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## INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

### FINAL NARRATIVE REPORT

Beneficiary State Party: URUGUAY

Project title:	Documentation, promotion and dissemination of the Candombe traditional drum calls, identity expressions of the Sur, Palermo, and Cordón neighbourhoods in the city of Montevideo.
Time frame:	Starting date: 29/08/2013      Completion date: 29/08/2015
Budget:	Total: US\$388269 <i>Including:</i> Intangible Cultural Heritage Fund: US\$186871 State Party contributions: US\$201398 Other contributions: US\$
Implementing agency:	National Commission of Cultural Heritage Ministry of Education and Culture
Implementing partners:	Advisory Group of Candombe – UNESCO National Commission
Contact person:	Title (Ms/Mr, etc.): Mr Family name: Quintela Given name: Alberto Institution/position: Director General Address: 25 de Mayo 641 Telephone number: (00598) 91413447 E-mail address: albertoquintela@netgate.com.uy, alberto.quintela@patrimonio.mec.gub.uy
<b>Background and rationale</b>	
<p><i>Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.</i></p> <p style="text-align: right;"><i>Not fewer than 750 or more than 1000 words</i></p>	
<p>As of the 1990s “drum calls” started to expand and reached other neighbourhoods as well as different locations both in Uruguay and abroad due to the diaspora of Uruguayans and to the acknowledgement of Candombe as an identity factor of Uruguayan society as a whole. The expansion of Candombe has brought about an estrangement of the practice from the Afro-descendant dwellers of the traditional</p>	

neighbourhoods which have historically supported this cultural event. At the same time traditional beats have started to be modified in a process which may be valuable as an element "taken over" by other groups but which might lead to the loss of the traditional ways. In late years the neighbours of Sur, Cordón, and Palermo have scattered due to the housing boom and the increase in house prices; this has caused the dilution of the community's training role in Candombe performances. Afro-descendant experts in Candombe have argued that the inclusion of foreign elements to the traditional rhythm and figures without any regulatory pattern has started a "deformation" and commodification process which could eventually prompt the forgetfulness or loss of traditional elements. Also, the Carnival Parade Contest with its competitive logic, provides some rules that strip away culture. Hence the transmission of the origins of Candombe and its traditional playing will enable society to distinguish it from other expressions deriving thereof. Sound, photographic, and film recording will contribute to preserve the ancestors' memory which otherwise could be lost to the future generations. It is necessary to collect the material existing in private files, cultural and neighbourhood associations; to advance in the education of the young and the awareness of different social actors, and to recover historic memory in traditional neighbourhoods. All said actions are essential to the safeguarding of Candombe.

The nationwide survey for the inventory about Candombe and its sociocultural space is still under way. Therefore, the conclusions, which are currently taking shape should only be seen as elements within a broader context. Inventory-related progress has made it clear that the drum groups ("comparsas") and other actors in the field of candombe in the Uruguayan countryside request and explain the need for further opportunities for exchange, consulting and dialogue with other Candombe musicians throughout the country.

It will be necessary to finish the survey to continue work on the inventory, in order to find out how and in which ways the safeguarding of Candombe will be viable. Therefore it will be extremely important that the perspectives and visions of all parties involved, state institutions and civil society organisations alike, are taken seriously.

In order to be able to speak of a community-based discourse, it will be necessary to continue work along the lines of action proposed in the project and to create opportunities for dialogue and discussion among the country's candombe communities. This will be achieved through exchange meetings (Activity 3), which are already under way, to make sure that all actions for the safeguarding of Candombe and its sociocultural space reflect the dialogue and exchange between all those capable of contributing their Candombe experiences in dancing, singing and drum playing.

