



United Nations
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Cultural Organization



Intangible
Cultural
Heritage

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Responsible sector	Culture
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I. SUMMARY AND BACKGROUND

Highly appreciated by beneficiaries and donors alike, the Convention's global capacity-building programme is UNESCO's highest priority for implementing the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The programme's goal is to support countries to develop their national policies and human and institutional resources for safeguarding intangible cultural heritage. This project was the first of its kind to be implemented in Latin America and the Caribbean. It aimed to assist three beneficiary countries (Cuba, Dominican Republic and Haiti¹) to effectively implement the Convention by building a critical level of experience and knowledge in government institutions and civil society so that these countries would be equipped with an appropriate and sustainable framework to 'take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in their territories' (Article 11 [a] of the Convention).

At the start of the project, these beneficiary countries had ratified the Convention, however, their cultural policies and programmes did not necessarily integrate the Convention's principles and objectives and lacked the human resources and technical know-how for its effective implementation. In Cuba, just one year after ratification, the Ministry of Culture set up a National Commission for the Safeguarding of the Intangible Cultural Heritage responsible, *inter alia*, of policymaking with a multidisciplinary approach to preserving, promoting and raising awareness of the importance of intangible cultural heritage, identifying the intangible cultural heritage expressions and manifestations present in Cuba's territory, taking relevant decisions regarding threats to the preservation, development and continuous transmission of intangible cultural heritage and encouraging the establishment of partnerships between cultural institutions and communities to design appropriate safeguarding measures. Although the Commission has managed to provide greater visibility for intangible cultural heritage, in particular by setting up a system of declarations of 'Cultural Heritage of the Cuban Nation' for proposals from communities, it encounters significant difficulties both to formulate policies conducive to the safeguarding of the intangible cultural heritage and to regularly monitor the implementation of safeguarding measures. Some of the major factors that explain this situation are a lack of human resources with thorough knowledge on the Convention, insufficient financial resources to draw up inventories and inadequate information systems.

In the Dominican Republic, the situation was not fundamentally different. Following ratification of the Convention, a National Office of Folklore (DINAFOlk) was established, as well as an Office for the Coordinated Support to Folk and Popular Groups. Both institutions have managed to increase the visibility of certain expressions of intangible cultural heritage to support performance groups and promote the organization of festivals at the provincial level. In 2012, the Ministry of Culture launched the 2012-2016 Institutional Strategic Plan which refers to intangible cultural heritage as deserving protection through the study of regional and local culture, and promotion as part of national identity and source of productivity.

In Haiti, ownership of the Convention by the relevant institutions was very modest, even though the January 2010 earthquake raised awareness of the importance of cultural heritage as a

¹ Although the project initially included Aruba among its beneficiaries, Netherlands became a State Party to the Convention a month before the start of activities (15 May 2012) and the ratification extended to Aruba. Shortly after, Netherlands expressed they will support a similar capacity-building programme in the Dutch Caribbean and Suriname. Funds initially earmarked for Aruba were then reprogrammed for Haiti. The present report only includes those activities that were implemented prior to this reprogramming.

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vehicle for recovery and resilience. The ratification between 2009 and 2010 of the 2003 Convention, the 2001 Convention on the Protection of the Underwater Cultural Heritage and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions illustrated political will to use UNESCO normative tools as leverage within the cultural reconstruction process. Yet, operational implementation of the 2003 Convention has been very weak ever since.

The project's strategy included implementation of a series of well-prepared workshops and policy advice activities tailored to respond to needs identified for each beneficiary country involved. It covered the Convention's core concepts and international cooperation mechanisms and provided the countries with a thorough understanding of their obligations at national level. Based on an initial needs assessment, themes included: implementation of the Convention at national level, community-based inventorying and preparing nominations to the Urgent Safeguarding List and the Representative List, proposals to the Register of Best Practices and international assistance requests. The project also required the beneficiary countries to provide adequate human resources so fundamental knowledge on the Convention could be implemented by actors concerned.

II. DESCRIPTION OF PROJECT IMPLEMENTATION

The project aimed at providing support for strengthening the human and institutional capacities of the three beneficiary countries for effective and sustainable implementation of the 2003 Convention. This support was provided in the form of training facilitated by UNESCO-trained experts in close cooperation with relevant national counterparts and advice provided to governmental and non-governmental organizations on policy and institutional frameworks for safeguarding intangible cultural heritage as well as on the safeguarding mechanisms offered by the Convention, in particular international assistance from the Intangible Cultural Heritage Fund.

The project was managed by the two UNESCO Field Offices concerned in Havana and Port-au-Prince and backstopped by the Intangible Cultural Heritage Section. The Havana office recruited a full-time coordinator for 24 months who oversaw implementation of activities from a technical and logistical viewpoint. Other key actors were eight facilitators from the network of UNESCO-trained experts who provided various training sessions and were actively involved in the design and planning of each project activity.

Facilitators were equipped with training materials developed by the Intangible Cultural Heritage Section and translated into French and Spanish by the Section and the Havana office. For each workshop the facilitators adapted materials and methodologies to national and regional contexts and for participants from institutional and civil society environments. The UNESCO Field Offices and the Intangible Cultural Heritage Section assisted the facilitators in this preparatory work mostly via email and on-site preparatory meetings prior to each project activity.

Significant institutional representation in the workshops enabled them to not only be a space for the training provided by UNESCO but also for discussion about safeguarding actions already undertaken, including inventory-making processes and methods, and for self-evaluation by responsible institutions, based on a deeper understanding of the spirit and letter of the Convention. The participation of community members and representatives of NGOs ensured that in the training and discussions participants gained a deeper understanding of the social dynamics at work in intangible cultural heritage.

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ARUBA

Following ratification of the Convention by the Kingdom of the Netherlands, a policy advice meeting was organized from 18 to 21 October 2012 in Aruba (to which the ratification extended). Organized and primarily funded by the Aruban National Commission for UNESCO, the meeting aimed at advising governmental representatives on the importance of culture for sustainable development and the benefits related to implementation of the Convention. Approximately 25 participants from the most active cultural organizations of the island attended the meeting, as well as the Aruban Minister of Economy, Social Affairs and Culture. The opening of the meeting, which ultimately served as national consultation, was attended by the Minister of Education of Aruba, the Director of the Netherlands Centre for Popular Culture and a UNESCO representative.

An overview of the objectives and key concepts of the Convention, implications of ratification and international cooperation mechanisms was provided in addition to a platform offering participants an opportunity to reflect on experiences and challenges in safeguarding intangible cultural heritage within the broader context of sustainable development. The inclusive character of the Convention was the topic of debate, understanding that in the current conditions of rapid globalization this would be a fundamental factor for cohesion, mutual recognition and respect.

The meeting revealed that only few participants had some notion of the Convention even though the majority were actively involved in cultural heritage. Their knowledge and experiences were mainly in the area of tangible movable and immovable heritage.

However, growing interest from other Dutch Caribbean islands in implementation of the Convention led the Kingdom of the Netherlands to reconsider its policy in favour of a more coordinated implementation programme throughout its territory. Subsequently, in April 2013 a workshop entitled ‘The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and the Kingdom: a common starting point’ was organized in Aruba by the Ministry of Education, Culture and Science of the Netherlands, with the collaboration of the Aruban National Commission for UNESCO. Around 30 representatives of the six Dutch Caribbean islands discussed the foundations of a coordinated capacity-building project devoted to intangible cultural heritage safeguarding in the Dutch Antilles, Surinam and the Kingdom. Netherlands entrusted UNESCO with implementation of the new project through its Kingston office. Thanks to their voluntary contribution to the Intangible Cultural Heritage Fund, the project was able to begin in March 2013 with Aruba among the beneficiaries.

The relatively brief period during which Aruba was a beneficiary of the present project had nevertheless a positive impact. Awareness on intangible cultural heritage was raised among local institutions and culture specialists leading to increased interest from the Dutch Government which resulted in a separate programme dedicated to Dutch Caribbean islands.

CUBA

☞ Community-based inventorying (Matanzas, Cuba)

For several decades, cultural policies in Cuba have addressed issues related to intangible cultural heritage, particularly through the work of the *casas de cultura* (houses of culture), as well as the promotion of popular culture or academic research. The country has an institutional structure at national level – the National Council for Cultural Heritage – dedicated to the protection of cultural heritage and present at local and provincial levels with municipal and provincial centres and museums.

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At national level, the project focused on community-based inventorying activities, an approach that puts the community at the centre of identification and definition of intangible cultural heritage. A capacity-building workshop dedicated to this subject was organized in Matanzas from 12 to 20 November 2012, in close cooperation with the National Council for Cultural Heritage that included a two-day field practice. It gathered 30 representatives from the latter, the National Council of the Casas de Cultura and 13 provincial centres on cultural heritage together with 2 representatives from the community where the field practice took place.

Prior to the workshop, whose aim was to equip participants with basic knowledge and skills to design and facilitate a community-based inventorying process, UNESCO and the National Council for Cultural Heritage, with support from the Department of Culture of the community of

Máximo Gómez and the Municipality of Perico, identified the *décimas* (improvised verses of ten-line stanzas) as the focus of a practice session. The inventorying exercise was carried out with the Máximo Gómez rural community of Perico – a municipality of the province of Matanzas, which is considered to be a reference for *repentismo* (art of improvising poetry) in Cuba.

