIP), which has the support of the Ministry of Livestock, Agriculture and Fisheries (MGAP), in the framework of the Pilot Plan for the Allocation of School Premises. It consists in the settling in the building of a family in the area of a closed school due to lack of students (after a previous public call) and the implementing of a productive agricultural or livestock project; in this way, the building is kept open to the community and in good condition, awaiting the arrival of new students (L. Cannella, O. Picún, 2019, p. 21 “Saberes Compartidos,” CPCN, MEC).

Within the framework of the ICH activities organized by the CPCN in the department of Treinta y Tres in 2018, principals, teachers, neighbors and former students highlighted the role of the Rural School as everyone’s space and expressed a series of concerns: the closure of schools, the prohibition of tasks and of the use of horses as a means of transport for students (L. Cannella, O. Picún, 2019, p. 31, “Saberes Compartidos”, CPCN, MEC).

**Question 17.4**

**Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?**

Yes

**Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If ‘no’, please explain why not.**
From the inquiries and surveys conducted up to the present date by the CNHC’s ICH Department, it appears that young people and adults get involved side-by-side in awareness-raising activities in groups or communities. An important example to highlight refers to the activity conducted by a young payador, Joaquín Rodríguez, who at only 13 years of age organizes and gives workshops on Payada and rural culture aimed at secondary school students, creating a space for exchange and awareness around a topic that is totally unknown for the majority of teenagers in the capital city. In addition, the Payada workshops for young people taught by Diego Sosa and Leonardo Silva are an important initiative to ensure the transmission of the practice as well as the participation of young people in awareness activities, since meetings of students transmitted via Facebook are regularly organized (Questionnaire consulting Payadores for UNESCO Periodic Report).

Regarding the Rural School, the presence of young students and graduates is also relevant, who assist the youngest in technological aspects, and participate in the assertion activities of the Rural School as a community space, being important social actors of the rural educational community and of the awareness-raising activities (Consultation Questionnaire to Rural School Organization for UNESCO Periodic Report).

Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?

No

Describe briefly how young people are engaged, giving examples.

Question 17.5

Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?

Yes

Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.

In Uruguay there are several factors that enable groups or individuals to use Information and Communication Technologies (ICT) to promote and raise awareness about their ICH practices. Uruguay is a world reference in digital inclusion, with international connectivity with submarine cable and 90% household access to fiber optics. In 2015 the country received the UN World Award for Sustainable Digital Development, and is ranked first in the region for speed, mobile coverage and broadband price. In addition, it is possible to manage and follow more than 1,300 public procedures online.

“The Ceibal Plan was created in 2007 as a plan for inclusion and equal opportunities with the aim of supporting Uruguayan educational policies with technology. Since its implementation, each boy, girl and teen-ager who enters public education throughout the country has access to a computer for their personal use with free internet connection from
the educational center. In addition, Plan Ceibal provides a set of programs, educational resources and teacher training that transforms the ways of teaching and learning” (https://www.ceibal.edu.uy). This plan plays a fundamental role in the possibilities for young people to access online sites that promote ICH.

From the data collected both in the Inventory processes and in the inquiries to bearers and institutions, a very widespread use of Information and Communication Technologies is collected in raising awareness of the importance of ICH and its safeguarding. A few examples worth mentioning are:

In the first place, the use of Facebook profiles of bearer groups, where information is exchanged about awareness-raising activities, as well as training programs in the different practices. For example, the Payadores Workshop of Uruguay (Taller de Payadores del Uruguay) has a very active participation, generating a space for exchange in which more than 2000 people get involved. Videos, articles, events, live broadcasts, radio programs and educational material about the Art of Payada are shared on this page.

Link: https://www.facebook.com/TallerdePayadoresdelUruguay/

On their part, “La Covacha”, a lubola group from the department of Paysandú, has its Facebook profile, where information is shared about different activities of the troupe such as presentations at events, news, fundraising activities and participation in neighborhood solidarity fairs

Link: https://www.facebook.com/lacovacha.paysandu/

The Durazno Departmental Choir “Raúl H. Evangelisti” also disseminates its activities through its Facebook page, where you can find invitations to events, news and announcements.

Link: https://www.facebook.com/Coro-Departamental-de-Durazno-Raúl-H-Evangelisti-106411320751235/

In addition, the Association of Share-cropping and Traditionalist Societies of Uruguay, (Asociación de Aparcerías y Sociedades Tradicionalistas del Uruguay) promotes information and activities related to rural culture and its traditions on Facebook.

Link: https://www.facebook.com/UASTU2013

The “National Mate Festival” (Fiesta Nacional del Mate) held annually in the department of San José also has a page where the content of the activity is advertised and information of interest is shared throughout the year.

Link: https://www.facebook.com/Fiesta-Nacional-del-Mate-y-Dia-del-Gaucho-290940814265016/

Another page belonging to a bearer group, where information about activities related to the subject is disseminated, is that of the Uruguayan Equestrian Federation (Federación Ecuestre Uruguaya), which has an important role in the practice of the Federated Endurance Riding.

Link: https://www.facebook.com/Federación-Ecuestre-Uruguaya-1259309954276342/

In turn, the use of Facebook profiles of State institutions and agencies is registered, which contribute to raising awareness of the importance of ICH and of its safeguarding. For
example, from the profile of the National Cultural Heritage Commission, information is provided about activities conducted together with ICH holders, events of interest related to ICH inventoried practices, and didactic content of interviews conducted with different members of the institution’s working team.
Link: https://www.facebook.com/patromoniouruguay/

The page of the Ministry of Education and Culture also shares information about activities related to ICH, declarations, announcements and calls that can be useful for groups and individuals.
Link: https://www.facebook.com/MecUru/

Besides, on the page of the National Board of Culture (Dirección Nacional de Cultura), information on events, competitions, conferences and training in the cultural area is available.
Link: https://www.facebook.com/CulturaMEC/

In turn, the National Museum System Project from its Facebook page disseminates a complete calendar of cultural activities, exhibitions, talks and events held in different museums throughout the country, which is relevant for raising awareness of the importance of ICH practices and their safeguarding.
Link: https://www.facebook.com/MuseosUY

Another relevant example refers to the page of the National Museum of Anthropology, from where information on exhibitions and educational, research and conservation activities related to Heritage is shared.
Link: https://www.facebook.com/mnauruguay/

In addition, the use of personal Facebook profiles is registered, from where the individuals conducting ICH practices disseminate information related to the inventoried practices and the importance of the ICH and its safeguarding. For example, Diego Sosa, Uruguayan payador, shares relevant content on the practice of Payada through his page, such as videos, lyrics, events and training activities.
Link: https://www.facebook.com/payadordiegososasitiooficial/

In this sense, the page “El Guasquero Acuña de Nuevo Paris” also shares information about the practice and content of interest to those linked to it.
Link: https://www.facebook.com/El-Guasquero-Acuña-de-Nuevo-Paris-129259873769379/

WhatsApp groups are frequently used to connect the different actors related to the practice and create a space where information is disseminated and various aspects are discussed. A relevant case has to do with a WhatsApp group created by the CPCN’s ICH Department called “Payada Heritage” (La Payada Patrimonio), which connects the community of payadores scattered throughout the national territory. In it, information of interest for payadores is disseminated, and it is an important information channel in the current context of health emergency in order to maintain contact and stimulate the activities and initiatives of the community. This group has taken on new relevance in the pandemic context.
Likewise, payadores, guasqueros, endurance riders and choristers have reported on their own WhatsApp groups, through which they keep up-to-date with news and announcements.
related to their practice. Another key-tool, closely connected to the new trends associated with the context of physical distancing, concerns the live broadcasts on Facebook and Instagram, through which two users get in contact and can be seen by the followers of both, interact with them, answer questions and in some cases accomplish artistic performances. In that context, live broadcasts can be found both on Facebook and Instagram, where two payadores participate interacting from different parts of the country, often improvising on current issues related to the pandemic and its consequences.

In the field of transmission of practices, the use of YouTube didactic content channels is relevant, where different actors and bearers connected to the inventoried practices share their knowledge through explanatory videos. These tools are an important channel for exchanging information and contacts with new generations. The case of the Argentinian YouTube channel “El rincón del soguero”, is an example of a participatory space that connects people interested in guasqueria in Uruguay and Argentina, enriching the techniques and knowledge associated with the practice, with more than 379,000 subscribers and thousands of videos uploaded over 7 years of history. Link: https://www.youtube.com/channel/UCeDx9sYiZcCV7XqaMe8o3rg

Also, the National Museum of Anthropology has a YouTube channel where videos about exhibitions, talks and round tables organized by the museum are shared. Link: https://www.youtube.com/channel/UCA_8txGd1LBAKdzAALAsg

A didactic piece produced by the National Historical Museum is worth mentioning, where the guasquero Marcelo Gallone explains some secrets of his trade https://www.youtube.com/watch?v=mLy3pKAC6Qs

Along this line, there is a great variety of videos uploaded from personal accounts by individuals connected to the practices, which raise awareness of the importance of ICH. Recording of some examples, such as: the Mate Festival in San José (Link: https://www.youtube.com/watch?v=dSb5uTR2nZM), the participation of the Lubola group “La Covacha” in the 2018 Desfile de Llamadas (Link: https://www.youtube.com/watch?v=AC6S7rPQFYM), performances by the Durazno Departmental Choir (Link: https://www.youtube.com/watch?v=EUx1kKxGQlg), as well as Endurance Riding races (Link: https://www.youtube.com/watch?v=jIo7RQ6GOQ).

Although, as mentioned above, the use of information technologies in raising ICH awareness is widespread, the working group of the Rural School as a community space draws attention to some problems. They argue that in the practice of rural education, during the isolation stage, an unequal use of new media was evidenced, describing three important axes that are not always present in the same measure: the availability of devices and electrical energy, the presence of an adult to accompany and assist the child in the educational process and internet connectivity. They propose the implementation of sustained work articulating these three aspects in order to improve the quality of teaching in the context of social distancing (Rural School Group Consultation Questionnaire for Periodic Report for UNESCO).

**Baseline and target**
The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The awareness-raising activities conducted by the bearers and practitioners themselves and their participation in the claims concerning their rights or various kinds of disadvantages is fundamental in the ICH approach. The Uruguayan State intends to continue with the participatory action research line of work developed so far, and to advance in the ICH as a tool for cultural self-management. In this five-year period, the MEC, through the CPCN, the National Board of Culture, the SODRE and other public organizations that will be convened (commissions and municipal and departmental governments, NGOs, etc.) will work specifically with groups of bearers through workshops, technical support for the preparation of documents and awareness strategies at national level of their practices (production of documentaries and other dissemination materials), financial support for activities, etc. (Factor 17.1 and 17.2).

At the same time, the participation of young people in online sites will be encouraged, to be implemented through the agreements that are being signed between the CPCN and Public Education institutions (Factor 17.4).

From the CPCN, training courses shall be promoted on the use of social networks among the bearer groups, when they consider it convenient. These courses shall be organized jointly with the Communications Area of the MEC (Factor 17.5).
18. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

**Guidance note** corresponding to indicator 18 of the Overall Results Framework:
- English
- French
- Spanish

**Question 18.1**

Does media coverage:

- Raise awareness of the importance of ICH and its safeguarding?

There exist several kinds of media coverage raising awareness of the ICH and the importance of its safeguard. Several examples are detailed below:

Heritage Day is the event of highest relevance in connection to ICH. It has major media coverage to publicize the hundreds of activities held, with spaces in the different media recommending the main events and raising awareness through interviews with social actors of ICH and dissemination of the practices. For example, the radio show “En Perspectiva” (In Perspective) had a special program on Heritage Day, its history, the most notorious initiatives of 2020 and the figure of Dr. Manuel Quintela (chosen as theme for the year 2020):
(https://www.youtube.com/watch?v=xfiEAXphKw).

Besides, the television program “El Patrimonio Silencioso” (The Silent Heritage), broadcast through National TV, in its special show for Heritage Day, interviewed the director of the ICH Department of the CPCN who mentioned some central aspects referred to ICH categories, awareness raising and safeguard. This special Heritage Day edition calls attention to the ICH, mentioning the working guidelines proposed by UNESCO and the main conceptualizations:
(Link:https://www.youtube.com/watch?v=mgCUs_xaYOc&list=PLA_SjgCHKBoGtCITLQ0D6aVVanrjT_aq&index=1&t=419s).

There are also spaces in central news editions informing on the calendar of activities of each year, as is the case of the feature produced by VTV news on occasion of Heritage Day 2020.
(Link: https://www.youtube.com/watch?v=1AQOalnhJXU).

In turn, in the framework of heritage month (October 2020), the Ministry of Education and Culture produced content highlighting the ICH through an interview with Leticia Cannella, Director of the ICH Department of the CPCN (Link: https://www.youtube.com/watch?v=ML8MpRYMOH4), as well as the official broadcast of the full launching ceremony of Heritage Day 2020 through its YouTube channel (Link: https://www.youtube.com/watch?v=DOhmJEVEuow).