The nationwide survey of the cultural expression of Candombe confirms the diversity of meanings, which had been attributed to it. One of the features Candombe players all over the country emphasise most is the role of the drum groups as elements of social cohesion and inclusion. Other elements include the need to express an identity and a sense of belonging through drum playing and dancing, the variety of relations with Montevideo as the centre of Candombe and its expressions, and the emerging support of local governments encouraging and facilitating the practice of Candombe, but also the mutual understanding and support of the groups in the countryside as a means of their own to deal with this emerging support and to protect themselves against being co-opted by the logic underlying the official Carnival competition.

The expansion of Candombe throughout the country as a result of civil society and state actions has led to interaction with other musical traditions and expressions of identity-building such as Samba at the Brazilian-Uruguayan border. The synthesis emerging within such a border context results in new meanings being attached to Candombe music in places, where the traditional basic ways of playing the drum in the Sur, Cordón and Palermo neighbourhoods are almost unknown or hardly recognised as elements, which provide a meaning to its practice.

As a result, all project activities in the areas of education, dissemination and research are oriented towards increasing the visibility, knowledge and recognition of traditional expressions of Candombe throughout the country.

Thanks to the implementation of the project activities, the three quite different and independent communities of the participating Sur, Cordón and Palermo neighbourhoods have started to cooperate, a fact, which has been described as positive and unheard of in the field of Candombe: "Never before the three neighbourhoods worked together for the sake of Candombe".

The project is relevant, because the planned activities are valid and receive the support and recognition of the government, the Candombe Advisory Group (GAC) and the main actors participating in the survey.

### **Objectives and results attained**

*Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.*

*Not fewer than 100 or more than 500 words*

During the first months of project implementation a management unit was set up, the Candombe Advisory Group's collaboration with and empowerment of the project was strengthened, and the impact of project actions was extended to the Candombe community, its sociocultural space and the Afro-Descendant community throughout the country.

As a result, progress has been made on the path towards the recognition of Candombe and its traditional sociocultural space as part of the cultural heritage of society and towards ensuring the transmission of the traditional sound of the drums to new generations.

It should be stressed that this has been possible thanks to the commitment of the Candombe community and the support of the Uruguayan government.

The results of the workshops for the exchange of Candombe-related experiences in different towns of the country, the dissemination courses and the anthropological survey carried out so far, have met previous expectations and sometimes went even beyond. Thanks to the participation of society, national and local government authorities, civil society organisations and the press at the activities, it has been possible to communicate the achievements:

- progress at establishing the inventories
- visibility of the project and UNESCO's Intangible Heritage Fund
- strengthening of the Candombe Advisory Group
- improved valuation of Candombe and its sociocultural space
- access to and appropriation of the three basic ways of playing the drum as world heritage.

### **Description of project implementation**

*Provide a description of the activities undertaken and the outputs they generated (e.g. trainings, consultation process, technical assistance, awareness raising, publications, toolkits, etc.) Also describe any problems encountered in project delivery and corrective actions taken. Describe the role of the implementing agency and implementing partners in carrying out activities and generating outputs.*

*Not fewer than 1000 or more than 1500 words*

#### **0 General support**

The project's executive unit is based at the Uruguayan National Commission for UNESCO (COMINAL) and works with the support and participation of the Directorate for International Cooperation of the Ministry of Education and Culture (MEC) and the Intangible Cultural Heritage Area of the National Committee for Cultural Heritage (CPCN).

Collaboration with the National Directorate of MEC Centres maximised project work throughout the country, while the support of the MEC's Communication Department added to the visibility and dissemination of the project.

Consultants were selected on the basis of open calls, followed by an evaluation by a tribunal with a CPCN representative, a representative of the Directorate for International Cooperation, the cultural manager and a GAC representative.