As part of a prior visit by UNESCO and the National Council for Cultural Heritage to the Máximo Gómez community, members gave their free,



Figure 1: A workshop participant interviewing a bearer

prior and informed consent to inventory its Cucalambé homes. These are family houses in which members foster indigenous traditions which identify the *criollismo* of Hispanic roots to the specific progress of contemporary times. *Guateques* (typical parties), *décimas* (improvised verses of ten-line stanzas), *controversias* (forms of declamation), singing and serenades are regularly organized. This preliminary visit provided a space for discussion in which the overall project and the specific activity objectives could be shared with the community in order for the community representatives participating in the theoretical sessions of the workshop to be duly identified, as well those involved in the practical inventorying exercise.

The different views between the community and participating national institutions led to unforeseen events organized by the community according to their own needs for visibility and expression. Evidently the pedagogical nature and conceptual requirements of the workshop and field exercise had not been properly understood so the community organized an alternative cultural programme for the workshop participants. Consequently, the timeframe for the field practice had to be readjusted as its purpose was not the representation of cultural manifestations but their identification by practitioners in context. This experience draws attention to: the importance of avoiding overstimulation of community leaders with whom inventorying practices are to be carried out, which risks hindering dynamics for the free identification of

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intangible cultural heritage elements to be inventoried; the knowledge and location of different bearers; and the resulting spontaneous development of interpersonal relationships and interviews to be achieved among the trainees and community members.

Nevertheless, strong commitment from trainees and *Casa de Cultura* of the community of Máximo Gómez, overwhelming motivation of local bearers and the responsiveness and creativity of facilitators allowed all interviews to be completed. Trainees applied the interview techniques and variants acquired during the theoretical training sessions and conducted a valuable photographic and audiovisual record.

The greatest challenge was, nevertheless, to ensure community participation in the theoretical workshops. Only two community representatives participated, while a larger number was actively involved in the field exercise. Facilitators also noted the importance of using audiovisual equipment required by the training curricula developed by UNESCO and having qualified staff to carry out, under the right conditions, training on specific inventorying techniques/skills, such as audio recording, photography or participatory video.

☞ **Field practice of community-based inventorying (Ciego de Ávila, Cuba)**

Following the workshop on drawing up inventories of intangible cultural heritage held in the province of Matanzas, a preparatory mission was organized from 31 January to 3 February 2013 by the project coordinator and a member of the National Commission for the Safeguarding of the Intangible Cultural Heritage to make the necessary arrangements for a lengthier inventory exercise in central province of Ciego de Ávila and obtain the free, prior and informed consent of the community of Majagua.

To undertake this field exercise in more real conditions, the community selected the rural festivities of Red and Blue Bands of Majagua, known throughout the island as an enduring social institution that brings residents from different generations into each other's camps for friendly rivalry and competition. Supported not only by the community of Majagua but also by the provincial authorities competent for cultural heritage and the Houses of Culture of Ciego de Ávila, the inventorying exercise took place from 28 February to 5 March



Figure 2: Inventory teams presenting the results of their work to the community

under the supervision of the UNESCO-trained facilitators, María Ismenia Toledo from Venezuela and Enrique López from Mexico. The team in charge of the exercise consisted of six members of the Red and Blue Bands, experts from the provinces of Guantánamo, Camagüey, Ciego de Ávila and Matanzas and two representatives of the National Commission for the Safeguarding of Intangible Cultural Heritage. The former were entrusted with the selection of specific elements that would be subject to detailed identification and definition and of those community members



Figure 3: Signatures from Majagua community consent

sessions in Matanzas. It covered the basic principles and concepts of the Convention relevant to inventorying, participatory methods and included a presentation and discussion on the inventorying sheet designed in the previous workshop.

Provincial officials and community members were divided into four teams to analyse historical and general aspects of the rural festivities of Red and Blue Bands (origin, organization, symbolic and cultural spaces, roles and actors, routes and duration of the festivities, etc.), their associated music and dances (repertoires, parades, staging and rescue dances), craftsmanship (costumes, scenery, carts, ornaments in public areas), traditional games (tournament of ribbons and other) and culinary practices (food and beverage). From their discussions, participants established a cartography of the festivities and their transmission chains to children and young people.

Although these festivities are deeply rooted in the cultural life of the community of Majagua and to date there is ongoing intergenerational transmission by formal and informal education, as well as the influence of bearer families, the inventorying exercise revealed a threat that was reiterated by all participants – the decision of the municipal authorities for some years now to approve the conclusion of the carnival, with its collection of recorded music, drinks and meals, on the same date and place as the festivities of Red and Blue Bands. This affects them substantially during the tour of the parades and on the traditional stage of the festivities on which the bands are used to make their

who would actively participate in the process. The objective was to also show officials in charge of cultural heritage in each province inventorying practice at the hands of community bearers without the direct supervision of the facilitators who they could now only consult remotely.

First, a training session was organized for the community members who had been previously selected by the two bands to participate in the activity. Delivered by two members of the National Commission for the Safeguarding of the Intangible Cultural Heritage and the project coordinator, this initial training also served to refresh the memory of the provincial officials who had already participated in the theoretical



Figure 4: Dancing couples from each band dressed in traditional farming style

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musical, dance and theatre performances. The field exercise and presentation of the results provided the opportunity for this problem to be analysed collectively between the community and the cultural authorities at the local, provincial and national level.

☞ Implementing the Convention at the provincial level (Santiago de Cuba, Cuba)

Noting the need to invest more intensively on officials in charge of cultural heritage in the Eastern provinces of Cuba, a capacity-building workshop on implementation of the Convention was organized from 11 to 14 February 2014 in Santiago de Cuba. The workshop brought together 20 participants (of which 80% were women) from the eastern provinces of Las Tunas, Camagüey, Guantánamo, Holguín, Granma and Santiago. Bearers of intangible cultural heritage from the region, alongside members of provincial councils and national institutions such as the National Committee for the Safeguarding of Intangible Cultural Heritage or the Casa del Caribe – a unique institution in the country that integrates research projects with a view to the promotion of traditional culture, magic/religious systems and the peculiarities of their manifestations throughout the country – received intensive training on objectives and key concepts of the Convention, as well as on the obligations assumed by States that have ratified it and the mechanisms it provides for international cooperation.

The workshop sought to combine participatory exercises and use of materials developed by the Intangible Cultural Heritage Section with specific examples from Latin America and other regions of the world that led to interesting exchanges between workshop participants and facilitators. It started with personal knowledge from each participant including discussion on the sense of belonging living heritage brought, to gain understanding on how to identify, inventory and safeguard practices in the country in line with the principles and concepts of the Convention.

The workshop also addressed issues such as the clear delineation of roles of the various competent agencies in the country responsible for implementation of the Convention since ratification. Issues concerning the development of legal and political frameworks in the context of the country became a common topic of discussion. The participation of officials in charge of international relations within the agencies responsible for safeguarding intangible cultural heritage allowed a proper understanding of funding possibilities and procedures offered by the Convention. However, to date Cuba has not submitted a request for international assistance. Interesting discussions emerged about the contribution of intangible heritage to development, referring in particular to tourism and the expectations and needs it may generate within communities, or the role of the media in safeguarding intangible cultural heritage.

Participants selected among bearers, officials at central and provincial level, and academics from research centres at the national and local level, proved to have wide experience in intangible cultural heritage albeit from different perspectives and not always familiar with the Convention. Many of them may play an important role in implementation of the Convention from their current positions while other officials could be part of a team at the central level exclusively dedicated to the definition and development of a policy and regulatory framework for safeguarding intangible cultural heritage since the National Committee for the Safeguarding of Intangible Cultural Heritage is not yet fully operational, although legally defined.

☞ Working meeting to design a safeguarding strategy for intangible cultural heritage in Cuba (Cienfuegos, Cuba)

Despite the efforts made by the relevant Cuban institutions and the first capacity-building activities within the framework of this project, it became clear in early 2014 that Cuba did not have a coherent nation-wide strategy for safeguarding intangible cultural heritage and secondarily, that it had not been able to submit successful international assistance requests to the Intangible Cultural Heritage Fund or nominations to the Convention's Lists.

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At the request of the National Council for Cultural Heritage that recognized a number of malfunctions of the National Commission for the Safeguarding of the Intangible Cultural Heritage, a two-day working session was organized from 26 to 28 May 2014 by UNESCO's Regional Office for Culture in Latin America and the Caribbean, with the support of the latter and the Cuban National Commission for UNESCO, in the Province of Cienfuegos that gathered mostly members from the National Commission for the Safeguarding of the Intangible Cultural Heritage. The Commission had so far focused primarily on preparation of nominations to the Representative List that had not resulted in an inscription. Moreover, the periodic report on implementation of the Convention and the status of elements inscribed on the Representative List submitted by Cuba in December 2013 also had a number of deficiencies that the National Council for Cultural Heritage sought to address, following a preliminary analysis received from the Intangible Cultural Heritage Section, during the working session.