Likewise, the media coverage raises awareness of the importance of the ICH through specific interviews with promoters in journalistic programs, where they deal with different issues connected with the management and safeguard of the ICH. An example is the participation of William Rey Ashfield, Director of CPCN, in different

In turn, the participation of Leticia Cannella, director of the ICH Department of the CPCN in the radio program “En Perspectiva” highlights the importance of the ICH focusing on the topic of national music as ICH (https://www.youtube.com/watch?v=xvFtULcyjQ).

In the interview for the program “La Mañana en Casa” (Morning at Home), conceptualizations on ICH, as well as different challenges of the communities facing the pandemic are also mentioned. (https://www.canal10.com.uy/la-antropologia-social-tiempos-covid-19-n620676).

It is also worth mentioning the coverage of events connected with ICH and its practices. In terms of official events, the radio program produced by bearers of the practice of Payada “El fogón de la Patria Grande” (The Bonfire of the Great Homeland), covered the presentation of “Shared Knowledges”, the first ICH Inventory in Uruguay. This coverage promotes respect between communities through the presentation of the different inventoried practices, their bearer groups, traditions and challenges: (https://www.youtube.com/watch?v=KNDAxB-84jE). Popular celebrations and events connected with ICH practices, promoting respect between communities and their mutual knowledge were also covered by television programs through spaces for interviews and information on the practices and their bearers. Some examples are worth mentioning, such as the coverage of the National Mate Festival of the Department of San José by the program “Súbete a mi moto” (Get on my motorbike) (https://www.youtube.com/watch?v=7-3qc-xh9G0), the broadcast by National TV of the Fiesta de la Patria Gaucha (Gaucho Homeland Festival) of Tacuarembó (https://www.youtube.com/watch?v=TZizjoe_VVQ), or the special program of “Agrouno” (Agro One) of the department of Salto in Expo Prado 2020 (https://www.youtube.com/watch?v=PPbdiyrdR18).

A recent case of television content of national reach is that of the program “Baqueanos” (Dab Hands) (National TV 2020), which portrayed the value of different traditional trades recording the testimony of guasqueros, cutlers, wire fencers, stoncutters, brick makers, and charcoal-burners, combined with field work and interviews with researchers such as William Rey, Daniel Vidart and Leticia Cannella (https://www.youtube.com/watch?v=voqOLpuyNjA). Another relevant example is the program “Escuela TV” (School TV) (produced by the Board of Pre-School and Primary Education), which has been broadcasted by
National TV for six years, where a series of 3 episodes was dedicated to Rural School. They delved into the reality of this pedagogical practice and its challenges, raising awareness of its importance among the general public of all the country (https://www.youtube.com/watch?v=btdMcdIX39U).

The inland radios, closely connected with the rural communities and their activities, play an important role in disseminating and raising awareness of the ICH practices. For example, the live broadcast of the different Endurance Riding competitions generates a huge impact on the audience, where at least 8 wide reach radio stations participate in the activities, achieving coverage along several consecutive days and traveling across the country. These competitions take place in 40 communities distributed around the center-eastern area, and there is a specific broadcast for each one.

There is also the case of Radio Rural, a national range station with a large audience around the country. This medium connected with agricultural information has spaces exclusively devoted to ICH practices, such as the programs “Payadores en Rural” (Payadores at Rural) and “Hipismo Rural” (Rural Horse Riding), dedicated to the transmission of Endurance Riding. The program “Abrazo País” (Country Embrace) of the mentioned station, was the organizer of the guasquería contest “País de Guasqueros” (Guasquero Country), held in Expo Prado 2020.

- Promote mutual respect among communities, groups and individuals?

There is also media coverage through programs and contents produced by bearers of the different ICH practices, which promotes respect between communities and individuals, offering a space for the leading figures of the practices to express their ideas and exchange thoughts about the different aspects that identify them, their challenges and opportunities. For example, the radio program “El fogón de la Patria Grande”, a daily two-hour show, produced and conducted by payadores, informs about the news of the practice and broadcasts live presentations at CX 46 Radio América. There are also two radio programs in Emisora del Sur 94.7 FM entitled: “El Rincón de los Payadores” (Corner of Payadores) and “Payadores sin Olvido” (Unforgettable Payadores). These programs are exclusively devoted to the art of Payada and have the aim of disseminating the practice, its current events, and its major exponents.

On the other hand, various press releases on ICH practices encourage respect among the communities, highlighting their importance and tradition. For example, the items connected to the Art of Payada highlight the history of the practice and its relation with the national culture and identity, and also refer to the celebration of the Day of the Payador every year on August 24.


In the press articles connected to Rural Education, the central topics concern the main challenges currently faced, such as the lack of children due to rural depopulation and the difficulties to maintain this community space, which is considered an important aspect when it comes to raising awareness of the importance of safeguarding the practice.


Another example is “Paisaje ciudad” (City Landscape) in Radio Mundo, which covers tangible and intangible heritage.

Regarding the practice of guasquería, the contest “País de Guasqueros” (Guasquero Country), which raised awareness of the importance of the practice and its tradition, was celebrated in Expo Prado 2020 and organized by Radio Rural, and had major press repercussion. (https://rurales.elpais.com.uy/expo-prado/en-expo-prado-sera-la-1a-edicion-de-pais-de-guasqueros, 2-2-21).

In the context of the pandemic, the Uruguayan Rural School featured prominently in international media when, in the month of May 2020, the announcement of back-to-school was made, at a time when most of the region (with the exception of Uruguay) was under mandatory lockdown. This opened up a debate and highlighted the advantages of these pedagogical practices in areas of low population density and scarce resources to adjust to online transmission.


**Question 18.2**

Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?

Yes

Describe, using examples, such joint cooperation activities or programmes.

There are specific experiences in this regard in the interior of the country. A recent and highly relevant example occurred in the context of Expo Prado 2020 (Montevideo), with the first edition of the contest “País de Guasqueros” (organized by the Radio Rural program “Abrazo País”), which summoned nine craftsmen of different areas of the country to exhibit their works during three days and was attended by the President of the Republic Luis Lacalle Pou at the official awards ceremony. The contest organized by Radio Rural was declared of National Interest by the Executive Branch.

Describe in particular any capacity-building activities in this area, with examples.
**Question 18.3**

**Media programming on ICH:**

- Is inclusive

  The media coverage of popular festivities in Uruguay has, in general, an inclusive approach, since it provides a space to the different practices performed at the events, as well as for the players and representatives of all genders, ages and socio-economic contexts.

  As for the aforementioned national television contents, such as the program “Baqueanos” and “Escuela TV”, they may be considered to be inclusive, since they take into account testimonies of all the social actors and bearers of the practices, as well as of highly vulnerable people who don’t normally have access to the media to express their ideas.

  The radio contents produced by the ICH bearers themselves are inclusive and provide a vision from inside the cultural practice, as they democratize access to information production. Programs of payadores, murguistas, and tangueros are good examples of this.

  Regarding language use, it is worth noting that, in the northern frontier radios, spaces have been generated for the use of “Portuñol” through the dissemination of songs written in that tongue.

  There also exist some examples of international press media (Televisión Española, CNN, etc.) which have created productions about the Uruguayan ICH. By way of example, we mention the documentary of the German TV (Deutsche Welle) “Mujeres Rurales: La fuerza del Uruguay” (Rural Women: The strength of Uruguay) which, with an inclusive approach, accounts for situations undergone by women who practice rural trades in Uruguay, and champions the role of women in these contexts. See at https://www.youtube.com/watch?v=7DTUoCA-mhM&t=791s

**Question 18.4**

**Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?**

Limited

*Provide any additional explanation.*

In general terms, the media are not duly informed of the 2003 Convention or its terminology, notwithstanding which, the above-mentioned radio programs promote and raise awareness (with their own local terminology) of these activities, fulfilling a major role. Some press releases about the heritage declaration processes of ICH practices mention the UNESCO conceptualizations and the terminology of the 2003 Convention, providing the general public with greater knowledge on its framework. In this sense, there are articles on the heritage declaration processes of “Portuñol”, the Art of Payada, Tango, Candombe, Mate, la Covacha, and littoral music, where the terminology of the Convention is mentioned.
Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The ICH Department of the CPCN shall work jointly with the Communications Area of the MEC on several projects to directly reinforce all the factors of Indicator 18. In the coming five-year period, we expect to further boost the use of the social networks by the ICH bearers to raise awareness in the community (Factor 18.1). In turn, the ICH Department of the CPCN shall also endeavor to produce contents for ICH awareness raising (like the contribution already made to one of the programs of “Patrimonio Silencioso”) through the radio media and the Uruguayan National Television (TNU), which is the “open channel of the Uruguayan State”. It is part of the SECAN, Executive Unit of the MEC. It was the first television channel authorized broadcast, in 1955, but initiated its transmissions experimentally on February 28 of 1963 and regularly on June 19 of the same year. It is a generalist channel whose programs are aimed at culture, information, and entertaining. See at:
Videoteca | TNU | Televisión Nacional Uruguay
19. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

Guidance note corresponding to indicator 19 of the Overall Results Framework:
English | French | Spanish

**Question 19.1**

Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?

Yes

Describe briefly, giving examples, how policies and programmes do this.

The policies and actions referred to the ICH acknowledge the practices, and their bearers and practitioners. The MEC, through the National Direction of Culture and the CPCN, promote participation in different activities and the fund securing for ICH projects already referred to in this report (Heritage Day, Competitive Funds, etc.) through open and inclusive public calls, giving special support to people of acknowledged careers in Tango, Candombe and Payada, for example. Additionally, several initiatives that commemorate and pay homage to the different ICH practices, their bearers and practitioners have been surveyed at the level of departmental governments, acknowledging their importance to society. Such actions are, in some cases, performed by departmental authorities, while in others involve the community for their implementation. The departmental government of Canelones, for example, has supported the ICH in the organization of different festivals, events and contests that acknowledge the bearers and practitioners of rural ICH practices. One such event is the Fiesta de la Chacra (Farm Festival), which has been celebrated since 2017 in the community of San Jacinto and held annually as tribute to rural traditions and their bearers. In this festivity, a large number of traditional activities are organized, such as the construction and recreation of farms, activities with oxen, clothing and typical food fairs, farm production activities, and folk dance and music shows. An event that had great repercussion was the organization of the “world’s largest” Pericón (traditional dance in process of being declared heritage) in the city of Las Piedras. It was celebrated in 2019 in the context of the celebration of the Battle of Las Piedras, and had the participation of over one thousand children. Tribute was paid not only to the dance but also to the hundreds of teachers who teach it in the schools.

Besides, the bearers of ICH are publicly acknowledged through different programs; for example, the Tango singer Julio Sosa in the Cultural Space that carries his name in the city of Las Piedras. Tribute is also paid to other local artists in other cultural spaces of the Department of Canelones. In connection with the practices associated with the Grape and Wine, activities are conducted across the Department of Canelones, mainly in the area around Highway 5, where the main producers are located, paying homage to the traditional families of the sector. The Grape and Wine Museum of Las Piedras, which develops promotion policies, cultural activities, exhibitions, tastings, and seminars, also publicly acknowledges the bearers of the practices (UNESCO Periodic Report Questionnaire, 2020,
In turn, the departmental government of Colonia designated in 2019 a street in the city of Rosario with the name of “Payador Juan Carlos Bares”, paying tribute to the practice of Payada (National and MERCOSUR ICH) and its local figures (UNESCO Periodic Report Questionnaire, 2020, IMCo).

Following the publication of the mentioned ICH National Inventory, the Departmental Commission of Cultural Heritage of Paysandú and its Departmental Board, acknowledged “La Covacha” as an “asset of heritage interest” and a component of the Paysandú identity, motivated by the history of the group in the practice and transmission of Candombe and its social work. This included the placement of a plaque at the Covacha headquarters and the publication of a news-sheet. The Postre Chajá (traditional peach layer cake) of the “Las Familias” pastry shop was also acknowledged as “asset of heritage interest” within the local culinary tradition (UNESCO Periodic Report Questionnaire, 2020, IMP).

The practice of Mate has been publicly acknowledged by the National Lotteries Board, which paid tribute to it in the National Lottery drawing of September 2020. Other specific actions of public acknowledgement of the importance of this cultural practice for the national identity are the monuments in homage to Mate in the departments of San José, Durazno, and Paysandú.

Several initiatives of public acknowledgement of the ICH bearer groups are supported by the departmental government of Florida. Firstly, a community tourism proposal of the rural towns and areas of the department, covering 5 thematic routes associated to a village circuit, has been implemented since 2010. This public policy program aims at reinforcing the local identity on the basis of the narrative, the myth and oral history, interconnecting 10 villages and 5 micro-regions of the department. Expressions connected with the local muralism, which add to the community tourism through the appraisal and acknowledgement of its local history are supported as well. Muralists in the locations of 25 de Agosto, Casupá, 25 de Mayo, Nico Pérez, Illescas and the capital city of Florida were supported. The themes of these murals usually refer to local characters, traditions and knowledges. In the case of the photo galleries, the project “Cosas de Pueblos” (Village Issues), was developed with the support of the Planning and Budget Office and the departmental government of Florida, presented in the locations of Cardal, 25 de Agosto, and Cerro Colorado. (UNESCO Periodic Report Questionnaire, 2020, IMF).