## 1 Support for the elaboration of the Safeguarding Plan

### 1.1 Collaboration with the design of the strategic guidelines for the Safeguarding Plan

Contrary to our initial plans to contract a consultant for a twelve-month period, we suggest that it might be more appropriate to contract two consultants (for a six-month period) to carry out in-depth work on the anthropological and musicological aspects of practicing Candombe. As a result, the total amount of the project budget as approved will remain unchanged, while new input will be created for the Safeguarding Plan (Annex1). The survey, which was started in April and will be finished in September 2014, was based on ethnographic methods and covered the entire territory of Uruguay. (Annex2)

The survey covered the following departments: Artigas (Artigas City), Salto (Salto), Paysandú (Paysandú), Río Negro (Fray Bentos), Soriano (Mercedes), Colonia (Colonia del Sacramento), Cerro Largo (Melo, Río Branco, Fraile Muerto), Treinta y Tres (Treinta y Tres), Rivera (Rivera), Florida (Florida), Maldonado (Maldonado), Rocha (Rocha, Castillos) and Tacuarembó (Tacuarembó, San Gregorio de Polanco, Paso de los Toros) (Annex3).

The departments of Montevideo, Flores, Durazno and Canelones were covered by a another survey as part of the AECID project "Support for cultural policies and scientific dissemination" (2013).

As part of item 1.1, it was planned to contract an assistant for supporting work with the community, with a payment of 4.000 US dollars. This amount has been provided by a national counterpart. Therefore, we request that the amount should be assigned to the elaboration of a synthesis of the research carried out, which should be presented in an easily accessible format for broader dissemination. A print version of this publication will be funded by a national counterpart (Annex4).

### 1.2 Contribution to the National Inventory of Intangible Cultural Heritage of Candombe and its sociocultural space

The survey prepared under item 1.1 and the input generated as part of the AECID project (2013) of a musicological, anthropological and historical inventory of Candombe made it possible to advance as planned.

Therefore, it has been considered appropriate to wait until the end of the consultancies (in September 2014), before defining how to move on with the inventory on the basis of all available inputs.

### 1.3 Photo archive of Candombe and its sociocultural space

An open call was published inviting photographers to prepare an archive of contemporary and historical photographs of the Sur, Cordón and Palermo neighbourhoods and their sociocultural spaces, actors and drum groups. As part of this project family photo archives will be digitised and critically damaged photos will be restored.

Initially, it had been planned to start in January and finish in May 2014. However, due to the need to build up trust in order to gain access to the family materials, some additional time was needed to get to know each other, which meant that work could only start in September (Annex5).

### 1.4 Voice and audiovisual archive of Candombe and its sociocultural space

Editing of audiovisual material. 22 recordings, which had been prepared as part of our candidacy, were digitised for conservation on a contemporary technological medium (from VHS to DVD), thereby improving access to these materials. The recordings were used as documentary material for dissemination purposes, in order to promote Candombe. (Annex6).

CD Voces Femeninas del Candombe. Funding of the hours needed to record, edit, mix and master Voces Femeninas del Candombe (Women's Voices of Candombe) at the SONDOR studios. Four GAC members

chose 12 songs to be included on the CD. A musician and GAC member will be responsible for production, and members of the Afro-Uruguayan community will be in charge of vocals and instruments. CD Llamadas of Charrúa. The CD Llamadas de Charrúa (Llamadas of Charrúa Street) by Benjamín Arrascaeta was reedited, with 500 copies.

As the CD Llamadas de Charrúa was recorded with the funding of the National Music Fund (FONAM), the amounts due for recording, production costs and per diems for the artists will be used for the production of the CD Voces Femeninas del Candombe.

## **2 Education: formal and non-formal**

### **2.1 Development of educational contents about Candombe**

Working in cooperation with the Ceibal Plan, the network of schools associated to UNESCO (RedPEA), the CPCN and the MEC's Directorate of Education, progress has been made in the elaboration of teaching material about Candombe-related subjects, which will be uploaded to the Ceibal platform.

After a survey of the educational resources about Candombe already available as part of the Ceibal Plan (Annex7) was concluded and the educational contents were defined, the educational resources are currently being developed in cooperation with the educational content area of the Ceibal Plan, which is also in charge of funding.

The production of a 30-minute documentary for educational purposes has been agreed with the Uruguayan National Television Service (TNU) and the GAC. It will be broadcast on television and is currently in the stage of pre-production.