This working session was intended to move forward on implementation of the Convention at the national level by: exhaustive analysis of the current context including problems, successes and difficulties to date; and the need to coordinate actions, as well as define future perspectives and ways to reach them. To do this, it was agreed to work on an action plan based on a result-based approach.

The meeting began with a discussion of the key concepts of the Convention and the need to breakdown common preconceptions and methodologies, followed by an analysis of what had been achieved so far and its impact on communities, specialists and the general public. Participants defined as the overall objective of the action plan to contribute to the sustainable social, cultural and economic development of the country, and as its specific objective – safeguarding intangible cultural heritage through effective implementation of the Convention.

Participants undertook an analysis of Cuba's current legal, social and economic framework and the existing strengths and weaknesses with a view to defining expected results, activities and a list of outcomes to reach. The criteria and indicators to measure and evaluate actions were also analysed.

Among the existing strengths, participants mentioned the institutional system and its branches to the local level, studies and experiences already gained in this field, as well as government policy favourable to safeguarding cultural heritage starting with the Constitution, the Law on Protection of Cultural Heritage and on Museums, as well as the creation of the National Commission for the Safeguarding of the Intangible Cultural Heritage. Among the weaknesses, a lack of a specific policy for safeguarding intangible cultural heritage, institutional coordination and specific funding were mentioned, as well as an urgent need to strengthen the role of communities and the lack of a specific working group which would give continuity to the safeguarding initiatives already undertaken and support, as an executive secretariat, the work of the Commission.

As part of the programme, participants took a field visit to the Perché community in the foothills of Castillo de Jagua (bay of Cienfuegos) to learn about traditional knowledge on the sea and fishing. The fishing community showed them diverse fishing, crafts and cooking techniques, as well as oral expressions but also shared their concerns about risks posed by the area's economic development and the need for sustainability, which was subsequently analysed in the following working session.

This working session on a safeguarding strategy to be developed, analysed the composition of the Commission itself, noting that the inclusion of stakeholders outside the cultural sector, from fields such as tourism, science and environment, agriculture and non-governmental organizations, should be considered because of their influence on intangible cultural heritage and its viability.

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An aspect that was strongly discussed was the existence of cooperation mechanisms provided by the Convention, in particular the Intangible Cultural Heritage Fund, which had not been effectively used by the country. Participants agreed that submitting international assistance requests to the Fund or elaborating nominations to the Urgent Safeguarding List, or even proposals to the Register of Best Safeguarding Practices, should be further explored.

Ways to achieve greater public access to information on intangible cultural heritage practised in the country, both by communities and the general public, were analysed as well as how to sensitize the media and ensure appropriate training on safeguarding intangible cultural heritage for journalists and other communicators.

Finally, the phases of the strategy were discussed as well as their planning, financing and sustainability. The need for an assessment of the impact achieved and the changes produced by the end of the first implementation period was also agreed. Since the action plan design exercise could not be completed during the two-day working session, participants committed to complete the analytical process to more effectively guide their work and submit a proposed working strategy for safeguarding intangible cultural heritage in Cuba for the coming years to the relevant authorities.

Following the meeting, a modified periodic report was prepared and sent, while both the Intangible Cultural Heritage Commission and the Council for Cultural Heritage continued to further develop the strategy to be implemented. As a conclusion, the meeting achieved bringing participants to a common understanding on issues faced and motivating them to contribute to implementation of the Convention.

The project had a satisfactory result in the country. A consequent group of culture specialists and community members had been trained, shifting the vision of the National Heritage Council as well as the Intangible Cultural Heritage Commission with regards to the role of communities in intangible cultural heritage safeguarding. Furthermore, it increased the recognition and visibility of intangible cultural heritage within national media. The Intangible Cultural Heritage Commission is currently finalizing the strategy for the safeguarding of intangible cultural heritage and at least one request for international assistance.

DOMINICAN REPUBLIC

To enhance understanding in the Dominican Republic on the Convention, the Ministry of Culture and the UNESCO Office in Havana implemented a training workshop in Santo Domingo on implementation of the Convention at the national level (March 2013) and a workshop in Baní on community-based inventorying (March-April 2014).

☞ Implementing the 2003 Convention at the national level (Santo Domingo, Dominican Republic)

The first workshop devoted to implementation of the Convention in the country took place from 11 to 15 March 2013. Its organization was supported by the Dominican National Commission for UNESCO. More than 25 specialists from governmental and non-governmental institutions, universities and representatives from communities from different regions of the country participated, including the bearers of two elements from the Dominican Republic incorporated in the Representative List (Cocolo dance drama tradition, and Cultural space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella).

The programme included an introduction to the Convention, key concepts, as well as implications and responsibilities of ratification. It also emphasized the need to sensitize the

population on identification of intangible cultural heritage, inventorying and safeguarding, the role of the communities and outlined the possibilities of cooperation and international assistance.

The theoretical training was followed by a practical exercise to provide an opportunity to apply knowledge acquired. Conducted in the province of San Pedro de Macorís within Cocolo dance drama's community, the exercise facilitated understanding of the definition of intangible cultural heritage and how to work in a community with its members as active participants in the identification, definition and management of their heritage.

Both pedagogical and practical training helped participants to identify a list of expressions based on their knowledge and personal experiences, as well as their local and cultural identities. As a result, a map of a large number of cultural expressions of the country was produced, highlighting rich diversity existing in the territory. The preponderant role of communities in implementing the Convention was also conveyed. The majority of participants agreed that the training helped them to understand the role of the community as actors, researchers and decision makers. For those that were not part of a community of bearers, there was a shift from seeing themselves as managers of expressions of intangible cultural heritage to understanding their role as facilitators of processes to sensitize and safeguard intangible cultural heritage.

☞ Community-based inventorying (Santo Domingo and Baní, Dominican Republic)

The community-based inventorying workshop took place 31 March to 6 April 2014² in Santo Domingo for the theoretical aspect and Baní for the field exercise. It gathered 30 officials and specialists in culture, as well as researchers, students and bearers of intangible cultural heritage. Forty-five per cent of participants were community members, 25% from government institutions, 22% researchers and cultural managers and 8% were NGO members. Community members, in particular, were associated with two elements incorporated in the Representative List by the Dominican Republic (Cocolo dance drama tradition, and Cultural space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella), as well as other traditional practices such as the Chuineros de Baní, Dolorita de los Morenos, Devoción de la Santa Cruz, Sarandunga, Cachuas de Cabral and Bayaguana, Carnivals de Cotui and the Festival of Atabales. Discussions were based on the role of communities in inventorying intangible cultural heritage and the need for their prior consent and direct participation. Furthermore, methods and techniques of mapping, interviews, photography, audio and video recording with the support and collaboration of communities involved were also addressed.

The community of Baní (province of Peravia) was chosen for the field exercise due to the presence of multiple, less known and/or needing urgent safeguarding cultural expressions



Figure 5: Cocolo dance in San Pedro de Macorís

² A technical visit to the Cultural space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella was also included in the programme.

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requiring identification and inventorying. An inventory of several expressions was initiated during the exercise on data collection and systematization. One of the most prominent expressions inventoried was the Chuines. This oral tradition of improvised songs in couplets is at risk of disappearing. Traditional foodways and Hail Marys sung on the occasion of the Cross of May were other relevant expressions identified.

Bearers of the expressions took an active part in the inventorying exercise. This involvement was made possible thanks to two previously effective missions in the community. The aim and expected results of the field exercise were fully explained and prior, informed and free consent requested.

Despite collective efforts and a high level of commitment to organization of the field exercise, local organizers had to request rescheduling the initial dates and the programme was shortened by a few days. The theoretical and practical activities were affected by the change and content modified accordingly, interfering with the data systematization process and the community exchange dynamic. As a result, the outcomes of the inventorying exercise on traditional foodways were not presented to the Ministry of Culture as previously expected. Furthermore, media equipment provided by UNESCO for this activity could not be delivered on time so participants had to use their own equipment, which had an impact on the quality of material collected. Once delivered, the media equipment was donated to the Ministry of Culture to use for inventorying activities.

Notwithstanding the above-mentioned constraints, the workshop clearly contributed to greater participant knowledge and skills on inventorying methodologies and tools, which was particularly needed due to prior confusion between intangible cultural heritage and folklore, even though most participants had attended a previous workshop on implementing the Convention.

The confusion between intangible cultural heritage and folklore resides partially in existing institutional structure at national level. Indeed, the Ministry of Culture's organizational chart includes a Direction of Folklore which disseminates information on intangible cultural heritage activities, has a documentation centre, promotes contact between practitioners and intangible cultural heritage associations at regional and international fairs, and has provided for a Direction of Intangible Cultural Heritage that, at the time of writing, is still to be established.

In general, the training workshops on implementation of the Convention and community-based inventorying including field exercises strongly contributed to capacitating officers within the Vice-Ministry of Culture (the body responsible for intangible cultural heritage at national level) but also specialists and community members throughout the country.

In addition, these activities triggered awareness and a dynamic favouring intangible cultural heritage safeguarding. As a consequence, a number of expressions were identified and, also, publicly promoted by media, while several national institutions expressed interest in safeguarding intangible cultural heritage and preparing requests for international assistance, as well as nominations to the Urgent Safeguarding List.