The Gaucho Confederation (a regional organization of nativist associations), of which Uruguay is part, proposes the regional acknowledgement of the practices associated with the gaucho traditions and includes the recognition of the poets inspired by this period, generating regional exchange and cooperation links.

Every year, the departmental government of Rocha holds the activities of Heritage Month jointly with groups of Rural Schools and neighbors of the area. They generate activities connected with the restoration of intangible and tangible heritage, involving histories, rituals, dances, songs, games, and interactive presentations of everyday traditional activities (cheese production, cow milking, wire fencing, games, etc.). A dissemination policy has also been developed by the Rocha Publications Commission, with different editions that spread and encourage ICH preservation. There have also been competitions encouraging this kind of restoration, such as the one proposed by the Centro Cultural María Élida Marquizo, entitled “Relatos de mi lugar” (Tales of my hometown). The Cultural Center of La Coronilla, Rocha, as well, has conducted a series of interviews for the recovery of the local memory
referred to public figures and trades. Additionally, the museum propositions of the department of Rocha aim to acknowledge and recreate the everyday practices that directly relate to ancestral knowledges connected with the indigenous world: Mate as a guaraní legacy, the use of the herbs of the “sacred forest”, the introduction of the children to the moon, the use of terms of native origin, the construction and use of native musical instruments, and the practice of native games.

In turn, this departmental government has supported the reappraisal of practices linked to the coast, such as artisanal fishing, shrimp catching, and seafood preparation (UNESCO Periodic Report Questionnaire, 2020, IMR).

The departmental government of Maldonado publicly acknowledges the ICH through several actions. The activity performed by the stonecutters of the department, and the events of the National Festival of Chivito (a typical Uruguayan beef sandwich), and the Contest of Inland Murgas have been declared of departmental interest. Also, during Heritage Month, typical food tastings and the participation in traditional activities associated with rural trades are fostered (UNESCO Periodic Report Questionnaire, 2020, IMM).

Equally, the Promotion and Development Department of the Municipality of Paysandú has publicly acknowledged Paysandú’s tradition and its particularities with regard to crafts production through exhibitions and fairs for the promotion of these ICH practices. For example, in the frame of Craftsman’s Day in 2016, the exhibit “Cuando las manos hablan formas” (When hands speak forms) was inaugurated at the Culture Center of Paysandú, portraying the work and career of craftsmen of the department though a museum proposition which publicly acknowledges the importance of these traditions (UNESCO Periodic Report Questionnaire, 2020, IMP).

“Voces Silenciadas” (Silenced Voices) is an Ibero-American awarded project that recorded the narrations of current or past residents of the Barrio Sur of Colonia before it was declared Cultural Heritage of Humanity by UNESCO. The stories tell about its life before the 1970s and help to understand the visualization process of the UNESCO Historic quarter site, in order to care for and transmit it to the future generations. The database (raw footage) can be seen in the Regional Historic Archive in Colonia del Sacramento. This restoration of the memory of the neighborhood publicly acknowledges the individuals and their practices in an inclusive manner, since all the voices of the community are offered a space (UNESCO Periodic Report Questionnaire, 2020, IMC).

Also, the departmental government of Rivera publicly acknowledges the ICH bearers through programs such as the drum construction workshop, addressed at the general public, competitions of micro stories that include frontier languages, as well as with economic support and public invitation to ICH events. Likewise, in acknowledgment of traditional music, the composition “Caminito de Tierras Coloradas” (Little red dust trail) was appointed departmental song (UNESCO Periodic Report Questionnaire, 2020, IMR).

As for the departmental government of Durazno, they support ICH practices and events such as the Endurance Riding Competition of Sarandi del Yi, the Folk Festival and the choir practice of the city. This represents a public acknowledgment of the ICH bearers, inclusively implemented, considering the practices and bearer communities of all social sectors and genders (UNESCO Periodic Report Questionnaire, 2020, IMD).

In the department of Artigas, the governmental department supports the celebration of the local Carnival through projects, programs and actions with the presence of the Artigas Federation of Escuelas de Samba, the Ministry of Tourism, the Ministry of Education and
Culture, and other social agents of the department. In 2019, this celebration of 3 consecutive days summoned over 25,000 people each night. The work is in public acknowledgement of the bearers of the frontier Carnival, which is implemented in an inclusionary manner, taking into account the diversity of actors and communities participating (UNESCO Periodic Report Questionnaire, 2020, IMA).

The departmental government of Soriano publicly acknowledges the ICH bearers, specifically through the organization of activities and events in cooperation with the communities. Training activities, as well as funding for the Carnival groups have been implemented (UNESCO Periodic Report Questionnaire, 2020, IMS).

In turn, the departmental government of Tacuarembó works continuously in the public acknowledgment of the ICH bearers supporting events, ICH declarations, and the appointment of illustrious figures of the city. As for festivities, the Fiesta de la Patria Gaucha was declared ICH of the department. This festivity retrieves the lost traditions and reasserts the continuity and validity of some them, revitalizing the historical period of the 18th Century. The Fiesta Gaucha de la Virgen de Itatí (Gauche Festivity of the Virgin of Itatí) was also declared ICH of Tacuarembó. This popular religious event interconnects the gaucho activities, popular music, and sacramental ceremonies invoking the Virgin of Itatí, whose statue arrived in Tacuarembó in 1833 through missionary families.

Likewise, there are several examples of songs declared of Tacuarembó ICH, such as “Uruguayos Campeones” (Uruguayan Champions) by Isabelino Omar Odriozola, “Como un Jazmín del País” (Like a Summer Jasmine) by Washington and Carlos Benavidez, “Flor del Bañado” (Flower of the Marsh) by Abayubá Rodríguez, Guillermo Duré and Washington Benavidez, “Cuando Canta el Gallo Azul” (When the Blue Rooster Sings) by Bolivar Pérez and Washington Benavidez and “Flameando a Tope” (Waving Proudly) by Juan Carlos Rosa. As for the appointment of illustrious citizens, there are several connected with the ICH, such as Washington Benavidez (professor, writer, poet, and artists’ mentor), Tomás de Mattos (attorney and writer), Olga Delgrossi (singer), Héctor Numa Moraes (musician, singer and composer) and Pedro Gallego (professor, pianist, and choir conductor). In turn, the departmental government of Tacuarembó publicly acknowledges the ICH bearers through activities such as the “Marta Gularte” awards ceremony for careers in Candombe, the national Guasquería competition in the frame of the Fiesta de la Patria Gaucha, and the culinary competition “Plato Patria Gaucha” (Patria Gaucha Dish) and “Postre Patria Gaucha” (Patria Gaucha Dessert), in the context of that celebration (UNESCO Periodic Report Questionnaire, 2020, IMT).

Describe in particular measures to ensure that they do so inclusively.

**Question 19.2**

Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?

Yes

Are these events organized for:
• Communities, groups and individuals

See in General public.

• General public

At the level of national government, Heritage Day, organized by the National Cultural Heritage Commission, whose themes change from year to year, has been celebrated since 1995. This event includes hundreds of cultural activities around the country and involves public and private groups and organizations that work for two days in this celebration. During these days, the doors of the main buildings of cultural heritage are opened to free visits, and shows and exhibitions are held therein. In the past few years, several themes are directly related to the ICH. In the 2019 edition, the music of Uruguay was celebrated. In 2018, the theme was “Heritage and Cultural Diversity. 70 years of the Universal Declaration of Human Rights”. In 2017, the 100th anniversary of la Cumparsita (iconic Tango musical piece) was celebrated, and in 2016 the theme chosen was “Public Education: Integral national heritage”. See at: https://www.gub.uy/ministerio-educacion-cultura/tematica/dia-del-patrimonio.

On the other hand, many public events are organized at departmental government levels, such as the Fiesta de la Patria Gaucha and Fiesta del Mate, highly popular in the country’s inland. These popular festivities are a common space for the different cultural expressions of the localities, where music, cooking and art are integrated. See at: https://www.patriagaucha.com.uy/ https://www.sanjose.gub.uy/san-jose-tendra-su-17a-fiesta-nacional-del-mate-del-14-al-16-de-febrero/

The departmental government of Canelones supports initiatives and events throughout the year, among which the following are some examples.

In connection with practices associated to Grape and Wine, the different activities conducted during the year reach their peak with the Vendimia (Grape Harvest) celebrations, which are held between January and February in the form of grape harvest area festivities, and in March, in the Departmental and National Fiesta de la Vendimia in the city of Las Piedras. See at: https://www.imcanelones.gub.uy/es/disfrutamos/lugares/sitios-patrimoniales/fiesta-de-la-vendimia-dia-nacional-de-la-vendimia

Popular celebrations connected with Carnival and Candombe held throughout the department in January, February, and March are also supported. Besides, the departmental government together with the Share-cropping Union of Uruguay organize the Fiesta de la Patria Grande (Great Homeland Festival) and several activities related to the horse-riding culture, attended by thousands each year. See at: https://www.imcanelones.gub.uy/es/content/fiesta-de-la-patria-grande

With regard to the culture of the farm community and its production, rural
promotion activities are developed in the entire Department, and the celebration of the Festival de la Chacra (Farm Festival) is supported. See at: http://www.imcanelones.gub.uy/es/2a-fiesta-de-la-chacra

Various traditional celebrations connected to the ICH for the general public are held in the department of Maldonado, such as the Semana de San Fernando (San Fernando Week), the Fiesta del Jabalí (Wild Boar Festival) (in the area of Aiguá), the Fiesta de Nuestra Señora de la Candelaria (Celebration of our Lady of Candelaria), the Festival Dulce Corazón del Canto (Sweet Heart of Singing Festival) (in the town of Pan de Azúcar), the Encuentro Abrazo del Solís Grande (Solís Grande Embrace Encounter), the Fiesta San Isidro Labrador (Saint Isidore the Laborer Festivity), the Fiesta de San Carlos Borromeo (Saint Charles Borromeo Festivity), the Fiesta del Pago de Garzón (Return to Garzón Homeland Festival), the Fiesta del Mar (Festival of the Sea), and the Fiesta Nacional del Chivito (National Festival of Chivito) (typical Uruguayan dish). All these celebrations have the support of the departmental government and are connected from different angles to ICH practices, traditions and local knowledges.


The departmental government of Salto supports traditional celebrations connected with the ICH, such as the Fiesta del Lago (Festival of the Lake), Valentín Aparcero (Sharecropper Valentín) (at Rincón de Valentín), the Fiesta del Jóven Rural (Rural Youth Festival), the Llamadas al Puerto (Drum Calls to the Harbor), the Fiesta del Inmigrante (Immigrants Festival), La Redota (commemorating the Exodus of José Artigas), the Peregrinación a Capilla María Auxiliadora en Corralito (Pilgrimage to María Auxiliadora Chapel in Corralito), and the Festivity of Iemanjá. All these have been appointed of Departmental Interest. See examples at: https://diariocambio.com.uy/2019/10/16/el-domingo-sera-la-peregrinacion-a-maria-auxiliadora-en-coralito///www.salto.gub.uy/resultado-busqueda/item/322-el-joven-rural-de-valentin

The departmental government of Paysandú has also declared the “Encuentro con el Patriarca” (Encounter with the Patriarch), a cultural historical festival in tribute of the national hero José Artigas, which has the participation of traditionalist societies with a high impact on the general public, as of touristic interest. It also supports festive activities of share-cropping and gaucho traditions such as the Criollas of Holy Week (horseriding skills display contests) and the Festival de la Copla y el Corcovo (Music and Horseriding Skills Festival), as well as participation in the activities organized each year by a group called “los sampayeros” (in tribute of the composer Aníbal Sampayo), which has developed series of concerts, talks, discussion groups, and presentations around littoral music (ICH inventoried practice). See examples at: https://www.paysandu.gub.uy/turismo/8832-presentaron-oficialmente-la-xxv-edicion-del-encuentro-con-el-patriarca-que-comenzara-el-19-de-setiembre https://www.eltelegrafo.com/2020/01/culmino-festival-de-la-copla-y-el-corcovo-2/

Besides, several inventoried practices are celebrated annually on a commemorating
day, where different related activities are organized to raise awareness of their importance.
For example, December 3 is the National Day of Candombe, Afro-Uruguayan Culture, and Racial Equity, and the Uruguayan Tango Day is celebrated on October 5. Additionally, on August 24, 2019, with the commemoration of the Day of the Payador, the 24th edition of the International Encounter of Payadores was held at the Sala Zitarrosa in Montevideo. Fourteen payadores from Argentina and Uruguay participated, performing live to pay tribute to the art of Payada and its tradition of over 100 years. The day of Rural Education is commemorated on May 15, and the Board for Preschool and Primary Education organizes national Rural Education Encounters every year, with the purpose of bringing together pupils, teachers, students and researchers of the practice. The International Migrants Day is celebrated annually on December 18, with several activities organized by the Migrations Museum of Montevideo. In the interior of the country, there is the Immigrants Festivity of Salto, and the Immigrants Festivity of Rosario (Department of Colonia) is celebrated on the last week of November.
In turn, every April 19, the day of la Cumparsita is celebrated at the Solis Theater in Montevideo.