Both products (Ceibal Plan and TNU) will focus on the subject areas dealt with in the course of the GAC's activities:

- 1.Candombe as Intangible Cultural Heritage
- 2.The bases of Candombe
- 3.The memory and sound of the Sur neighbourhood
- 4.The memory and sound of the Palermo neighbourhood
- 5.The memory and sound of the Cordón neighbourhood
- 6.Carnival and Candombe
- 7.Women, dancing and singing in the context of Candombe

Pre-production and production of the material and its broadcasting time on TNU will be funded by the Uruguayan counterpart, thereby strengthening the impact of the project interventions.

The educational documentary is currently being elaborated and will be finished in April 2015. Its costs will be completely covered by counterpart funding.

### **2.2 Events for the exchange between children and musicians**

The Uruguayan school year lasts from March to December. The coordinating team took up its work in December 2013. During the first term of 2014, coordination with the authorities of the Public Education Board and the design of common activities with the GAC made progress. The beginning of the activities is scheduled for November 2014.

## **3 Networking with local actors (artists, performers, stakeholders, press).**

The first five exchange events took place in the countryside departments of Florida, Soriano, Lavalleja,

San José and Maldonado. The events are coordinated by the MEC Centres of each department, which are responsible for contacting local Candombe groups ("comparsas"). Meetings held with the presence of the GAC in departments other than Montevideo, are opportunities for exchange, advice and dialogue about different expressions of Candombe with a strong educational component. (Annex8).

An audiovisuals specialist has been contracted to register all the trips to the countryside and to produce short clips, which can be uploaded to the project website. (Annex9).

Banners providing information about Candombe, the traditional ways of playing the drums and the collective housing complexes ("conventillos") of the Sur, Cerdón and Palermo neighbourhoods are on display during all shared activities with the GAC.

The money assigned to their production was used to design and produce an across the street banner with the slogan "Traditional Rhythms of Candombe from the Sur, Cerdón and Palermo Neighbourhoods: Intangible Heritage of Humanity", DVD copies of the audiovisual Llamada Madre were reedited for dissemination, and leaflets informing about the GAC and Candombe and its sociocultural space were reprinted.

Furthermore, removable information panels were acquired, in order to be able to organise exhibitions about Candombe and its sociocultural space.

Finally, two craftsmen specialised on drums were contracted to produce 19 sets of drums ("cuerdas") totalling 57 drums, which are to be distributed among schools throughout the country.

#### **4. Institutional Strengthening of the Advisory Group and Afro-Descendants**

##### **4.1 Training courses for the Advisory Group and Afro-Uruguayan groups**

Following a demand by the GAC, the MEC used parts of its own resources to fund two courses, which would meet the GAC's expectations and needs, one on Organisational Communication offered by students of the Communication Sciences career at the University of the Republic, and the other about Project Management, which was offered by DCIP (Annex 10 y 11).

During preparation it became clear that it was important to broaden the target population of such training courses. To this end, an agreement with the Afro-Uruguayan Cultural Centre (CCA) is currently being negotiated.

##### **4.2 Candombe courses**

The GAC and other experts invited by the group organised a number of workshops at the CCA, in order to make the variety of Candombe drum-playing, dancing and singing known and contribute to their appreciation. Invitations were open to the public.

Each module consists of three hours of theoretical and practical course, which are held by three representatives of Candombe. Subject areas of the Candombe courses are divided in four modules and include:

- Module 1: The bases of Candombe; Candombe and Carnival; Women, dancing and singing in the context of Candombe
- Module 2: The memory and sound of the Cerdón neighbourhood
- Module 3: The memory and sound of Ansina
- Module 4: The memory and sound of the Sur neighbourhood

At the time the financial report was prepared the courses had not yet started. Therefore no expenses have been included. The courses will take place during nine months, with two courses per month. (Annex12).