Figure 6: Community-based inventorying workshop in Santo Domingo and Baní certificate award

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HAITI

A policy-advice mission was organized jointly by the UNESCO Office in Havana and Port-au-Prince, with close cooperation from the Haitian National Commission for Cooperation with UNESCO. The mission was undertaken by UNESCO expert-facilitator, Ms Soledad Mujica (Peru) and took place from 18 to 22 February 2013. Interviews with government officers, academia and private sector specialists were conducted to identify the main stakeholders, specify capacity-building needs and analyse the institutional context for implementation of the Convention. The main findings of the mission were:

- A lack of clarity on the institutional framework for implementation of the Convention. Several institutions appeared to be responsible for implementing activities on intangible cultural heritage (the National Bureau for Ethnology [BNE], the Ministry of Culture, the Ministry of Tourism, and Haiti State University [UEH]) with none taking overall responsibility for implementation of the Convention, and various initiatives remained uncoordinated.
- No focal point for the Convention has been officially designated. Despite a multiplicity of institutional actors concerning intangible cultural heritage, the BNE appeared to stand out as the national counterpart for implementation of project activities in Haiti.
- National institutions in charge of intangible heritage have low technical and financial capacities while those in relevant institutions had an overall understanding of intangible cultural heritage but not specific knowledge on the Convention. The national budget devoted to intangible cultural heritage is very limited.
- The key principle of community participation in implementation of the Convention was unfamiliar to heritage experts and staff working for cultural institutions.
- There were multiple but isolated initiatives implemented by public and private actors (awareness raising, inventories, etc.) that had little or no coordination.
- Community leaders in departments outside of Port-au-Prince, notably in rural areas, were eager to initiate safeguarding activities on intangible cultural heritage but had little knowledge on the Convention and limited support from State authorities.

So it was decided to organize two 'decentralized' capacity-building workshops outside of Port-au-Prince in Cape Haitian (North) and Les Cayes (South). The strategy was to focus efforts on strengthening appropriation of the Convention in the field to provide impetus for its implementation, facilitate cooperation and dialogue between state officials and community representatives and stimulate the emergence of operational activities in the field. The approach was all the more as relevant as Haiti is a very centralized country where many initiatives do not reach out to populations outside Port-au-Prince.

☞ Implementing the Convention at provincial level (Cape Haitian and Les Cayes, Haiti)

The two above-mentioned workshops on implementation of the Convention were organized by UNESCO Office in Port-au-Prince in close cooperation with the Haitian National Commission for UNESCO and the BNE and with support from UNESCO Office in Havana and the Intangible Cultural Heritage Section. Held from 6 to 10 May 2013 in Les Cayes and from 13 to 17 May 2013 in Cape Haitian, the aim was to provide participants with solid knowledge on the scope and objectives of the Convention to create an enabling environment for future inventorying initiatives.

Each workshop gathered 25 participants from national and local institutions, as well as civil

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society organizations. Furthermore, representatives from the University of Laval (Canada) attended the workshop in Cape Haitian. Conducted by Soledad Mujica (Peru) and Claudine Angoué (Gabon), both workshops addressed key concepts and principles of the Convention based on training materials developed by the Intangible Cultural Heritage Section. Definition of concepts, notably intangible cultural heritage, as well as the scope and purpose of safeguarding activities and importance of communities in the process were emphasized.

In Les Cayes, participants had an opportunity to visit traditional musicians in the community of Camp Perrin, while in Cape Haitian the visit took place in a traditional voodoo ritual area. The decision to decentralize these workshops was an excellent initiative, benefitting remote areas rich in intangible cultural heritage and reaching a broader range of cultural bearers. It is important to stress that the young participants faced difficulties due to the language the workshop was run in. While the training was delivered in the official language, French, most young participants were not fluent. The Creole language appeared to be vital for general understanding.

Nevertheless, both workshops provided participants with solid knowledge on the Convention and contributed to advocacy efforts. It also triggered the creation of a network of specialists and community members involved with intangible cultural heritage safeguarding activities. Furthermore, they emphasized the importance of intangible cultural heritage as a vector of unity, base for cultural identity, and element contributing to sustainable development. The central

role delegated to communities by the Convention was seen as restitution and recognition of their rights, and culture as the key factor to uniting the people of Haiti.

Despite these achievements, participants recognized institutional fragility in the country as one of the main threats to the continuity of activities. Weak representation by the Ministry of Culture and municipal authorities at the workshops was also noted. To ensure effective continuity of activities, participants identified a need to develop alternatives at local and community level.

☞ Technical assistance (Port-au-Prince, Haiti)

Following the two workshops on implementation of the Convention, Ms Soledad Mujica went on a mission in April and September 2014 regarding technical and institutional assistance and new policy-advice. She visited Port-au-Prince 19 to 26 April 2014 to assess the impact of the capacity-building workshops and provide Haitian authorities with support in the implementation of recommendations, particularly the preparation of inventory projects.



Figure 7: Traditional musicians in the community of Camp Perrin in Les Cayes

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It was observed that overall understanding of the Convention had improved and the network of professionals and community representatives created during the workshops continued to work, in cooperation with the BNE, and mobilize local communities. Since the workshops, significant revitalization of the BNE had also occurred. Strongly supported by the Minister of Culture in 2014 Ms Monique Rocourt, the BNE undertook interesting inventory and awareness-raising initiatives. Yet, the institutional framework remained fragile and implementation modalities of the Convention were insufficiently formalized, creating confusion among the complementary roles of the BNE and Université d'Etat d'Haiti (UEH). Global coherence and effectiveness of implementation mechanisms were still undermined by the lack of a legal framework for cultural policies.

In the medium term, the conclusion of this mission was to provide technical assistance to the BNE for its work on development of two requests for international assistance from the Intangible Cultural Heritage Fund for inventory projects of different scale. In order to facilitate mobilization of these additional resources, a one-day workshop on advice and guidance on how to elaborate international assistance requests was provided with 20 culture officers and specialists. A thematic inventory proposal was also developed.

The BNE became responsible for coordination of the two inventory projects, which provided an opportunity to apply precepts of the Convention, develop methodologies, elaborate safeguarding programmes, as well as mobilize communities.

To build on previous experience (a series of movies on traditional tales), the BNE proposed to develop a small-scale inventory project in a target community on traditional tales using audiovisual devices as a means to document cultural practices and raise awareness of local populations. After the first successful experience of entrusting an external consultant with preliminary surveys, the BNE took over direct coordination of the activity and commissioned national consultants to work together with the community. Morne Ti Coma, a locality close to Grand Goave where previous activities had been conducted with municipal authorities and communities, was chosen. A first draft of the main guidelines of the project was produced in August 2014. Detailed comments were provided by Soledad Mujica, who underlined in particular the necessity to clearly define target communities and practices, improve overall coherence of the proposal and enhance the participatory approach. An updated version was submitted by the BNE in September 2014 and new additional comments were provided by Soledad Mujica. Although the proposal had improved, the audiovisual approach to inventorying needed to be more clearly justified, a focus put on the scope of the inventory and the overall coherence between project objectives, activities, timeframe and budget enhanced. At the time of writing of the report, no request for the project had reached the Secretariat.

A more ambitious inventory project on the traditional dance, *Contredanse*, was also proposed. Practised in rural areas, this dance is an expression of the three pillars of Haitian culture: African, European and Taïno cultures. As a first step, a discussion workshop was organized on 24 April 2014 by the UNESCO Office in Port-au-Prince and the BNE. It gathered 20 culture officers, specialists and community members from different departments. As most participants had also taken part in the previous capacity-building workshops organized in Cape Haitian and Les Cayes, discussions on the *Contredanse* inventory project were fruitful. Suggestions were made on target communities/localities and the methodology to be applied. Regional coordinators were designated with the responsibility to identify and mobilize traditional bearers in their respective regions.

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Documentary research and consultation with communities concerned were conducted by one of the national experts trained in the Laval University and teacher at the Master program *History, memory and heritage* of the UEH. In that context, two consultation meetings were organized in Gonaïves and Jacmel in August 2014 aimed at formulating proposals for the main guidelines of an inventory project (strategy, method, activities and budget), discussing the project with traditional bearers and laying the basis for bearer participation in the implementation of the project.



Figure 8: Carnival of Jacmel

Following these consultation meetings, the BNE proposed to launch the inventory project on the *Contredanse* to be submitted to the Convention funding mechanisms and to mobilize the network of institutions involved in the study of the intangible cultural heritage such as the State University of Haiti (UEH) through their Master program *History, memory and heritage* and the Haitian National Commission for UNESCO. The BNE also took on the responsibility of completing the production of awareness raising material in Cr  ole such as the promotional video and a leaflet on the concepts of the Convention.

Political instability, weak governance and the lack of a heritage law hampered the planned human resource increase in the BNE that could take on the responsibility of coordinating the project. The BNE efforts and limited resources were directed towards the reconstruction of the building that houses the institution, heavily affected by the 2010 earthquake. At the time of writing of the report, no request for the project has been issued by the BNE.