The musicians involved in Littoral music work collectively with several institutions to organize the Week of Aníbal Sampayo, which takes place in the month of August every year. During this week, music and cultural activities around the figure of Sampayo take place, such as concerts, workshops and sessions. See at: https://www.facebook.com/semanasampayo

Regarding training activities, several workshops are organized around the country which are highly important in terms of the transmission and awareness raising of the practices and their safeguard. For example, the introductory Guasquería workshop, held at the National Historical Museum in October of 2017, had the main purpose of disseminating the main techniques of guasquería among the general public. Another public activity of similar characteristics was promoted by the Departamental Government of Flores, who acknowledged a great practitioner of 5-needle knitting, generating an educational program to transmit the knowledge (UNESCO Periodic Report Questionnaire, 2020, IMF).

The Heritage Museum of the city of Rivera organized in 2014 and 2015 a series of talks and cultural activities regarding the revaluation of the northern frontier languages as intangible heritage of Uruguay. This museum also organized discussion groups about the local heritage, highlighting cultural aspects, social practices (many connected to rural work activities), funeral art, gastronomy, and linguistic expressions such as Portuñol. Other events organized by the museum are linked to photograph exhibitions and audiovisual production connected with funeral heritage, the main element being the link between the cemetery and the social environment. They also organized the exhibition “Refugiarte”, which portrayed the current crisis undergone by refugees, illustrated by Latin American artists (UNESCO Periodic Report Questionnaire, 2020, IMR).
The Departmental Museums of the Municipality of Paysandú have additionally promoted ICH related talks by researchers and experts connected with several thematic areas. Among them are the talk by professor and researcher Diego Bracco, a specialist in indigenous peoples, given in 2017; the conference “Afrofloreciendo” (“Afro-flourishing”), an interactive talk about African descent in Uruguay; and the talk given in 2019 by Federico Salles on behalf of the National Music Documentation Center on the photographic and musical collections of Lauro Ayestarán in Paysandú (UNESCO Periodic Report Questionnaire, 2020, IMP).

In 2018, craftsmen devoted to guasquería who took part in the Fiesta de la Patria Gaucha in Tacuarembó acknowledged some support to their craft in the last decade provided by PRODENOR, an integral social-rural development project for the northern area of Uruguay of the Ministry of Housing, Land Management and Environment (MVOTMA), which contributed with special funds for the implementation of guasquería courses. However, funding for the promotion of this craft has been historically mostly inexistent. The coordinated work among these craftsmen generates greater possibilities of participation in activities, as well as in sales spots and opportunities to access raw materials (L.Cannella, O.Picún, 2019, “Saberes compartidos…”, p.111, CPN, MEC).

Question 19.3

Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?

Yes

Explain briefly, giving examples, how such programmes are encouraged and supported.

Uruguay is in the initial phase of program definitions for the promotion and dissemination of good safeguard practices, given the relative recentness of the National ICH Inventory Program, initiated in late 2018, whose first outcomes have already been mentioned to illustrate different indicators in the present report. The need to inventory and define programs as management tools was presented to the bearers and stakeholders in the different investigative participative action processes implemented in the National Program. Workshops were held with the bearer communities of the inventoried practices, such as the guasquería, the art of payada, the choirs of the department of Durazno, the Rural School as a community space, 5-needle knitting, Mate and its sociocultural environment, “La Covacha” cuerda de tambores (drum line), littoral music, the Federate Endurance Riding Competition, the norther frontier languages and the trades surrounding the diatonic accordion. In these workshops, the participating groups and public institutions were encouraged to devise their own safeguard programs. Given the recentness of this inventory and the Covid 19 pandemic, we hope to resume the follow-up on these matters in mid-2021.

Question 19.4

Does public information on ICH promote mutual respect and appreciation within and between communities and groups?
Yes

**Explain briefly, using examples, how public information on ICH promotes this.**

The public information available on ICH has been produced mainly by the MEC, the University of the Republic, and, in a few specific cases, through the departmental Governments. The following are examples which endorse the mutual respect between communities and groups through the participative research and dissemination of ICH practices.

In the first place, the National Heritage Commission homepage provides information and news on the work being undertaken regarding the ICH, encouraging respect between the communities through the publication of articles that register their participation in the heritage declaration processes. (Link: https://www.gub.uy/ministerio-educacion-cultura/comision-patrimonio).

Besides, the “Lauro Ayestarán” Music Documentation Center, a subsidiary organ of the General Archive of the Nation and the Ministry of Education and Culture, is devoted to collecting the memory of the music of Uruguay, in the spirit of the musicology task undertaken by Lauro Ayestarán until his death in 1966, and holds documents in different physical or digital media and from all branches of music. Its task is to preserve these documents, restore them when necessary, and make them available to researchers and the general public for consultation. It also implements activities destined to generating knowledge at the highest possible level: international seminars, study sessions, contributions to research. Finally, it seeks to disseminate the documents contained in its archive and make the generated knowledge available, through talks and exhibitions, books, records and films, destined both to specialized and non-specialized audiences. In May of 2017, this Center incorporated a section in its website dedicated to the Art of Payada, which includes a comprehensive biographical, bibliographical, and record archive of the career of payador Carlos Molina (1927-1998), considered one of the most emblematic and representative figures of the Uruguayan Payada. See at: www.cdm.gub.uy

On the other hand, the “Anáforas” archive of the School of Communications of the University of the Republic gathers materials with the aim of recovering digitalized documents, writings, images and materials from the past. This archive holds a large variety of videos and digitalized documents with the purpose of disseminating works and authors that have consolidated the culture of Uruguay. Among these works, two which relate directly to ICH practices are worth noting. First, the Carnival collection put together by the UNESCO Chair in Carnival and Heritage, with the cooperation of the National Library, the Museum of Carnival, the Photography Center of the Municipality of Montevideo, the National Archive of Image of S.O.D.R.E., and the General Association of Authors of Uruguay (AGADU). The contribution of highly valuable private archives, such as that of Dr. Dorothée Chouitem or that of Social Operator Laura Weigle, has been decisive as well. There is a section of the Anáforas site devoted to disseminating materials of extremely varied nature - textual, iconographic, audio- organized along three main axes: Official documentation, Images, and Repertoires. Secondly, the collection devoted to the practice of Payada has a bibliographic and audiovisual archive that includes songs by payadores, interviews about the
Payada and payadores, compilation of texts about the payador, and videos of payadores. See at: https://anaforas.fic.edu.uy/jspui/

The General Archive of the University of the Republic is a central service with academic and administrative purposes. Founded in 2002, on the basis of the work of the Documentary Selection Commission, it operates simultaneously as a historical research and documentary preservation space, and so is organized into two main areas: Documentary Management and Historical Research, and comprises the Audiovisual Preservation Laboratory as well. This archive offers information on ICH practices, fostering respect between the communities through the promotion of conservation and research in the topics addressed. See at: https://agu.udelar.edu.uy

The National Museum of Anthropology works on the investigation, preservation, education, and dissemination of the Nation’s anthropological heritage as well. In this sense, they implement actions connected with the ICH, through the publication of educational file cards in its website on research projects executed in the past years, besides the exhibitions and educational activities held at the Museum. See at: https://www.mna.gub.uy/innovaportal/v/3573/14/mecweb/cometidos?breadid=null&3colid=3570


The National Archive of Image and Word, a subsidiary organ of the Sodre destined to collecting, preserving, documenting, and disseminating its audiovisual files, film collections, photographs and videos, offers audiovisual documents connected with the ICH, through content that documents relevant moments of the history of Montevideo. See at: https://sodre.gub.uy/archivodelaimagenylapalabra

Another source of information is constituted by the project “Mapa Sonoro del Uruguay” (Sound Map of Uruguay), supported by the Competitive Fund for Culture of the Ministry of Education and Culture, which records the sound dimension of different cultural expressions scattered around the national territory, contributing an approach to reappraise the practices, trades, and landscapes associated to the collective memory of the traditions of Uruguay. See at: http://www.mapasonoro.uy

The Viví Tango program of the Municipality of Montevideo, has a website with information and news about the activities and publications made. See at: https://montevideo.gub.uy/vivitango

A series of 20 programs was produced by the departmental government of Florida about places in the department and people in the different sites, for the promotion of heritage, community and cultural tourism (Questionnaire to the Board of Culture of the IMF for the Periodic Report for UNESCO).
Also, recently, the departmental government of Paysandú, through its Departmental Museum and with the support of the departmental library “José Pedro Varela”, inaugurated the “Daniel Vidart” Center for Documentation and Research in August of 2020. This information unit is destined to spreading, disseminating and researching the documentary heritage associated with the cultural assets of the department and its history (Questionnaire to the Board of Culture of the IMP for the Periodic Report for UNESCO).

**Baseline and target**

The *first scale* below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a *baseline* for future reporting. The *second scale* allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this *target*.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

In the frame of the National ICH Inventory Program initiated in 2018, and which is to be continued in this five-year period, the CPCN shall promote the public information regarding ICH and its safeguard through several actions. It shall provide support to the initiatives of departmental governments and social organizations for the acknowledgment of the bearers and practitioners of ICH around the country. In turn, the training of groups and individuals for the development of safeguard programs, as well as for the departmental heritage commissions, who are to play a fundamental role in the decentralizing process of the proposed actions on ICH, shall be fostered. The definition of criteria for the recognition of ICH bearers by the national and departmental governments shall be encouraged.
20. Extent to which programmes raising awareness of ICH respect the relevant ethical principles

**Guidance note** corresponding to indicator 20 of the Overall Results Framework:
- English
- French
- Spanish

**Question 20.1**

Are the Ethical Principles for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

Yes

Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.

From the consultations with the social actors involved in the different ICH activities, the ethical principles are respected and there are no conflicts in the relationship between the social actors in terms of the violation thereof. The active participation of the bearers and practitioners is a guarantee for this to happen.

**Question 20.2**

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

Yes

Describe briefly how professional codes and standards are respected in awareness-raising activities.

The ethical principles of the social sciences and Safeguarding Ethical Principles apply. Authorization is requested from the bearers and practitioners for outreach activities, film or photographic recording, audio recordings, etc. in cases where they are not the ones who do them.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied
Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

In the coming five-year period, the analysis of the compliance with the ethical principles shall be deepened through the consultation with the groups and individuals. The CPCN and departmental heritage commissions shall encourage the generation of meetings on the issue with the bearers and practitioners (Factors 20.1 and 20.2).
21. Extent to which engagement for safeguarding ICH is enhanced among stakeholders

Guidance note corresponding to indicator 21 of the Overall Results Framework:
English | French | Spanish

**Question 21.1**

Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?

High

Describe briefly, giving examples, how community, group and individual participation is secured.

Communities, groups and individuals participate in ICH safeguarding through different programs and activities that ensure the inclusion of bearers and the society in general.

Heritage Day, created in 1995, is the main national event supported by the Ministry of Education and Culture through the CPCN that ensures the inclusion of all people in ICH safeguarding. Its goal is to promote the creation of participatory spaces that enable dialogue, deliberation and the exchange of knowledge. During two days, cultural centers, civil associations, organized citizens, social clubs, educational institutions, companies and government agencies organize free admission activities with a central theme that changes every year. It is significant that in 2017 the “Cumparsita” was honored (declared Popular and Cultural Anthem of Uruguay, in 2016) for its 100 years under the slogan “Universal living heritage”, and in 2019 the tribute was to the 100 years of the birth of Amalia de la Vega (singer and songwriter). This too has a positive impact on the awareness of Cultural Heritage and the commitment of the communities, increasing the influx of visitors in the proposed activities every year. It is estimated that between 450 and 500 institutions participate in its organization and 300,000 people are mobilized throughout the country (Official information from the CPCN, 2020).

Besides, the Interministerial Commission for Tango and Candombe Support (CIATYC) created in 2012, ensures the inclusion of the Tango and Candombe community. Its aim is to disseminate and promote activities and artists of these practices as well as to generate public and private institutional exchanges, research and the insertion of this ICH in education.

The program of the Ministry of Education and Culture committed to strengthening Traditional Festivities as ICH provides support to festivals and celebrations as a way to guarantee cultural diversity. Each year, 200 traditional festivals are held in the different departments of the country and more than 2.5 million people participate (our population amounts to 3.449.000 inhabitants in the 2018 Survey). The community also gets involved in safeguarding through the Competitive Funds for Culture (Fondos Concursables para la
Cultura) and the Regional Fund for Culture (Fondo Regional para la Cultura), two contests open to all citizens, organized by the MEC’s National Board of Culture that promotes the dissemination, publicity and research of projects of national interest with the aim of democratizing culture and accessibility to public funds. Several of the projects that have been selected are related to ICH, especially those within the category of Memory and Tradition. These projects seek to recover, disseminate, put into value, investigate and document memories and traditions, both individual and collective, whether in rural or urban areas connected to artistic-cultural activities (Fondos concursables para la cultura: https://culturaenlinea.uy/agente/28/).