#### 4.3 Project website

The website contains information concerning the development of the project and its activities and includes information about the GAC and documents providing insight into Candombe. The site is currently under construction and will be found at the domain: [www.patrimoniocandombe.org.uy](http://www.patrimoniocandombe.org.uy). During its trial stage it will be available at: [www.grupoasesor.com.uy](http://www.grupoasesor.com.uy)

#### Community involvement

*Provide a description of the mechanisms used for fully involving the community(ies) concerned. Describe not only the participation of the communities as beneficiaries of financial support, but also their active participation in the planning and implementation of all activities.*

*Not fewer than 300 or more than 500 words*

Different mechanisms for the participation and inclusion of the community have been developed in reply to each stage of project planning and implementation. Community cooperation has been most fluent with the Candombe Advisory Group (GAC), whose members include Candombe representatives from Montevideo's Sur, Cordón and Palermo neighbourhoods, who actively participated in the processes of candidacy, design and execution of the project.

In order to move the GAC and the project implementation even closer to the Afro-Descendant population, weekly coordination meetings now take place at the Afro-Uruguayan Culture Centre (Casa de la Cultura Afrouruguaya), an institute, which promotes the creation and dissemination of the arts and culture of Afro-Descendants. <http://www.casaafrouuguayaya.org/>.

As a result, it has also been possible to establish additional ties between the GAC and other members of the Afro-Uruguayan and Candombe communities, thereby strengthening their position and increasing their legitimacy and institutional recognition by their own community.

Right from the beginning of the process the GAC has been invited to weekly meetings for the coordination and preparation of the project activities, which paved the way towards understanding and deepening the knowledge of the group's history, the history of its members, and the relationships between the people and their neighbourhoods, as well as towards insights concerning the issue on which we are working. On the basis of such work within and with the community from an ethnographic perspective, we will be in a condition to take part in the leadership and decision-making processes the groups or parts of them will have to face.

All activities for the dissemination and promotion of Candombe as Intangible Cultural Heritage, the efforts to raise awareness about the differences between Carnival and Candombe, and the initiatives related to the edition and production of audiovisual, print, and discographic materials, as well as the acquisition of Candombe drums followed a consultation process with the GAC and were explicitly approved by it.

Right now, the institutional standing of the GAC is becoming stronger thanks to the State's commitment to assure the continuity of the process and the commitment of community actors themselves, as expressed by actions calling for the participation of even more actors from their communities.

The participation and contribution of drum groups from the countryside is also worth mentioning, as they have been actively cooperating with the anthropological survey and the meetings for the exchange about Candombe carried out so far.

## Sustainability and exit/transition strategy

Describe how the benefits of the project will continue after the project has been completed. Where appropriate, describe the steps undertaken to ensure the following:

- Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.
- Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.
- Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.
- Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage.).

*Not fewer than 100 or more than 500 words*

Acting through the Ministry of Education and Culture, the Uruguayan State assures the sustainability of the project by granting the technical, economic, infrastructure and service counterpart. Various directorates, including MEC Centres, Communications, Works and Services, Education, International Cooperation, the CPCN and the COMINAL are committed to developing the project and following up the actions convened.

It should also be emphasised that, following a ministerial resolution, the MEC Candombe Group was set up as a mechanism for intra-institutional coordination headed by the under secretary of the MEC. Due to the collaboration among different political actors across the Uruguayan territory (councils, municipalities, department assemblies and city administrations) the outreach of the project has improved throughout the country, making the project more accessible to local communities.

We are convinced that in order to make sure that the actions carried out in the course of the project continue to favour the strengthening, documentation, promotion and dissemination of the traditional ways of playing the drums, dancing and singing as expressions of Candombe, the firm commitment of the State must be complemented by civil society organisations, which promote the cohesion and strengthening of the Afro-Uruguayan community and Candombe.

Besides, the involved community's insistence on strengthening Candombe beyond the sphere of Carnival as a means to ensure the transmission of the culture, the symbols it shares, and the relevance of the idea of "sharing culture, instead of sharing the culture of competition", should be the main line of action to be followed by our work, with a view to sustainability and a conceptually consistent transition.