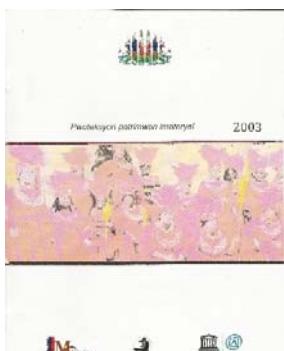
☞ Production of material in Creole

The last two activities to be carried out by the BNE were the production of an awareness-raising video and a leaflet on the Convention in French and Creole.

- The video was aimed at raising community awareness on the Convention's key concepts using simple messages. It was to target rural and illiterate populations and be shown in villages, particularly during the BNE field missions. To produce the video, the BNE was going to valorise existing audio-visual archives and shoot additional sequences.
- The leaflet was to offer a simple popularization tool on the Convention. The document was going to be short and highlight key



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messages on the Convention, using notably the pedagogic kit prepared by the Secretariat. The text was to be translated in Creole by a professional familiar with intangible heritage concepts with particular focus on specific terminology (safeguarding, communities...).

These activities were executed and submitted in the first semester of 2016.



REGIONAL TRAINING WORKSHOP: NOMINATIONS AND INTERNATIONAL ASSISTANCE (La Havana, Cuba)

In addition to the capacity-building training on implementation of the Convention at the national level and community-based inventorying, a regional workshop dedicated to the elaboration of nominations and international assistance was planned as the conclusion of the project.

However, changes in the Dominican Ministry of Culture, as well as in the UNESCO Office in Port-au-Prince delayed the organization of some activities in these two countries initially planned to take place in the first semester of 2013. However, considering that participants from the beneficiary countries had all received training on implementing the Convention at the national level and were mobilized for the workshop on international mechanisms, the decision was to keep the initial dates. It also took into account the relevance of training on the preparation of nominations to the Representative List (which the beneficiary countries had tried to prepare without success), as well as the lack of international requests for assistance and tipped the balance in favor of maintaining the dates for the workshop on preparing nominations as the time and place had been approved by the beneficiary countries.

The regional workshop on the elaboration of nominations and international assistance took place in La Havana (Cuba) from 7 to 11 October 2013, organized by the UNESCO Office in Havana with the support of the national commissions for UNESCO of the three countries concerned, the Cuban National Council for Cultural Heritage, the Haitian Ministry of Culture and Communication and the Dominican Ministry of Culture. Twenty-five participants from these governmental institutions (12 from Cuba, 7 from the Dominican Republic and 6 from Haiti) attended to learn more on how nomination files for inscription on the Representative List and the Urgent Safeguarding List should be prepared, as well as requests for international assistance particularly regarding inventorying and safeguarding plans. To respond to the needs of the beneficiary countries, the criteria for workshop participation focused on institutions involved in intangible cultural heritage decision-making.

While amongst attendees from the Dominican Republic senior officials from its Ministry of Culture were present and all Haitian participants were from the BNE no senior official from the Cuban National Council for Cultural Heritage attended. However, national and provincial representatives from the Casas de Cultura did participate in the workshop, which was significant as this institution has developed initiatives in intangible cultural heritage.

The workshop, despite targeting the elaboration of nominations, aimed at showing the overall safeguarding process as the main strategic objective of the Convention. Sessions were practical rather than theoretical seeking collective and pro-active participation. Templates of nomination files and case studies from neighbouring countries served as a basis to work from with participants able to develop analysis and propose improvements, in accordance with the Convention's Operational Directives. It was also an occasion to share national and personal experiences and, thereby increase understanding among participants of each national situation, specificities and similarities.

The discussions allowed the identification of common shared living heritage, notably the Vaudou. The importance of this cultural expression present in the countries was highlighted through concrete examples and participants could appreciate the potential of developing multinational perspectives in view of safeguarding intangible cultural heritage. Historical barriers were thereby broken and the opportunity of developing more cooperation was recognized and encouraged. It is interesting to note that the Haitian delegation showed a good command of the main concepts of intangible cultural heritage – its knowledge was at times greater than its Cuban or Dominican counterparts even though the Convention was implemented in Haiti more recently than the other countries. Conversely, the Haitian institutions and professionals who attended the workshop had less knowledge about the Convention's practical and technical mechanisms.

In the end, the regional workshop was crucial to emphasizing the importance of safeguarding intangible cultural heritage and the necessity to elaborate measures prior to the preparation of nomination files.

III. PROGRESS TOWARDS RESULTS

The project contributed to the strengthening of the capacity of the beneficiary countries to implement the Convention and, thereby, enhance the safeguarding of intangible cultural heritage in their territories.

Nine workshops trained over 300 person³ from governmental and non-governmental institutions, as well as local communities, which enabled a wide spread of the Convention's concepts and principles among different actors involved in intangible cultural heritage safeguarding. A shift in perspective for culture specialists concerning the central role of communities in the safeguarding process has been initiated in parallel to sensitization concerning decontextualization or over



Figure 9: Vaudou ceremony in Haiti

³ Fifty-five people from Aruba and other Dutch Caribbean islands, 98 from Haiti, 62 from the Dominican Republic and 90 from Cuba.

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commercialization of cultural practices.

The complementarity of workshop participant profiles with regards to their roles concerning intangible cultural heritage safeguarding was also beneficial for generating valuable synergies. On the one hand, the culture officers from governmental institutions contributed with institutional, legislative and policymaking knowledge on safeguarding intangible cultural heritage in their respective countries while on the other hand, the specialists had expertise in terms of concrete safeguarding activities, notably with respect to the elaboration of inventories, as well as conducting awareness-raising activities and training. Finally, the community members brought intrinsic knowledge on the cultural expressions, their context and role in relevant communities. The combination of these diverse experiences and perspectives delivered comprehensive understanding on current national situations regarding intangible cultural heritage safeguarding, particularly by pointing out strengths and weaknesses of safeguarding measures implemented.

It is also important to emphasize that gender balance was almost systematically respected in the selection of participants contributing to richer exchanges where different gender-oriented perspectives of intangible cultural heritage could be confronted. Pedagogical materials and content also took gender perspectives into consideration.

The comprehension of communities concerned in the safeguarding process led to the strengthening of cooperation between institutions and communities, as well as the opportunity to conduct new inventorying processes or improving existing ones, in compliance with the spirit of the Convention. Furthermore, heritage professionals and researchers had been identified, familiarized with the Convention and are now more likely to contribute technically to the institutions concerned.

From an institutional point of view, the project built overall understanding of the 2003 Convention's concepts, principles and mechanisms within relevant national institutions. Staff technical capacities were enhanced by participating in the capacity-building training and practical activities, such as the preparation of inventory projects.

Consequently, the ministries of culture concerned decided to create dedicated structures for intangible cultural heritage or to strengthen the existing ones, as well as clarify their roles and responsibilities. Cuba had expressed a need to create a unit responsible for intangible cultural heritage with its own funding, supporting the National Commission for the Safeguarding of ICH. Furthermore, a strategic document entitled "Strategy for the safeguarding of ICH" had been produced to guide the work of the Commission.

The Dominican Republic affirmed its commitment to creating a specific unit in charge of intangible cultural heritage within the Vice-Ministry of Cultural Heritage. A core group of culture officers participated in the complete training cycle and are now able to act as a reference team for implementation of the Convention in the country.

Finally, in Haiti a stronger and clearer link between the BNE and its supervisory ministry (the Ministry of Culture), had been established. The BNE is now officially entrusted by the Ministry of Culture with implementation of the Convention, although this mandate is still not reflected in its official statutes. It is worthwhile noting that the BNE had also developed strong partnerships with other national institutions such as the Ministry of Tourism or UEH⁴.

In parallel to the capacity-building activities, attention was given to communicating with local and national media to achieve effective media coverage in the benefiting countries. A dedicated web

⁴ Heritage professionals from UEH's Master's programme in History, Memory and Heritage are now solicited to contribute to the BNE's work on determined activities.

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page for the project had also been created on the Portal of Culture of LAC, which had generated 210,141 hits between January 2012 and May 2014. All these efforts combined contributed to a rise in local and national awareness on the importance and diversity of the intangible cultural heritage present in their territories.

For instance in Haiti, traditional bearers across the country created a network to share experiences and serve as a cooperation platform with the BNE. Several types of stakeholders, such as national institutions, universities, NGOs and principally communities are now involved in safeguarding intangible cultural heritage with the aim to identify intangible cultural heritage expressions across the country. Several local initiatives have also been conducted by former workshop participants, such as the revitalization of Pingé traditional dance in Jeremy or local inventory projects, particularly in Milot.

At regional level, the project stimulated debate likely to favour the inclusion of intangible cultural heritage in the Latin Caribbean's culture and development agenda. Although none of the beneficiary countries had fully benefitted from the mechanisms of international cooperation established by the Convention, they acquired a better understanding of the processes and possibilities. Preparation of nomination files or international assistance requests are now more likely to be appreciated as an opportunity to reflect on the local and national situation of intangible cultural heritage, rather than administrative procedures.