On the other hand, the National ICH Inventory Program, conducted in 2018-2019 through the National Cultural Heritage Commission (CPCN), was accomplished with the participation of the community in the most inclusive way possible. The working methodology consisted of in-depth interviews, participative observation, working round-tables, raising-awareness workshops and meetings with the bearer and practicing communities as well as with institutional actors who assume responsibilities and commitments regarding the ICH safeguarding.

**Describe in particular measures to ensure that this is inclusive.**

Inclusive community participation is guaranteed in all cases. For example, concerning the Afro-descendant community, their participation in the safeguarding actions of Candombe is active inasmuch as it is the bearer and transmitter of knowledge. The Candombe Advisory Group (currently not operational), in charge of counselling the CPCN on the safeguarding of the practice, is made up solely of community members. Likewise, CIATYC works together with Afro-descendant bearers and practitioners in the promotion and dissemination of the practice.

Regarding Heritage Day, the invitation to participate is open without any restrictions of age, disabilities, gender, ideology, etc. Several institutions propose activities designed for disabled people; for example, the Tourism Baccalaureate of the Universidad del Trabajo del Uruguay (UTU) always proposes inclusive activities designed mainly for blind people. Another case is the British Cemetery (historical memory heritage site), that organizes its activity thinking about accessibility for people in wheelchairs and other disabilities. Likewise, on Heritage Day, organizations involving the elderly (retirees’ and pensioners’ groups) and various religious communities, organizations that work with children from critical contexts, and the Uruguayan Association of the Deaf, participate actively. Among others, the collective Ovejas Negras (Black Sheep, a social organization that defends sexual diversity and supports the rights of LGBTI people) also gets involved. On the other hand, it should be noted that the Competitive Funds for Culture are open to all citizens regardless of their ethnic identity, gender or physical condition, with the only requirement of being over 18 years of age.

**Question 21.2**

Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?

Not applicable
Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.

The participation of NGOs in activities related to ICH is very active in some practices (Gaucho traditions, Tango, Candombe, Payada) or at specific moments (Heritage Day). In all the departments of the country there are NGOs and civil society associations related to specific ICH elements that actively participate in its safeguarding. The vast majority collaborate in the promotion, dissemination and awareness of the practices, by supporting national artists, disseminating and promoting cultural expressions, presenting activities at different festivals or events in the field of culture, collecting documentation and, in some cases, offering educational workshops. These organizations work all year round in a self-managed way, as well as in alliance with other strategic actors.

Regarding ‘Tango’ and ‘Candombe and its sociocultural space’, we can list some of those that work actively in the promotion, dissemination, training and documentation: the House of AfroUruguayan Culture, Cuareim 1080 Cultural Association, Tangó Cultural Integration Association, Africanaí Civil Association, Uruguayan Association of Candombes (AUDECA), Gestango, Friends of Tango Group, Young Tango, Uruguayan Association of Craftsmen, Tangueros Groups (Canelones department), Casa de la Cultura AfroUruguaya, Asociación Cultural Cuareim 1080, Asociación de Integración Cultural Tangó, Asociación Civil Africana, Asociación Uruguaya de Candombes (AUDECA), Gestango, Grupo Amigos del Tango, Joven Tango, Asociación Uruguaya de Artesanos, Agrupaciones de Tangueros (departamento de Canelones).

Likewise, shared-cropping partnerships and nativist associations from different departments of the country collaborate in the dissemination, promotion and awareness of practices related to rural areas, such as the Payada and the Guasquería. Mainly, they are dedicated to spreading the traditions associated with the countryside, collaborating in the organization of festivals that revitalize the Gaucho period (for example, in the frame of the Patria Gaucha [Gaucho Homeland], the Rural del Prado), and workshops that enable the transmission of knowledge. The Union of Shared-cropping and Traditionalist Societies of Uruguay (Unión de Aparcerías y Sociedades Tradicionalistas del Uruguay), created in Canelones, connects different partnerships, civil societies and people related to the countryside, the figure of the gaucho and the rural origins of the country (many of them constitute the NGO Unión de Aparcerías y Sociedades Nativistas del Uruguay, see at: https://www.facebook.com/Uni%C3%B3n-de-Aparcer%C3%ADas-y-Sociedades-Tradicionalistas-del-Uruguay https://uruguaynatural.tv/videos/video/aparcerias-de-la-patria-gaucha-i).

On the other hand, regarding the safeguarding of the Rural School as a symbolic community space, there is an active participation of the Society of Friends for the Improvement of the Rural School (teachers and professionals from different disciplines) and the Honorary Commission for Rural Youth, constituted by representatives of the Ministry of Development (MIDES), the Planning and Budget Office (OPP) and the National Institute of Youth (INJU) and with representatives of the Rural Youth Federation, the Rural Youth Association, the Association of Young Diary Producers, the Federated Young Agrarian Cooperatives, the Agroecology Network of Uruguay, the Association of Rural Women of Uruguay and the

**Question 21.3**

Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the Ethical Principles of Safeguarding of ICH?

Limited

Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.

The participation of the private sector in ICH safeguarding is mainly associated with Heritage Day, in cooperation with communities, groups and individuals concerned. These are: cultural centers, museums, cemeteries, social clubs, educational institutions, ateliers of visual artists that offer spaces for dialogue with visitors, inviting to think and share knowledge about the year’s honored heritage. These organizations and private institutions organize activities related to the theme of the year with free admission for all audiences. There are also specific activities for senior groups. In addition, some private spaces such as farms, wineries and vineyards allow free entry to their facilities, adhering to the subject and presenting the history of the place and its sociocultural importance. Public transport companies, on their part, cooperate by providing their units for free tours and install old units with the country’s transportation history and memory. In other cases, hotels or private restaurants operating in historic buildings open their doors to highlight their heritage and the memory of the place. And the Bike Tours company offers free bike rides on Heritage Day. In all cases, the private sector guarantees the ICH viability by organizing activities on Heritage Day and opening its doors to the whole of society or offering tours. According to official data, 31.6% of Heritage Day activities correspond to private institutions or companies, and 4% are of public and private sector partnership (Questionnaire to Norma Calgaro, responsible for the organization of Heritage Day for UNESCO Periodic Report, 2020).

In addition, throughout the year immigrant communities, cultural spaces or museums, such as the Galician Museum, the Casa Blanca Museum of the Russian Diaspora and Spazio Italia, make the development of projects related to ICH possible. Moreover, there are companies dedicated to the exclusive sale of handcrafted products made with raw materials from the country (leather, wool). Among them, “Hecho Acá” stands out with crafts made by men and women with a variety of expressions that reflect each community’s art of living. Besides this, the Uruguayan Wool Secretariat (SUL) has recently signed an agreement with the CPCN to carry out an ICH practices inventory associated with the entire wool production chain.

**Baseline and target**

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting
exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Partially

**Target for the next report:**

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

During the next five-year period, an increase in the stimulation of ONGs participation in the ICH safeguarding plans is expected. This will be implemented through specific communications between them and the CPCN that encourage a visualization of the conceptual framework that ICH provides as a tool for social management and sustainable development (Factor 21.2).

In parallel, it is expected to encourage a greater assortment of social organizations to include a higher diversity of ICH practices. For example, there are a large number of organizations connected to the Gaucho, Tango and Candombe traditions, but none or very few related to 5-needle Knitting, Guasqueria and others (Factor 21.2).

Given that the participation of private companies is mainly concentrated on Heritage Day, an expansion of this participation through public-private agreements concerning projects is also expected in this five-year period. This new administration has recently signed an agreement with the Uruguayan Wool Secretariat (SUL) whose project on ICH associated with its productive chain begins in March of this year. Signing other agreements with private organizations, fundamentally those associated with the productive sector that allow the ICH to be visualized within sustainable development strategies is also foreseen (Factor 21.3).
22. Extent to which civil society contributes to monitoring of ICH safeguarding

Guidance note corresponding to indicator 22 of the Overall Results Framework:
English | French | Spanish

Question 22.1

Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

No

Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Question 22.2

Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

No

Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Question 22.3

Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

Yes

Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Some Schools of the University of the Republic (Udelar) conduct research on ICH practices and knowledges. In the case of frontier languages, several linguistic and sociolinguistic studies account for the wide presence of Portuñol in everyday speech in the departments of Artigas, Salto, Rivera, Tacuarembó and Cerro Largo. From the Nucleus of Interdisciplinary Studies on Frontier Society, Education and Language (NEISELF) of the Udelar, scientific contributions are made to the understanding and research of border education and the different ways of addressing its safeguarding.
In the School of Social Sciences, the UNESCO Carnival and Heritage Chair operates endorsing an integrated system of activities for training, thinking, research and safeguarding Carnival as intangible cultural heritage of our society, conducted by Milita Alfaro. In recent years the accent has been set on research and dissemination, highlighting the inclusion of the digital historical archive in, Anáforas, a site dependent on the School of Information and Communication of the University of the Republic.

Regarding the safeguarding of the accordion and littoral music skills, the bearers emphasize the importance of developing long-range academic research, as well as the relevance of supporting and encouraging the formation of musical groups dedicated exclusively to its interpretation and dissemination. From the Federal University of Pelotas (Brazil), José A. Curbelo conducts research on the subject and analyzes its current situation. In 2019, the Archivo 8 Bajos project was chosen by the Fondo Concursable para la Cultura (MEC), and published in book format with a recorded musical CD. Likewise, researcher Fabián Arocena investigated the situation concerning the accordion and the bandoneon between 2016 and 2018 in the Uruguayan northeast within the framework of a master’s degree in Music and Society at the Federal University of Pernambuco. On the other hand, there is the Uruguay Sound Map project (Mapa Sonoro de Uruguay), led by anthropologist Ana Rodríguez, which allows us to connect the diatonic accordion and its presence in the social life of the inhabitants. 

Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting
exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Minimally

**State Party-established target**

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

This indicator is associated with the ICH safeguarding programs, which are just starting in Uruguay. To implement Factors 22.1 and 22.2, work will be conducted fundamentally in the areas of communication and dissemination of the programs developed by the groups together with the technicians, and open communication channels will be defined to receive inquiries and proposals for each case. Factor 22.3 is expected to be furthered through the promotion of postgraduate ICH courses within the frame of the agreements with the University of the Republic and private universities.
23. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 23 of the Overall Result Framework: English | French | Spanish
24. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

**Guidance note** corresponding to indicator 24 of the Overall Result Framework:

English | French | Spanish

**Question 24.1**

Is there cooperation to implement safeguarding measures for ICH in general at:

- **Bilateral level**

  Uruguay cooperates with Argentina concerning ICH safeguard measures; since 2009 they share the Declaration of Tango as Intangible Cultural Heritage of Humanity. Besides, there is bilateral cooperation with Brazil in the Inventory of the Cultural Heritage of the Brazil-Uruguay Frontier, with funding from IPHAN and the CPCN. The project’s goal is to prepare the inventory for implementing joint measures of acknowledgement and promotion of the ICH shared by both countries. Similarly, there is ongoing cooperation with Brazil through the Cultural Frontiers Movement (created in 2010), a project of artists, cultural agents and researchers working on the Uruguay/Brazil frontier for the acknowledgement and promotion of symbolic initiatives towards cultural integration. Its creation was formalized in 2011 by the Frontier Charter (Carta de Frontera), signed by departmental and district mayors and social actors of the border departments of both countries, and by means of a Protocol of intentions between the Ministry of Culture of the Federal Republic of Brazil and the Ministry of Education and Culture of the Oriental republic of Uruguay for developing joint actions in the field of culture.

- **Regional level**

  Uruguay participates as a full member of the Cultural Mercosur along with Argentina, Brazil and Paraguay, in which Bolivia, Chile, Colombia, Ecuador and Peru also participate. Work on safeguarding measures for the region’s ICH, such as the declarations of La Payada (Argentina, Chile and Uruguay) and the Yerba Mate Cultural System presented by Argentina and Paraguay in 2018 (Uruguay is currently working on this dossier) is accomplished through CPCN.

- **International level**

  Uruguay ratified the Convention for the Safeguarding of the Intangible Cultural Heritage, adhering to the planned measures, on January 18th, 2007. Besides these
international regulations, Uruguay actively participates in CRESPIAL (Regional Center for the Safeguarding of the Intangible Cultural Heritage of Latin America), encouraging the cooperation of Latin American countries on the subject of ICH safeguarding.