An example of this approach, which is intrinsically linked to the safeguarding of the Candombe element, could be observed during the Llamada Parade of 2014, during which an across the street banner was carried, which expressed: "Traditional Candombe Rhythms of the Sur, Cordon and Palermo Neighbourhoods: Intangible Heritage of Humanity".

The above-mentioned measures are part of the elaboration of the Safeguarding Plan and its lines of action. (Annex1).

## Lessons learnt

Describe what are the key lessons learnt regarding the following:

- Attainment of expected results
- Ownership of key stakeholders and community involvement
- Delivery of project outputs
- Project management and implementation
- Sustainability of the project after the financial assistance

*Not fewer than 300 or more than 750 words*

A number of lessons are taking shape at this point halfway through the development of the project. The implementation of a project of this size, involving a number of government and civil society actors, depends, above all, on the creation of a space for symmetrical dialogue and exchange, where all the interests at stake are discussed and the implementation of the project is backed and granted under the terms of the community as the prime and ultimate instance to decide on how to practise their culture.

And the State - in this case, the Uruguayan State - will have to make sure that the interests of the Afro-Uruguayan and Candombe communities are respected.

The communities we are talking about do not necessarily exist in absolute numbers, but rather - at least in the case of the Afro-Uruguayan community - as a fragmented community, which is undergoing a far-reaching reconstruction process of its memory from within.

As to the Candombe community/communities, it is impossible to speak of unity. Candombe practices throughout the country offer a wide variety and take multiple expressions. They are tightly related to Montevideo as the point of reference for Candombe and its legitimising role, but at the same time the spaces, where drum groups from the countryside can get in touch and contact each other, have increased, either through parades or through the exchange of group members. As part of this item, it should be mentioned that the existence of multiple Candombe-related sociocultural spaces in other neighbourhoods of Montevideo and in the countryside are emerging as an aspect, which might require additional research. This leads us to the consideration of the need of research from the perspective of humanities and social sciences, so as to deepen our knowledge about the existence of intergenerational family traditions, which might be associated to concrete sociocultural spaces and ways of transmitting the insights Candombe can provide.

## Annexes

*List the annexes and documentation included in the report:*

- *publications, evaluation reports and other outputs, when applicable*
- *progress reports prepared during the contract period*
- *list of major equipment provided under the project and status after termination of contract period*
- *other (please specify)*

1. Proyecto de Plan de Salvaguardia (ítem 1.1) (Tentative actions of a Safeguarding Plan)
2. Lista de participantes del relevamiento (2013-2014) (ítem 1.1) (List of participants in the nationwide survey)
3. Mapa georreferenciado de las localidades relevadas (ítem 1.1) (survey map)
4. Reasignación de montos (ítems 1.1 y 1.4)
5. Cronograma del proyecto con cambios (ítem 2.2)
6. Dvd 2 (ítem 1.4)
7. Listado de recursos de Plan Ceibal relevados (ítem 2.1) (List of educational resources about candombe in Paln Ceibal)
8. Actas salidas al interior (ítem 3) (Summary of records of the exchange meetings about Candombe)
9. Dvd 1 (ítem 3)
10. Informe final del curso de Comunicación Organizacional brindado por la Licenciatura de Comunicación (LICCOM- UDELAR), 2013 (ítem 4.1) (Organisational Communication Course Final report)
11. Taller de Gestión de Proyectos, brindado por la Dirección de Cooperación Internacional y Proyectos (2014) (ítem 4.1) (Project Management Course)
12. Programa de los Cursos de Candombe (ítem 4.2) (plan of the Candombe courses)

## Name and signature of the person having completed the report

Name: Alberto Quintela

Title: Director General - CPCN

Date: 29/09/2014

Signature:

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## Name and signature of the person having completed the report

Name: Alberto Quintela

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