OVERALL GOAL OF THE PROJECT		
To enhance the capacities of Cuba, the Dominican Republic and Haiti to safeguard their intangible cultural heritage through the effective implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, thereby contributing to sustainable development.		
OVERALL ASSESSMENT		
A significant number of key culture officers, as well as specialists and community members benefitted from the capacity-building training implemented in the three beneficiary countries. This training promoted a wide spread of the Convention's concepts and principles contributing to specifically strengthening the capacity of national institutions in charge of safeguarding intangible cultural heritage, as well as globally triggering a shift in culture specialist perspectives concerning the central role of communities in the safeguarding process. Furthermore, it also stimulated a debate at regional level likely to favour the inclusion of intangible cultural heritage in the Latin Caribbean's culture and development agenda.		
EXPECTED RESULT N°1: <i>Beneficiary countries utilize strengthened institutional and human resources, both female and male, from government, civil society and communities for effective safeguarding of intangible cultural heritage</i>		
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 1.1: <i>Number of representatives from governmental and non-governmental institutions, as well as local communities trained</i>	
	Baseline: 150	Target: 200
Achievement(s)	Three hundred and five representatives from governmental and non-governmental institutions, as well as local communities trained.	
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 1.2: <i>Number of local and/or national legal, financial, promotional and other policymaking measures taken to increase the safeguarding level of intangible cultural heritage present in the beneficiary countries</i>	
	Baseline: 1	Target: 4
Achievement(s)	Six local and/or national legal, financial, promotional and other policymaking measures had been taken, such as: <ul style="list-style-type: none"> • Governmental approval to create adequate institutional infrastructure related to safeguarding intangible cultural heritage in Cuba and the Dominican Republic; • Creation of a core group responsible for safeguarding intangible cultural heritage in the 	

	<p>Dominican Republic;</p> <ul style="list-style-type: none"> • Document <i>Strategy for the safeguarding of ICH</i> elaborated to guide the work of the National Commission for the Safeguarding of ICH in Cuba; • Declarations system of 'national intangible cultural heritage' in Cuba and the Dominican Republic. 		
KEY OUTPUT/DELIVERABLE N°1: <i>Training delivered on theoretical and practical aspects of safeguarding intangible cultural heritage</i>			
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	<p>PI 1.1: Number of training sessions organized</p> <table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Baseline: 5</td> <td style="width: 50%;">Target: 7</td> </tr> </table>	Baseline: 5	Target: 7
Baseline: 5	Target: 7		
Achievement(s)	<p>Nine training sessions had been organized in the three beneficiary countries:</p> <ul style="list-style-type: none"> • Six workshops on implementation of the Convention at national level; • Two workshops on community-based inventorying; • One workshop on the elaboration of nominations. <p>In addition, one policy advice meeting, including a workshop on implementation, took place in Aruba.</p>		
KEY OUTPUT/DELIVERABLE N°2: <i>Specific technical assistance provided for policy revision</i>			
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	<p>PI 1.2: Number of policy advice activities</p> <table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Baseline: 3</td> <td style="width: 50%;">Target: 5</td> </tr> </table>	Baseline: 3	Target: 5
Baseline: 3	Target: 5		
Achievement(s)	<p>Four policy advice activities were undertaken in Aruba, Cuba and Haiti.</p>		
EXPECTED RESULT N°2: <i>Beneficiary countries participate actively in the Convention's mechanisms for international cooperation, including international assistance from the Intangible Cultural Heritage Fund when relevant</i>			
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	<p>PI 2.1: Number of delegates or experts from beneficiary countries participating in the Convention's governing and advisory bodies</p> <table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Baseline: 7</td> <td style="width: 50%;">Target: 14</td> </tr> </table>	Baseline: 7	Target: 14
Baseline: 7	Target: 14		

Achievement(s)	Twenty-three delegates and/or experts from the beneficiary countries participated in the Governing Bodies of the Convention from 2012 to 2015.	
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 2.2: <i>Number of successful requests for international assistance, nominations to one of the Lists or proposals of Best Safeguarding Practices</i>	
	Baseline: 0	Target: 8
Achievement(s)	Only one international request was received but not treated since the submitting State gave priority to a nomination for the Representative List. No nomination to the Urgent Safeguarding List was submitted by any of the three beneficiary countries. The Dominican Republic submitted two nominations to the Representative List: 'Son' referred by the Committee in 2015 and 'Music and dance of the Dominican merengue' currently under evaluation. Cuba submitted two nominations to the Representative List but withdrew one of them. 'Cuban rumba, a festive combination of music and dances and all the practices associated' is currently under evaluation. No proposal was submitted by any of the three beneficiary countries.	
KEY OUTPUT/DELIVERABLE N°1: <i>Training delivered on the international mechanisms of the Convention and preparing requests for international assistance or nominations to the Lists</i>		
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 1.1: <i>Number of community representatives, cultural officers, and NGO members trained</i>	
	Baseline: 0	Target: 25, of which 40% are women
Achievement(s)	Twenty-five participants (12 from Cuba, 7 from the Dominican Republic and 6 from Haiti) mainly from governmental institutions were trained on preparing requests for international assistance or nominations to the Lists, of which 60% were women.	
EXPECTED RESULT N°3: <i>Awareness of the importance of the intangible cultural heritage present and its diversity in the beneficiary countries raised</i>		
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 3.1: <i>Number of information campaigns and or news items provided locally</i>	
	Baseline: 1	Target: 5
Achievement(s)	The <i>Declarations of national ICH expressions</i> both in Cuba and the Dominican Republic were supported by promotional campaigns. Each training workshop organized under the project	

	benefited from local and national media coverage in the countries concerned.	
KEY OUTPUT/DELIVERABLE N°1: <i>Web page dedicated to the project in the Portal of Culture of Latin America and the Caribbean</i>		
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 1.1: Number of news items disseminated	
	Baseline: 0	Target: 5
Achievement(s)	Twelve news items disseminated through the Portal of Culture.	
KEY OUTPUT/DELIVERABLE N°2: <i>Self-evaluation of the capacity-building programme in Latin America and the Caribbean between 2011 and 2014 (available at http://www.lacult.unesco.org/doccult/listado.php?uid_ext=&getipr=&lg=2&docmult=1&tipobusq=3&txtSearch=CyD_12_en.pdf)</i>		
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 2.1: Number of activities evaluated	
	Baseline: 0	Target: 20
Achievement(s)	Twenty activities evaluated throughout the period.	
PERFORMANCE INDICATORS (PI) AND ASSOCIATED TARGET (T) /BASELINES (B)	PI 2.2: Number of recommendations made	
	Baseline: 0	Target: 15
Achievement(s)	Fifteen conclusions and recommendations included in the self-evaluation.	

IV. SUSTAINABILITY AND EXIT/ TRANSITION STRATEGY

The project contributed to the spread of the Convention's concepts and principles in the beneficiary countries and strengthened the capacities of national institutions in charge of safeguarding intangible cultural heritage. A significant number of key culture officers, as well as specialists and community members had their knowledge and technical capacities enhanced through the capacity-building activities implemented. National partner institutions had been entrusted with the responsibility to coordinate these activities which also contributed to their own institutional capacity-building process. In addition, important awareness campaigns were conducted in parallel to these activities.

Thus, the project furthered more robust and well-defined institutional frameworks related to intangible cultural heritage illustrated by the decision of ministries of culture concerned to create or strengthen dedicated structures with clear roles and responsibilities. For example, Cuba and the Dominican Republic determined the establishment of a specific unit in charge of intangible cultural heritage within their ministries, while the BNE in Haiti was entrusted by the Ministry of Culture with implementation of the Convention. Consequently, a critical mass was created in the beneficiary countries to support the Convention's implementation at national level and encourage the multiplication of partnerships between institutions, civil society and communities as key and complementary stakeholders for safeguarding intangible cultural heritage. The network which the project helped to create between trained groups and UNESCO expert-facilitators involved in the project is also expected to play an active role.

These structures and resources, as well as inclusion of intangible cultural heritage in national policy agendas should eventually ensure effective implementation of the Convention after the project's termination. Overall understanding of the Convention's mechanisms and concepts within institutions, civil society and communities created a change of perspective, notably with respect to the role of communities in safeguarding processes, and encouraged actors involved to work more closely together. Yet, capacity-building processes within the existing institutional structures inside and outside the culture sector should be continued.

In the case of Haiti, national partners with the responsibility of executing activities (the BNE coordinated the organization of community workshops in Jacmel and Gonaïves and the preparation of inventory projects) supported institutional capacity-building and helped to mobilize additional funding, for example from UNESCO's Special Envoy for Haiti. The project also laid the basis for drawing up community-based inventories of intangible cultural heritage as an essential step in implementing the Convention and the design of safeguarding activities. A synergy was also established with the project 'Crafts for development in Jacmel', executed by UNESCO with funding from the Spanish Cooperation Agency (AECID), where an inventory of crafts in the South East Haitian department was carried out. As the field investigators were trained on the Convention the inventorying exercise also served as an opportunity to further disseminate the main concepts of safeguarding intangible cultural heritage.