**Question 24.2**

Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:

- **Bilateral level**

  Regarding the frontier languages, popularly known as Portuñol and corresponding to the frontier region with Brazil, there is cooperation between researchers and artists from the Uruguay/Brazil border. Since 2010, the Cultural Frontiers movement (Fronteras Culturales, founded by academic Ricardo Almeida, UNESCO consultant) conducts cultural-artistic integration activities encouraging exchange. Activities related to music, cinema and writing stand out, and in the last year, due to the pandemic, the focus was mainly on Transcultural Dialogues. https://www.facebook.com/fronterasculturales/

  Some of the border activities carried out in binational cooperation are: Jodido Bushinshe Seminars (Fucking Bushinshe Seminars) – on Portuñoles (Rivera-Livramento), Binational Festival of Eno-Gastronomy, International Festival of Pampa Music (Bagé), International Carnival (Jaguarão-Río Branco, Rivera-Livramento, Artigas-Quarai), Gaucho Culture Week (Rivera-Livramento, Aceguá-Acegua), Seminar on Memory and Cultural Heritage (itinerant in frontier communities), Frontier Dialogue (itinerant in frontier communities), and Jornadas Fronteiras Culturais/Fronteras Culturales (Frontier Culture Workdays, (itinerant in frontier communities).

- **Regional level**

  Mercosur was part of the organization of some regional events concerning Payada. In 2015, the First Meeting of Mercosur Payadores was held in Argentina, within the frame of its declaration as regional ICH (with the participation of 16 payadores from Argentina, Brazil, Chile, Cuba, Venezuela and Uruguay).

  In 2018, the II Meeting of Mercosur Payadores and the First International Congress of La Paya (Chilean denomination) was held in Chile, with exponents from Argentina, Brazil, Chile, Uruguay and Venezuela. Both activities made it possible to envisage the payadores working networks in the region, as well as to strengthen the cultural integration of the countries. The organization was in charge of the National Center for Intangible Heritage of the Ministry of Cultures, Arts and Heritage, and the National Guild Association of Popular Poets and Payadores of Chile.
In 2019 Uruguay held the III Meeting of Mercosur Payadores and the II Meeting of the Payada Intangible Cultural Heritage of Uruguay, that took place in the community of Tala (Department of Canelones). Representatives from Chile, Brazil and Argentina attended, as well as from various departments of Uruguay, who provided their reports on the state of the art in their respective countries and communities. In addition to the presentations of reports made by the payadores, ICH professionals from Argentina, Chile and Uruguay presented the state of the art of their respective countries, produced in a participatory manner. This made it possible to create a working document that was sent to Mercosur and the respective Ministries of Culture of the participating countries for them to be able to work on that basis.

On the other hand, Uruguay participates together with Argentina and Paraguay in the project “Slave routes: resistance, freedom and heritage”. The working guidelines converge in the definition of the “Sites of Memory”, funded by UNESCO. In addition, it is part of the project for the Safeguarding of the Intangible Cultural Heritage of the Communities of the Guaraní Nation of CRESPIAL, together with Argentina, Brazil and Paraguay, in order to contribute to the recognition and appreciation of Guarani cultural expressions at a Latin American level.

• International level

Since Uruguay ratified the 2003 Convention (2007), it has developed international cooperation mainly for the practices of “Tango” and “Candombe and its sociocultural space: a community practice”, declared by UNESCO as Intangible Cultural Heritage of Humanity in 2009.

Between 2013 and 2015, Uruguay received financial assistance from the UNESCO ICH Fund to implement the project: “Documentation, promotion and dissemination of the traditional touches of Candombe, expressions of identity of the Sur, Cordon and Palermo neighborhoods of the city of Montevideo” ("Documentación, promoción y difusión de los toques tradicionales del Candombe, expresiones de identidad de los barrios Sur, Cordón y Palermo de la ciudad de Montevideo"), jointly implemented by the community through the Candombe Advisory Group and by the National Cultural Heritage Commission. This project mainly made it possible to prepare a Safeguarding Plan, conduct a national inventory, disseminate the ‘mother beats’ through courses and workshops, interact in all the country’s departments and develop educational materials https://ich.unesco.org/es/asistencia/-00555

In addition, in October 2020, financial assistance was approved to conduct the project “Bandoneon: sound of Tango” (El Bandoneón: sonido del Tango), with the aim of safeguarding the bandoneon, a Tango traditional instrument. Today there is only a small group of bandoneonists, most of them over 60 years old, and only three luthiers committed to tuning and maintaining the bandoneon in Uruguay. It is also expected that the increased visibility resulting from the project will enable a greater promotion of practices related to bandoneon and the safeguarding of Tango. https://ich.unesco.org/es/asistencias/-01634
Question 24.3

Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?

Yes

Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).

Uruguay participates in different regional meetings and academic networks in order to exchange information, experiences on ICH and good practices, mainly with other Latin American countries.

In 2016, Uruguay was both host and participant in the 1st Open Forum on Sciences of Latin America and the Caribbean: Dialogues on Culture and Sciences (I Foro abierto de Ciencias de América Latina y el Caribe: Diálogos sobre Cultura y Ciencias (CILAC 2016), within the frame of the 2030 Agenda for Sustainable Development. In the second session of the Forum, CRESPIAL made a presentation on Intangible Cultural Heritage and Sciences, by the then Director, Silvia Martínez. The Forum was conceived from an integrated and strategic understanding of knowledge in order to build better scenarios in the countries.

Cilac Forum: http://forocilac.org/i-foro-abierto-de-ciencias-americ-latina-y-el-caribe-cilac-2016/

In 2017, through the Degree in Tourism from the University of the Republic, Uruguay (together with 12 countries of the region) participated in the Regional Meeting for the Search for Cooperation Mechanisms in Intangible Cultural Heritage and Higher Education (Encuentro Regional para la Búsqueda de Mecanismos de Cooperación en Patrimonio Cultural Inmaterial y Enseñanza Superior), held in Buenos Aires by the UNESCO Office in Montevideo, together with FLACSO (Argentina), in cooperation with IESACL, CRESPIAL and the Regional Office for Culture for Latin America and the Caribbean (UNESCO Havana). The representative was Diana Rosete, Assistant Professor of Cultural Heritage of the Degree in Tourism.

http://www.unorte.edu.uy/?q=node/2939

In 2019, the CICOP (International Center for the Conservation of Heritage) organized the “II International Congress of Intangible Cultural Heritage of CICOP” (II Congreso Internacional de Patrimonio Cultural Intangibile de CICOP), (and1st at national level). It consisted of three days of conferences, round tables and working groups, with the aim of encouraging thinking, debate and dissemination in relation to various approaches and categories of ICH, as well as its scope, management and safeguarding, with the participation of Dr. David Gómez Manrique from CRESPIAL, and panelists from Argentina, Brazil, Chile, Mexico and Uruguay. The meeting encouraged the exchange of safeguarding experiences in different Latin American countries, learning about good practices and challenges, as well as strengthening bonds between the countries. The Congress was declared of Municipal Interest through Resolution No. 372/19/0112 of the Departmental Government of Montevideo, of Tourist Interest by the Ministry of Tourism, of cultural interest by the MEC and of ministerial interest by the Ministry of Foreign Affairs CICOP Congress:
In 2019, Uruguay participated in the “II International Songs Colloquium. Dialogues on Intangible Cultural Heritage and Safeguarding of Ibero-American Music” (II Coloquio Internacional Canciones de Ida y Vuelta. Diálogos sobre Patrimonio Cultural Intangible y Salvaguardia de las Músicas Iberoamericanas), held in Argentina. Through the UNESCO Chair of Carnival and Heritage of the University of the Republic, historian Milita Alfaro was part of the Roundtable “Recent experiences and good practices of safeguarding heritage genres”, with the presentation ‘The Afro-Uruguayan Candombe. Past and present of a living heritage’. Experts, academics, musicians and institutional representatives connected with the cultural agency and study of Ibero-American music met to strengthen bonds of cooperation between academic institutions in the region concerning ICH and the safeguarding of musical genres declared as heritage.

In 2020, CICOP organized the presentation “Incidence of COVID-19 measures on Intangible Cultural Heritage. Effects and recommendations”, by Dr. María Pía Timón Tiemblo, Coordinator of the National Plan for the Safeguarding of Intangible Cultural Heritage and ethnologist of the Institute of Cultural Heritage of Spain in the Ministry of Culture and Sports. The conference was held online and with free access (with registration).

Question 24.4

Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?

Yes

Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.

Uruguay has several documents that refer to different ICH elements, shared with regional States.

Documents relating to Tango:
- Declaration of Tango as Intangible Cultural Heritage of Humanity, 2009, Uruguay and Argentina.

Documents referring to Payada:
- Dossier of Payada as Cultural Heritage of MERCOSUR, 2015, Uruguay and Argentina. In addition,
  - Dossier La Paya (Chilean denomination) from Chile, 2016.
  - Proceedings of the XI Meeting of the CPC of MERCOSUR Cultural (in Jaguarão, RS, Brazil, May 2015), where the incorporation of the Payada as Cultural Heritage of MERCOSUR is approved, signed by Uruguay and Argentina.
  - Proceedings of the XIII Meeting of the CPC of the Cultural MERCOSUR (Colonia del Sacramento, Uruguay, May 2016), approving the incorporation of La Paya as a Mercosur Cultural Heritage, signed by Chile.
- Tala Recommendations, written and endorsed by international delegations and Uruguay, and signed by 46 participants after the III Meeting of Mercosur Payadores, in Tala (Canelones, Uruguay), 2019.

**Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting. The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Satisfied

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

Although Uruguay has actively participated in bilateral, regional and international cooperation in the aforementioned ICH practices, the shortage of officials or the lack of interministerial coordination on this issue must be solved in order to comply with Indicator 24. Uruguay intends to examine factor 24.1 by means of active participation in CRESPIAL and UNESCO Montevideo activities, which allow for the debate and definition of general ICH policies for the region. It will also encourage greater coordination between the MEC and the Ministry of Foreign Affairs. Regarding factor 24.2, Uruguay is expected to examine the bilateral coordination actions with Argentina concerning Tango, formalizing an agenda of debates and definition of joint safeguarding plans. The same will be done for the Payada and the Yerba Mate Cultural System. Within the frame of the previous proposals, factors 24.3 and 24.4 were looked into in depth.
25. Percentage of States Parties actively engaged in international networking and institutional cooperation

**Guidance note** corresponding to indicator 25 of the Overall Result Framework:
[English](#) | [French](#) | [Spanish](#)

**Question 25.1**

Do you participate in the activities of any category 2 centre for ICH?

Yes

1

Choose a category 2 centre

Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL)

**Describe the activities and your country’s involvement.**

Uruguay actively participates in CRESPIAL through its Focal Nucleus, the National Cultural Heritage Commission (CPCN), preparing reports on Uruguayan ICH activities and attending annually the CAD and COE meetings. It has also participated in their onsite and online training courses. In 2015 Uruguay hosted the VII Meeting of the Multinational Project Safeguarding the ICH of the communities of the Guaraní Nation, organized by the National Cultural Heritage Commission of Uruguay and CRESPIAL.

**VII Reunión del Proyecto Multinacional Salvaguardia del PCI de las comunidades de la Nación Guaraní**

Between 2014 and 2019, Uruguay participated in training workshops, the online and onsite workshops on participatory methodologies in photographic and video ICH registration being noteworthy.

In 2016 and 2017, Uruguay participated in the Subregional Seminar “Management and Safeguarding of Intangible Cultural Heritage”, in co-organization with the Focal Nucleus of Argentina, organized by the National Board of Cultural Assets and Sites (Dirección Nacional de Bienes y Sitios Culturales), the Secretariat of Cultural Heritage, the Ministry of Culture of the Nation, the Institute of Culture of the Government of the Province of Corrientes and CRESPIAL. 30 students from Argentina, Bolivia, Brazil, Paraguay and Uruguay participated. This subregional seminar proposed to address general aspects of the design of safeguard plans, to promote the implementation of specific projects and to continue the experiences designed by the participants, supporting the evaluation of the proposed measures. It was conducted in three workshops; the first focused on concepts and methodologies for working with ICH. The second was online, where safeguard actions were planned for each region’s ICH, and in the third one, works on safeguard planning for each country’s specific cultural expressions were presented.
In 2019, Uruguay participated in the training workshop for ICH trainers in Guatemala, organized by the Ministry of Culture and Sports of Guatemala and CRESPIAL. The goal of the workshop was to strengthen the competences of the country members of the Center, training ICH officers to provide coaching on ICH safeguarding and management from the perspective of the “Dialogue and strengthening of capacities, knowledge and practices for the safeguarding of ICH” by CRESPIAL.

In addition, Uruguay participated in the online course for the preparation of international assistance requests to the Intangible Cultural Heritage Fund of the UNESCO 2003 Convention. Practical work, case studies and how to develop proposals were analyzed.

Uruguay also participates in preparing research documents, such as the “State of the Art on the management of the Intangible Cultural Heritage in Uruguay”, conducted by consultant Olga Picún, in 2019.

**Question 25.2**

Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?

Yes

Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.

Uruguay participates through different ICH technicians in international academic networks. Through the PIC Chair (Catedra PIC, Free Intangible Cultural Heritage Chair: Memories and Social Collectives of the National University of La Plata), Uruguay conducts research, dissemination, publication and academic events with the collaboration of related institutions, in order to analyze, think and study ICH, and for designing and developing projects, plans and/or special safeguard programs. Uruguay participates from the Evaluation Committee through musicologist Olga Picún.