In general, the overall appropriation of the Convention by local cultural associations and traditional bearers should be a strong asset to supporting identification of cultural practices, further develop inventories and safeguarding initiatives and stimulate the emergence of community-based education or awareness-raising activities on intangible cultural heritage.

At regional and international level, the organization of the regional workshop in La Havana (Cuba) had a crucial role in creating opportunities for international cooperation between institutions concerned in Cuba, the Dominican Republic and Haiti, as well as with the Centro

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Regional para la Salvaguardia del Patrimonio Cultural Inmaterial de América Latina y el Caribe (CRESPIAL) – the only category 2 centre under the auspices of UNESCO in Latin America with a specific mandate on intangible cultural heritage.

At regional level, the project created a dynamic of cooperation and raised awareness on the role of intangible cultural heritage for sustainable development. The opportunity was seized in view of consolidating the position of intangible cultural heritage in the regional development agenda. Progress in this direction is reflected in the Community of Latin American and Caribbean States (CELAC) Cultural Action Plan for 2015–20 in which the promotion of safeguarding intangible cultural heritage is prevalent.

In the Latin Caribbean countries as elsewhere, the sustainability of this programme will also depend on resources mobilized in the coming years. For now, the most reliable source of support is provided by the Intangible Cultural Heritage Fund to which States may apply to receive international assistance in the form of funding but also training for staff or the provision of experts. However, it is necessary that States request such assistance using the Convention's mechanisms and governing bodies and be trained and/or assisted in that direction. The strong focus on capacity-building for project beneficiaries, which generated a critical mass of people equipped with a better understanding of the Convention's mechanisms and processes, raises hope for a multiplier effect at the national and the regional level.

V. VISIBILITY

The Intangible Cultural Heritage Section and Field Offices in Havana and Port-au-Prince ensured that the project benefitted from adequate visibility. Activities were systematically posted on UNESCO's website for intangible cultural heritage (www.unesco.org/culture/ich) and on [Portal of Culture of Latin America and the Caribbean](#). Mention was made of the generous contribution from the Government of Norway to the Intangible Cultural Heritage Fund, which enabled this project to be possible. For instance, the project's webpage on the Portal of Culture issued announcements on 12 activities for the only year of 2014. Between January 2012 and May 2014, the page generated 210.141 hits.

In addition to public appeal of the project's web page, activities were shared through publications edited by the UNESCO Office in Havana. *Boletín Acentos*, a bimonthly publication with over 500 subscribers covered related ongoing activities and the journal *Oralidad* dedicated two editions to Latin American and Caribbean intangible cultural heritage with over 100 copies distributed in the region. An edition of magazine *Culture and Development* was dedicated to capacity-building strategies for safeguarding intangible cultural heritage in Latin America and the Caribbean including conclusions and recommendations from the project, as well as an assessment of the training programme by one of the UNESCO expert-facilitators involved (Adriana Molano Arenas).

In Haiti, the workshops received local radio coverage and an article was published in May 2014 in the national newspaper *Le Nouvelliste*. Moreover, a one hour TV and radio interview on the Les Cayes workshop was organized with director of the BNE and representative of the UNESCO Office in Port-au-Prince. In Cuba, a video was produced during the community-based inventory workshop in 2012 and workshop on implementation of the Convention at national level, held in Santiago de Cuba in May 2014, which benefited from media exposure.

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An MOU has been signed between UNESCO and the French Cultural Institute that will provide for a week hour of broadcast time on Radio France International in Haiti for UNESCO to presents its projects and accomplishments throughout 2016.

Finally, in order to give due visibility to the cooperation between UNESCO and the donor of the project, the logo of the Convention, as well as mention of Norway's contribution to the Intangible Cultural Heritage Fund were also included in all documentation and communication materials.

Useful links

Project web page on UNESCO Intangible Cultural Heritage Section website:

<http://www.unesco.org/culture/ich/en/projects/strengthening-national-capacities-for-effective-safeguarding-of-intangible-cultural-heritage-in-cuba-dominican-republic-and-haiti-00285>

Project web page on Portal of Culture of Latin America and the Caribbean:

<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=109>

Selection of project activities:

- Policy Advice on Cultural Politics on Intangible Cultural Heritage in Aruba (Oranjestad, October 2012):
<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=155&páginasweb=84&idtítulo=1589>
- Workshop on Inventorying in a Community Context in Cuba (Matanzas, November 2012):
<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=147&páginasweb=84&idtítulo=1589>
- Field Exercise on Community-Based Inventorying in Cuba (Majagua, Ciego de Avila, February-March 2013):
<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=151&páginasweb=84&idtítulo=1589>
- Workshop on the Implementation of the 2003 Convention in the Dominican Republic (Santo Domingo, March 2013):
<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=145&páginasweb=84&idtítulo=1589>
- Workshops on the implementation of the 2003 Convention in Haiti (Cape Haitian and Les Cayes , May 2013):
<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=152&páginasweb=84&idtítulo=1589>
- Cluster Workshop on the preparation of Nominations with the participation of representatives from Cuba, the Dominican Republic and Haiti (La Havana, October 2013):
<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=157&páginasweb=84&idtítulo=1589>
- Workshop on Community-based Inventorying in the Dominican Republic (Bani, April 2014):
<http://www.unesco.lacult.org/proyectos/showitem.php?lg=2&id=153&páginasweb=84&idtítulo=1589>

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Selection of news on the Portal of Culture of Latin America and the Caribbean:

- Salvaguardia del Patrimonio Inmaterial en el Reino de los Países Bajos:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3566>
- Se celebrarán en Haití dos talleres de capacitación sobre la implementación de la Convención para la salvaguardia del patrimonio cultural inmaterial:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3551>
- Concluye exitosamente en República Dominicana Taller de capacitación sobre la implementación de la Convención para la salvaguardia del patrimonio cultural inmaterial: <http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3536>
- Upcoming workshop on the implementation of the 2003 Convention to be held in the Dominican Republic:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3507>
- Laying the groundwork for safeguarding intangible cultural heritage in Haiti:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3510>
- Red and Blue Bandos of the Cuban municipality of Majagua give their consent to Inventory their festivity:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3500>
- First Workshop under the UNESCO project for the Safeguarding of the Intangible Cultural Heritage opened in Cuba:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3471>
- A rural community in Matanzas, Cuba, is pleased to give its consent and get involved in an inventory on its ICH expressions:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3462>
- 2003 Convention Implementation Workshop and Policy Advice in Aruba:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3461>
- Safeguarding of intangible cultural heritage in Cuba, the Dominican Republic, Haiti and Aruba:
<http://www.unesco.lacult.org/noticias/showitem.php?lg=2&id=3458>

Portal of Culture agenda:

- Workshop on the implementation of the 2003 Convention at the national level in Cap Haitian:
<http://www.unesco.lacult.org/eventos/showitem.php?lg=2&id=3264&nivel=1>
- Workshop on the implementation of the 2003 Convention at the national level in Les Cayes:
<http://www.unesco.lacult.org/eventos/showitem.php?lg=2&id=3265&nivel=1>
- Taller de capacitación sobre la implementación de la Convención para la salvaguardia del patrimonio cultural inmaterial:
<http://www.unesco.lacult.org/eventos/showitem.php?lg=2&id=3114&nivel=1>
- Field Exercise for the Creation of Inventories in a Community Context:
<http://www.unesco.lacult.org/eventos/showitem.php?lg=2&id=3081&nivel=1>
- Policy Advice mission to explore the needs of national capacity building in the field of Intangible Cultural Heritage:
<http://www.unesco.lacult.org/eventos/showitem.php?lg=2&id=3263&nivel=1>
- Workshop 'Creating Inventories in a Community Context':
<http://www.unesco.lacult.org/eventos/showitem.php?lg=2&id=3015&nivel=1>

- Policy Advice on Cultural Politics on Intangible Cultural Heritage in Aruba with the participation of national authorities (October 2012):
<http://www.unesco.lacult.org/eventos/showitem.php?lg=2&id=3025&nivel=1>

VI. CHALLENGES AND LESSONS LEARNT

Challenges faced by the project were different in nature. From the point of view of coordination, the major challenge was to respect the original work plan, in particular with regard to the regional activity which was supposed to close the project. The regional workshop on nominations finally took place prior to the organization in the Dominican Republic of the community-based inventorying workshops. The timeline initially developed within the project plan underestimated a certain number of constraints relating to the agendas of beneficiary countries and the facilitators, who are professionals working in different fields with some of them having institutional responsibilities. Continuity of involvement in the project from the participants of each country and the facilitators was critical to achieving the expected results. However, in certain cases, this continuity was ensured at the cost of a delay of several months.

The institutional and technical capacities of partner institutions and their staff also had a significant impact. The lack of dedicated institutional structures with defined mandates on intangible cultural heritage associated with a lack of staff for field tasks made the organization of activities sometimes difficult. During project implementation in Haiti, three successive Ministers of Culture were involved. In addition, the project's counterpart – the BNE – largely relies on external consultants often from the Haitian State University, which may weaken the project's impact on the institution's own capacities.