(PIC Chair: http://blogs.unlp.edu.ar/patrimonioinmaterial/acerca-de/?fbclid=IwAR1h4mzeAKlse_umCjO8WhZs-zxbsmLiVlKlxqGABFbwy6LiVlKlxqABFbwy6

In 2019, the Latin American and Caribbean Network for Academic Cooperation on Intangible Cultural Heritage (Red de Cooperación Académica en Patrimonio Cultural Inmaterial de Latinoamérica y el Caribe) was created as a regional cooperation mechanism to endorse the safeguarding of Intangible Heritage in Higher Education, with joint and interdisciplinary research, teaching and extension projects. The Network is constituted by academics from Argentina, Brazil, Colombia, Costa Rica, Chile, Mexico, Peru, Paraguay and the Montevideo Office of UNESCO and CRESPIAL.

ReCa PCI LAC: https://recapcilac.irice-conicet.gov.ar/spaces

In 2019, Uruguay participated in the “Conference on Intangible Cultural Heritage: Towards an intersectoral development of public policies”, held in Paraguay. The different conferences discussed topics related to innovation and heritage, highlighting the
The intersectoral nature of ICH with agriculture, education, tourism, creative industries and youth. The Uruguayan musician Sebastián Mederos was part of the panel ‘Young people, innovation and ICH’ and, representing the National Institute of Visual Arts of the National Board of the MEC, Alejandro Denes was part of the panel ‘Intangible Cultural Heritage and creative industries’. These sessions, in addition to helping to look for ICH safeguarding mechanisms in the region, are an opportunity for creating networks among participants and exchanging good practices.

In 2020, within the framework of the ICHCAP and UNESCO Bangkok Webinar series on ICH (Webinarios sobre PCI organizada por ICHCAP y UNESCO Bangkok), Uruguay participated in the webinar “(Inter)Regional Collaboration between Higher Education institutions for the Safeguarding of ICH”, addressing the subject of ICH within the academy in order to help establish intersectoral alliances that strengthen the formulation and implementation of policies in the region.


On the other hand, Uruguay participates in the Iberarchivos program, a cooperation and integration initiative of the Ibero-American countries ratified by the Ibero-American Summits of Heads of State and Government in order to encourage the access, organization, description, conservation and dissemination of heritage. In September 2020 Uruguay presented the project “Description, digitization and dissemination of the documentary heritage of the Documentation and Research Center of the Montevideo Carnival Museum”.

https://www.iberarchivos.org/

**Question 25.3**

Do you participate in ICH-related activities of international and regional bodies other than UNESCO?

| Yes | 1 |

**International and regional bodies**

Others

**ICH-related activity/project**

**UNASUR**

The aim of UNASUR, Union of South American Nations (currently suspended), was to achieve regional integration among the South American countries, and to build, in a participatory and consensual manner, the cultural, social, economic and political union among its members.

**Contributions to the safeguarding of intangible cultural heritage**

Example: in 2015, the documentary series “Expreso Sur. A festival of cultures” was presented, dedicated to making documentaries on South American ICH, executed by the
Common Initiatives Fund of UNASUR. The series gathers the festive expressions of the region from short stories that portray the traditional celebrations of the people. It is a documentary series co-produced between Brazil, Argentina, Bolivia, Colombia, Uruguay, Venezuela and Ecuador that shows the cultural heritage of the South American countries through their festivals. The first part consists of 36 chapters of 18 different festivities, and each country was in charge of conducting 6 half-hour programs on 3 local celebrations. The series was broadcasted by the National Television of Uruguay (public service).

One of the purposes of UNASUR is “To promote the recognition, appreciation, protection, safeguarding and social appropriation of natural and cultural heritage, tangible and intangible, as well as the diversity of cultural expressions of the peoples of the Member States, within the framework of their collective and individual cultural rights”. On Uruguay’s part, the celebrations recorded for the documentary series were La Patria Gaucha, San Cono and Las Llamadas, three traditional celebrations of the country.

International and regional bodies

Others

ICH-related activity/project

MERCOSUR

Declaration of Payada as Mercosur Heritage 2015 (Uruguay / Argentina / Chile). Declaration of the Yerba Mate Cultural System presented by Argentina and Paraguay. Uruguay is working on the dossier. Mateando desde el Sur Project (2019), with the general goal of contributing to the submission of Mate as a heritage element of the region, with the aim of explaining children and young people of the Pea Network (Red Pea) of the Mercosur countries on ICH and the role of UNESCO, and to learn about the state of the art of Mate in its different dimensions. https://www.gub.uy/ministerio-educacion-cultura/politicas-y-gestion/red-pea

Contributions to the safeguarding of intangible cultural heritage

Uruguay participates as a full member of Cultural Mercosur in the meetings of the Mercosur Cultural Heritage Commission (2015, 2016, 2018), as well as in online meetings of the La Payada working group (2018), preparing documents and organizing meetings such as the III Meeting of Mercosur Payadores, in Tala (2019).

Within the frame of the Mateando desde el Sur project, Uruguay held a PEA Network Photography Contest (concurso de fotografía de la Red PEA), participated in a meeting of young people and teachers from Mercosur (2019), conducted a survey on mate, published a book of photos of the participants of the contest and a digital publication of the survey reports.
Baseline and target

The first scale below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a baseline for future reporting. The second scale allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Uruguay will strengthen its participation in CRESPIAL in all its activities. It has recently been appointed as member of the COE (factor 25.1). Likewise, Uruguay’s participation in meetings in the aforementioned academic networks will continue and deepen through academic professionals (factor 25.2). Uruguay, as an active state and founder of Mercosur, will promote greater activity of Cultural Mercosur through the participation of ICH professionals and bearers in the organization of agendas and decision-making on issues that concern regional ICH (factor 25.3).
26. ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 26 of the Overall Result Framework:
English | French | Spanish
C00182

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 https://ich.unesco.org or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candombe and its socio-cultural space: a community practice</td>
<td>2009</td>
</tr>
</tbody>
</table>

Question C.1

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’).

Today, Candombe is one of the most popular musical genres in the country. It is practiced daily by different groups connected to comparsas, distributed mainly in Montevideo but also in other parts of the national territory such as Paysandú, Salto, Durazno, Rocha, Canelones, Cerro Largo and Flores.

In its environment there is a great multiplicity of bearers, practitioners and followers without distinction of sex, age, gender, class or political or religious orientation. They hold neighborhood and outdoor, communitarian, open and intergenerational activities. Every Sunday and on public holidays, the “drum calls” of Candombe resonate mainly in the Sur, Palermo and Cordón neighborhoods in Montevideo.

The participants gather around bonfires in the street corners to temper their drums and socialize. After them, the other drummers march, while other participants, dance fans or mere spectators, accompany the parade or watch it from the balconies.

The characteristic system of calls and responses between the drums of Candombe
constitutes a link between the neighborhoods and a distinctive sign of their identity from its origins until today. It is a phenomenon that, although originally restricted to the Afro-Uruguayan community, today influences a large part of the society, as is evidenced in expressions such as Carnival and popular songs. Arts and crafts related to Candombe such as the construction of instruments, banners, costumes, etc. should also be noted. For example, Fernando “Lobo Núñez”, a reference in his community, is a well-known luthier of the chico, piano and repique drums, characteristic and essential in this musical genre. Currently, “Lobo”, who is a member of the Interministerial Commission of Tango and Candombe, is one of the proponents that the trade of drum luthier should also be formally acknowledged as ICH of Uruguay.

Other references are: Chabela Ramírez from the House of Afro Uruguayan Culture, Mathías Silva from the C1080 Cultural Center, instrumentalists Perico Gularte, Gustavo Oviedo and Fernando Silva, Aníbal Pintos (director of the Zumbaé troupe), Ruben Rada (singer, winner of the Grammy Lifetime Achievement Award), Hugo Faturuso (pianist and also winner of the Grammy Lifetime Achievement Award), among others.

The institutions that promote candombe and its safeguarding are the Interministerial Commission of Tango and Candombe (CIATYC), the various Afro culture centers, the El Power Workshop, the headquarters of the comparsas of the Barrio Sur and Palermo neighborhoods, among others (Questionnaires for Periodic Report from UNESCO to CIATYC and to Fernando “Lobo” Núñez, November 2020).

During 2020, COVID 19 had a great impact on Candombe and its ambiance. The shows and the traditional “Llamadas Parade” were suspended, with their corresponding socio-economic impact. It is expected to return to normal once the health crisis is over.

Within the social and cultural context and with the exception of the effects of the health crisis, there have been no relevant changes in the practice that could affect the criteria of Art. 2 of the Convention that allowed its registration in UNESCO.

**Question C.2**

**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.

As a general consideration, we could say that the level of viability of candombe is high. The geographical extension in the country and its sometimes daily practice (especially in the summer months) has been maintained, and even in some places, such as Ciudad de la Costa (metropolitan area), it has increased in the last five years, extending to sectors that were not traditionally part of the genre. The integration of women as drummers in the different drum comparsas has also been a factor to take into account concerning its viability and vitality.

However, according to the interviewees, there are some threats concerning Candombe and its sociocultural space. On the one hand, we could affirm that, as already indicated
in 2015, there is little appreciation of Candombe by society, treating it as a secondary phenomenon in terms of its cultural and artistic values, and referring mainly to the Carnival genre. On the other hand, the “Llamadas Parade” has as its axle the competition between comparsas, which for some interviewees and authors has resulted in a deterioration in their own intra and inter-comparsas relations, as well as the generation of some modifications in the rhythms of Candombe themselves (Valentina Brena, 2015, “Candombe de hoy” p.138-139 and interviewed for Periodic Report for UNESCO). Likewise, some interviewees point out that the inclusion of Candombe in Carnival is a threat to the former since it has affected some features of its expressiveness as well as its traditional cultural contents. This fact had already been referred to by the anthropologist and musician Walter Díaz in 2006, in "Candombe in Uruguay: a resignified heritage" (Trama Journal, p.101). In this sense, there is a consensus both in the Afro community and among those who have worked on its declaration as heritage from the Uruguayan State, in that the institutionalization of the practice has generated changes in its conception. On the other hand, some interviewees referring to the Afro community, point out that the money generated by Candombe in the tourist activity does not return to the community. Likewise, the profession of Candombe drum luthier is ceasing to be viable due to competition from other drum luthiers who do not follow the traditional construction method, and there is no support for these artisans. Some also point out that the Afro Centers do not properly claim their role in the Candombe activities. As for the rhythm of the Candombe, some point out that, although the drum beat has become widespread, its rhythmic essence is gradually being lost. In short, risks and threats are multi-causal processes. We need to address them and, even more so, the awareness of the population regarding the importance of Candombe as a distinctive sign of Uruguayan culture, and the safeguarding of the characteristic rhythms without losing the capacity for new proposals in this art to arise.

**Question C.3**

**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.

Taking the declaration of Candombe as national and humanity ICH by UNESCO as a framework, the Interministerial Commission of Tango and Candombe as well as the Ministry of Education and Culture have endorsed, within and outside the Afro descendant community, the collective awareness of the importance that this heritage element possesses and its influence on the whole society. The inscription in the Representative List of Humanity represented a great boost for the Afro-Uruguayan community. The availability of funds granted by the State to promote the practice of Candombe, its touristic promotion and its
inclusion in educational programs are a direct consequence of this milestone. The visualization of Uruguayan cultural diversity was enriched through these actions. Likewise, the empowerment of the Afro community over their heritage, although it already existed, was heightened by this recognition by UNESCO.

The promulgation of Act No. 19122 in 2014 can be associated, among other institutional and social factors, to the new context that was generated from the acknowledgement of Candombe and its sociocultural space by UNESCO. This Act says: “It is acknowledged that the Afro-descendant population that inhabits the national territory has historically been a victim of racism, discrimination and stigmatization since the time of slave trade and trafficking, the latter actions that are nowadays identified as crimes against humanity. In accordance with International Law, this act contributes to repairing the effects of the historical discrimination indicated in the first paragraph of this article. (https://www.impo.com.uy/bases/leyes/19122-2013).

Question C.4

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.

During the 2015-2020 period, CIATYC fostered about 15 projects per year related to Candombe through calls for application.

Likewise, during the past five years, there have been various educational projects implemented by different agents and institutions such as the House of Afro-Uruguayan Culture, the Cultural Association C 1080, the “Africanía” Society, the workshops for schoolchildren dictated by Fernando “Lobo” Núñez, etc. These projects are currently active.

For their part, the new CIATYC are committed to the implementation of an agreement with Vicente Ascone School of Music to implement specific quotas for children and young people of the Afro-Uruguayan community to access quality and free music education.

During 2020 CIATYC was planning the implementation of an annual award to distinguish a personality who has made a significant contribution to the genre. CIATYC has also been working on various educational projects and in rescuing the historical memory of Candombe, supporting initiatives by groups and institutions that work on the subject, and endorsing the initiative to promote cultural tourism in the areas where Candombe takes place.

Finally, CIATYC is proposing that coordination among all the initiatives that support Candombe be conducted in order to optimize financial and institutional resources. Also, since 2020, other initiatives of public and private organizations have been developed. For its part, the Ministry of Social Development continues with the annual Amanda Rorra Awards that specifically acknowledge Afro-Uruguayan women who are distinguished by their contribution to the culture and progress of their community.

Question C.5
C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The community participates intensely in the practice, whether at the individual, family, cultural association level or through the more than 70 comparsas that exist throughout the country. In this regard it is worth mentioning Mundo Afro, Tangó Cultural Integration Association, Canelones Candombe Association, La Calenda Cultural Center, etc.

Carnival participation is also very important, which takes place in two instances: the “Llamadas Parade” in which most of the comparsas participate, and the Carnival Contest in which only those that are nucleated in the organizations called DAECPU (Associate Directors of Popular Carnival Shows of Uruguay) and AUDECA (Uruguayan Association of Candombes) participate. The involvement of comparsas and associations from the interior of the country is very significant (and growing), which have come to occupy the first positions in the "Llamadas Parades". Likewise, several Afro organizations in Montevideo and the interior carry out social actions such as support for single mothers, snack service for needy children, at the same time that they include candombe activities.

Question C.6

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.

The institution dedicated to the safeguarding of Candombe was fundamentally the Interministerial Commission for the Support of Tango and Candombe (CIATYC), constituted by the Ministries of Education and Culture, Tourism and Foreign Affairs. This Commission continues to fulfill that role. For its part, the National Cultural Heritage Commission currently provides technical advice to CIATYC.

Likewise, the National Board of Culture of the Ministry of Education and Culture implemented the Music Awards, which have a chapter dedicated to Candombe. The Departmental Government of Montevideo, especially, through the Division of Cultural Promotion and the organization of the parades and the Carnival Contest, also created an area for the promotion of Candombe. So did the different Culture Boards of the Departmental Governments and mayors of almost the entire country. It is important to highlight the role of the Museum of Carnival, since it has a specific space for concerts, as well as exhibition rooms for costumes.
and Candombe objects. Finally, the SODRE (Official Service of Representations and Shows dependent on the MEC), periodically organizes Candombe concerts.

**Question C.7**

**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 as well as relevant non-governmental organizations during the process of preparation of this report.

The general contents of this report, as well as the consultation and participation of people and institutions for the preparation of the UNESCO Periodic Report, was formulated by CIATYC. A semi-structured interview technique was applied with institutional or sector referents. The survey was conducted in the context of the health emergency, so it was not possible to apply other group participatory methodologies. Institutions and personalities consulted:

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- Casa de la Cultura Afro Uruguaya
  - Mrs. Chabela Ramírez
  - Cel.: +598 96 699 536
  - Asociación Palacatún
  - Mrs. Victoria Bonanata Vayra
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  - Reference of the Afro-Uruguayan community, Director of the El Power Workshop, member of the La Calenda Cultural Center, candombe drum luthier, member of CIATYC.
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- Africania Civil Association
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Montevideo  
Johnatan Scognamiglio  
Tel.: (0598) 2916 5493
C00258

C

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 [https://ich.unesco.org](https://ich.unesco.org) or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

<table>
<thead>
<tr>
<th>Name of the element</th>
<th>Year of inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tango</td>
<td>2009</td>
</tr>
<tr>
<td><em>Multiple: Argentina, Uruguay</em></td>
<td></td>
</tr>
</tbody>
</table>

**Question C.1**

**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’).

Tango is one of the constitutive elements of the national identity, being the ways in which it manifests itself besides the multiple artistic, social and cultural activities that it encourages and in which it is the main actor, numerous and varied. These manifestations are conducted both by the public sector and by private associations and individual agents. In Uruguay the official symphony orchestras, such as the OSSODRE, the Municipal Philharmonic Orchestra and the Youth Symphony Orchestra usually include Tango in their concert programs. The conservatories also have chairs of Tango and Traditional Music. There are also numerous tango festivals in Montevideo and inland, as well as venues and milongas in which Tango dancing is practiced. There are also theaters where concerts are held periodically with the support, generally, of the Cultural Boards of the Departments. Since 2012 the Interministerial Commission of Tango and Candombe (CIATYC) coordinates the public policies dedicated to this issue in order to obtain its national and international projection.
In today’s Tango universe, musicians, singers and composers are as important as dancers and show producers, milonga organizers, teachers who transmit their knowledge in open courses or classes, Tango shoe manufacturers and communicators and disc jockeys who select the music for the milongas and radio programs. The Viví Tango Program of the Montevideo Departmental Administration in 2019 shows the diversity of bearers of this practice: individual and group singers, shows that approach Tango from different traditional or modern and controversial views. See: https://montevideo.gub.uy/sites/default/files/biblioteca/catalogotango2019_1.pdf

As regards musicians, and only as an example of current references, we mention bandoneonists Nestor Vaz and Luis Di Matteo, Leonel Gasso, Martín Pugín, Alberto Magnone, pianists Álvaro Hagopian and Franco Polimeni and the winner of the Latin Grammy in category tango 2020 Gustavo Casenave; and groups such as the La Mufa Quintet, the Bien de Abajo School Orchestra and the Montevideo Philharmonic Orchestra with their show Galas de Tango, among others. Among the singers, we mention from an extensive list Olga del Grossi, Ricardo Olivera, Valeria Lima, Ana Karina Rossi, Ledo Urrutia, Gabriel Scarone, Nelson Pino, etc. Tango has developed in the last five years and up to the present in theaters, café concert, etc., but its essence is the milonga (places where tango is danced). In this space, we find music and dance practiced by amateurs, people over 60 years old mix with some young people who, through private Tango schools, learn the art of dance.

During 2020 COVID had a great impact on dance and Tango performance shows since dance venues remained closed, as well as schools and workshops. It is expected to return to normal once the health crisis is over. Within the social and cultural context and with the exception of the effects of the health crisis, there have been no relevant changes in the practice that could affect the criteria of Art. 2 of the Convention that allowed for its inscription in UNESCO.

**Question C.2**

**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.

The relative vitality of the genre is revealed in venues and activities such as milongas, civil associations such as Joventango, Tango schools and workshops, individual agents such as Tangovivo and official programs such as Viví Tango of the departmental Government of Montevideo with its multiple proposals and activities (See at https://montevideo.gub.uy/vivi-tango). Likewise, the departmental governments of the rest of the country organize events, such as the Departmental Government of Tacuarembó with its Gardel Museum and the advertising of historical places related to the singer, and the Departmental Government of Canelones with the Julio Sosa Museum in the city of Las
Piedras. Also, in San José the Tango Week is organized in the month of December, and in Maldonado, Punta del Este the “Tango en Punta” festival is organized in the month of January. Tango festivals are also organized in different parts of the country. Other actions of this last five-year period are those promoted by the Cienarte Foundation, the AGADU Documentation Center (Society of Authors), or the celebrations resulting from the Centennial of Tango La Cumparsita in 2017.

In this context, although the genre has an acceptable degree of viability, it is not exempted from threats. Its difficulties arise from various factors. On the one hand, there are economic shortcomings in the production of shows, professional training of artists, technicians and managers. On the other hand, the spaces for the dissemination of the genre in the media are increasingly scarce and this is the cause and consequence of the decline of spectators. Although the topic of Tango as heritage has been included in some teaching experiences, its inclusion within the curriculum of formal education at all levels is absent. The transmission of this artistic genre, especially with regard to dance, is relegated to the workshops or small teaching centers that exist mainly in Montevideo and in some parts of the interior of the country. For its part, the MEC SODRE School and its Tango Area play a very important role in the generation of professional dancers.

In this context, although the transmission of knowledge about Tango in its different manifestations is limited to specific audiences, the recruitment of a young audience is in process through the dissemination of the dance and music.

The lack of coordination between the different social actors (public and private entities) of the genre that would make it possible to optimize resources and generate consensual cultural policies is a troubling issue in the processes of creating safeguard actions. Another factor that should be addressed towards the safeguarding and acknowledgement of Tango as a regional ICH is the development of connections with institutions and festivals that promote Tango in different parts of the world. The joint action between Uruguay and Argentina should also be strengthened in their actions towards Tango.

Question C.3

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.

The inscription of Tango on the UNESCO Representative List marked a milestone in the visualization of the complex universe of Tango, the diversity of activities and spaces it contains and its threats in Uruguay. Its declaration as ICH also provided a frame of reference for the agency of artists and producers vis-à-vis institutions. Likewise, its declaration encouraged the creation of new Festivals, such as “Montevideo Tango”. In addition, important projects have recently been approved such as “Bandoneón Sonido del Tango” (Bandoneon Sound of Tango), presented by the Fundación Cienarte and promoted by the Interministerial Commission for Tango and Candombe Support (CIATYC) and the CPCN.
There have also been various competitions for lyrics, music and interpreters aimed especially at the new generations. The practice of Tango has a strongly intergenerational character, which helps to understand and accept diversity as a fundamental component of the practice.

The National Music Award created by the National Board of Culture of the MEC in the Tango category is part of the safeguard actions implemented by the Uruguayan State. Finally, its declaration as heritage has generated a regional awareness between Uruguay and Argentina about the need to plan joint actions in order to preserve Tango. Likewise, regional tourism is nourished by this practice, which is not only an economic benefit, but also as an opportunity to make Tango known to visitors from different cultures. In turn, this implies the risk of spectacularizing the practice, so the effects of the heritage declaration must be monitored.

**Question C.4**

**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.

The CIATYC goal is the dissemination of Tango through the promotion of artists and authors at national and international level, State and private institutional exchange, academic research and the incentive for the insertion of Tango and Candombe in public education. The Vivi Tango Program of the IMM has generated a very important impact in terms of attracting young audiences and the arrival of Tango in unconventional public spaces. Likewise, the online catalog with the survey of artists, producers and Tango agents has been a very important action to bring this information closer to both the general public and professionals. See at: https://montevideo.gub.uy/vivi-tango

As an action of utmost importance in the protection of Tango heritage, the safeguarding of the Horacio Loriente Collection conducted by the Documentation Center of the Uruguayan Association of Authors (AGADU) should also be noted.

On the other hand, in the 100 years of the Cumparsita celebrated in 2017, several public and private institutions organized multiple activities: traveling exhibitions, various publications, and a mega event with an attendance of 18,000 spectators held by the Coralcine Production Company at the Centenario Stadium. All of them were important actions to turn the audience’s understanding of Tango as ICH.

An example of the reinforce the element at a regional level, is the fact that six personalities of the Tango of Uruguay were named in December 2019 “Honorary Academicians” of the Academia del Tango of Argentina,

**Question C.5**

**C.5. Community participation**
Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The NGOs that participate in this task are manifold: Joventango, Milonga Club Social Fraternidad, Fundación Cienarte, The Gardel Museum in Valle Edén as well as the different places related to the singer located in the department, the Chalet Yerúa, the Julio Sosa Museum in Las Piedras, the Agadu Documentation Center and the La Cumparsita Tango Museum, among others. Likewise, stable Tango groups such as Quinteto La Mufa, Álvaro Hapopian’s Quintet, or Quintet Néstor Vaz, Cuarteto Ricacosa, Grupo de Guitarras Montevideanas, Carrera de Tango, Escuela de Música Vicente Ascone - School of bandoneon, Los Cigarros, and individual artists such as Olga del Grossi, Natalia Bolani, Sergio Fernández, Ricardo Olivera, Valeria Lima, Malena Muyala, Laura Canoura, Leonel Gasso, Raúl Jaurena, Omar Corres, Laura Legazcue, Tabaré Leyton, Francis Andreu, Julio Frade and many others play an important safeguarding role. The undertakings of milonga spaces and dance courses by professional dancers who transmit the dance are also of utmost importance in safeguarding Tango, such as, for example, Cordón Sur, Tango, Ventarrón Tango School, Tangodatauy.com, etc.

**Question C.6**

**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.

Interministerial Commission for Support to Tango and Candombe constituted by the Ministries of Education and Culture, Tourism and Foreign Affairs. Contact:
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Programa Vivi Tango de la Intendencia Municipal de Montevideo. Mr. Martín Borteiro
Intendencia Municipal de Tacuarembó
Dirección de Cultura
Sr. Carlos Arezo
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Intendencia Municipal de San José
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Juan Carlos Barreto
culturaimsj@gmail.com
Question C.7

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 as well as relevant non-governmental organizations during the process of preparation of this report.

The general contents of this report as well as the consultation and participation of people and institutions for the elaboration of the UNESCO Periodic Report was conducted by CIATYC. A semi-structured interview technique was applied with institutional or sector referents. The survey was conducted in the context of the health emergency, so it was not possible to apply other group participatory methodologies.

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- Centro de Documentación de AGADU
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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
William Rey Ashfield

Title
Director de la Comisión de Patrimonio Cultural de la Nación

Date
10-12-2020

Signature
<signed>