If facilitating these capacity-building activities in tandem has proven to be useful and efficient, the selection of the two co-facilitators cannot be random. Having profiles that are complementary is necessary. Matching the agendas of complementary co-facilitators, familiarized with national contexts, with the agendas of the project and each partner institution turned out to be complicated. In addition, the facilitators had to adapt the training materials and programmes for each national context which required an additional quantity of work that was not adequately taken into account with the project's timeline. The selection of the co-facilitators and provision of country information by the UNESCO Field Offices were crucial for the success of the activities.

The co-facilitation model is sometimes challenging. Often the selected co-facilitators had not worked together previously and had different backgrounds and experiences. In that project specifically, selected facilitators were from Colombia, Dominican Republic, Ecuador, Gabon, Mexico, Peru and Venezuela and had different positions and responsibilities regarding intangible cultural heritage in their countries. Furthermore, it is important to note that their roles were not only limited to deliver training but included participation in the project's overall implementation. They played a key role in the follow-up with participants and triggering the change of approach, especially concerning the role of communities in safeguarding.

The availability of participants was also a challenge. Often, those with institutional responsibilities could not be absent from their workplace beyond a week. For example, in the Dominican Republic the 10-day community-based inventorying workshop had to be tailored and shortened, which had an impact on the overall result. This issue presented an additional challenge of how to financially compensate the community members who participated. The diversity of participant profiles, from institutional representatives to community members, also required creativity from co-facilitators regarding having to adapt content and ensure a common work dynamic.

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Another challenge that was faced by was timely establishment contact with communities concerned prior to the implementation of field activities to obtain their free, prior and informed consent, as well as identify potential workshop participants. Several field missions to different communities had to be undertaken while conceiving future projects. Ideally, missions had to be conducted by partner institutions which contributed to the building of relations with communities – essential to ensuring the sustainability of the safeguarding process. In the case of Haiti, this challenge was reinforced by the strong gap existing between Port-au-Prince State authorities and the reality for other departments in the country. In that regard, a strategy to focus field appropriation of the Convention with the organisation of a 'decentralized' workshop turned out to be very efficient. The project managed to create real impetus on the ground as tradition bearers and community leaders who participated in the workshops initiated concrete activities. Links with national authorities, particularly the BNE, also significantly improved from the process. More generally, while planning field activities in communities, it is important to clearly define with community leaders and local cultural entities concerned the exact nature of activities prior to implementation so there is adequate understanding of objectives and methodologies and avoidance of misunderstanding and wrong expectations.

Although an objective of the project was to train the beneficiaries on the Convention's international cooperation mechanisms including the elaboration of requests for international assistance to the Intangible Cultural Heritage Fund and nominations to the Convention's Lists, none of these countries have submitted a successful file. However, this does not necessarily mean that understanding of these mechanisms has not improved. Sometimes thorough understanding can lead to greater awareness of the commitments entailed in these mechanisms, as well as their undesirable effects.

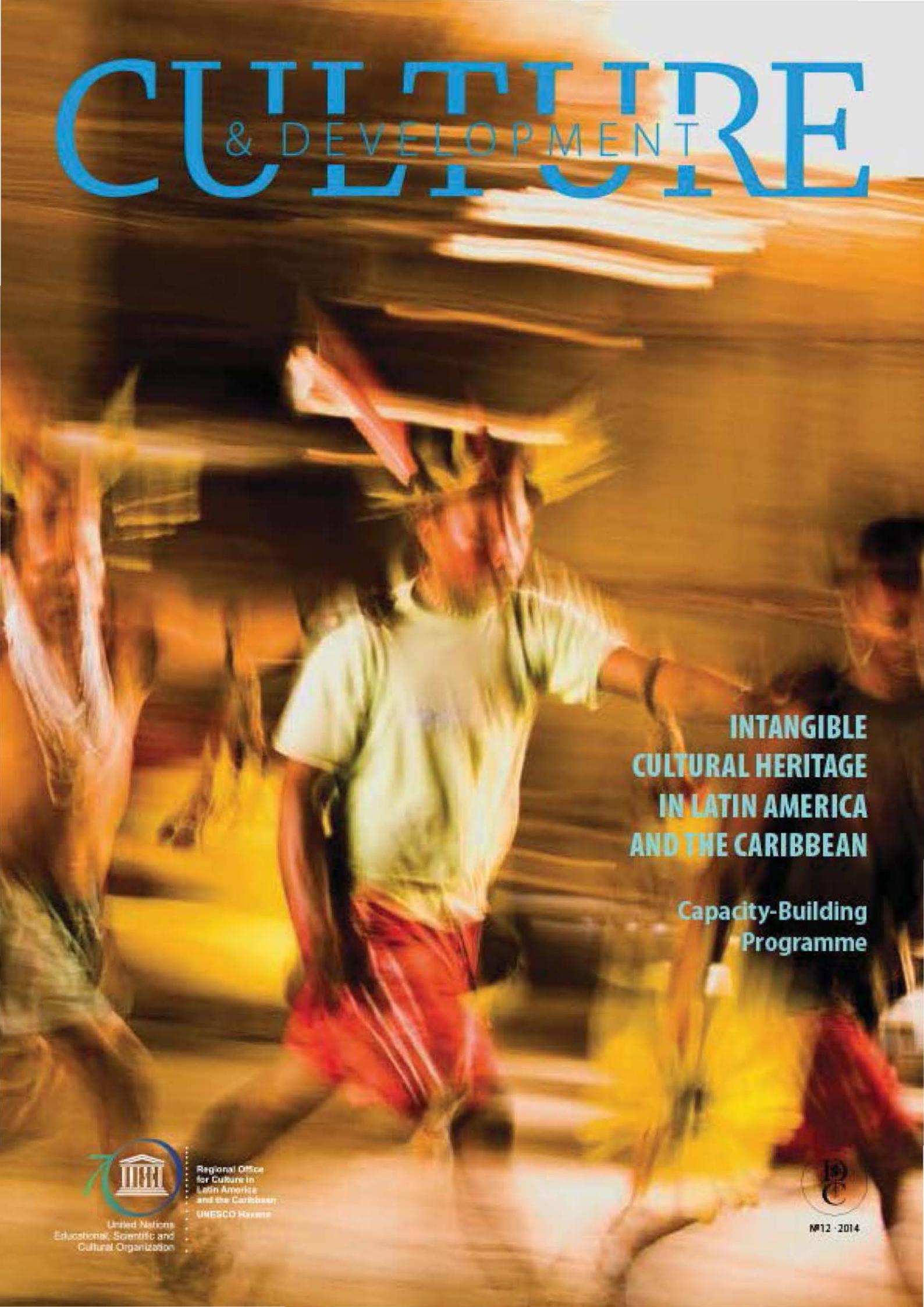
Despite the above challenges, the results of the project was assessed to be positive by the beneficiaries who considered not only that their capacity to safeguard intangible cultural heritage by effectively implementing the Convention had been enhanced but that the project had offered a unique forum of dialogue and sharing of experiences. However, the participants highlighted the need to follow a second training cycle in the near future more focused on the design of safeguarding measures and awareness-raising activities, as well as to deepen their knowledge and skills for the elaboration of nominations and international assistance requests.

While the project's approach raised a number of logistical challenges it led to the creation of a network of experts, who have responsibilities in national institutions on intangible cultural heritage, to share knowledge and experience that will assist safeguarding efforts in their countries and the overall region. Beyond the project, working relationships were forged and several avenues for cooperation opened.

VII. ANNEXES

- ⇒ Article "Assessment of the Training Programme", by Adriana Molano Arenas, Culture and Development No. 12
- ⇒ Leaflet in Creole on the 2003 Convention
- ⇒ "Contes et Chansons d'Haiti", children's book in Creole

CULTURE & DEVELOPMENT



INTANGIBLE
CULTURAL HERITAGE
IN LATIN AMERICA
AND THE CARIBBEAN

Capacity-Building
Programme



United Nations
Educational, Scientific and
Cultural Organization

Regional Office
for Culture in
Latin America
and the Caribbean
UNESCO Havana



NP12 - 2014

ASSESSMENT OF THE TRAINING PROGRAMME

■ Adriana Molano Arenas

This article has to do with an evaluation exercise on the implementation of the Global Strategy for Strengthening National Capacities for Safeguarding the Intangible Cultural Heritage in Latin America and the Caribbean, which was developed by the Secretariat of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2009 and has been globally implemented since 2011. This evaluation is intended to contribute to the future establishment of systems and indicators for assessing the impact of the implementation of the 2003 Convention. It is important to note that, at present, there are no follow-up and monitoring tools or a system of indicators to measure the impact of the Convention.

The internal evaluation conducted by UNESCO on the normative work of the Secretariat of the 2003 Convention (Internal Oversight Service IOS-UNESCO/2013) recommended establishing, in cooperation with the National Commissions for UNESCO, a follow-up mechanism for activities carried out to strengthen national capacities in order to collect data, and measure and evaluate its impact.

This evaluation has considered the views of six colleagues who are programme facilitators in different countries of the region: Enrique Pérez and Francisco Morales (Mexico), María Ismenia Toledo (Venezuela), Fabián Bedón (Ecuador), Eva Lilia Martínez (Honduras), and Lucas San Roque (Brazil). Information has also been supplied by specialists of UNESCO in charge of implementing the

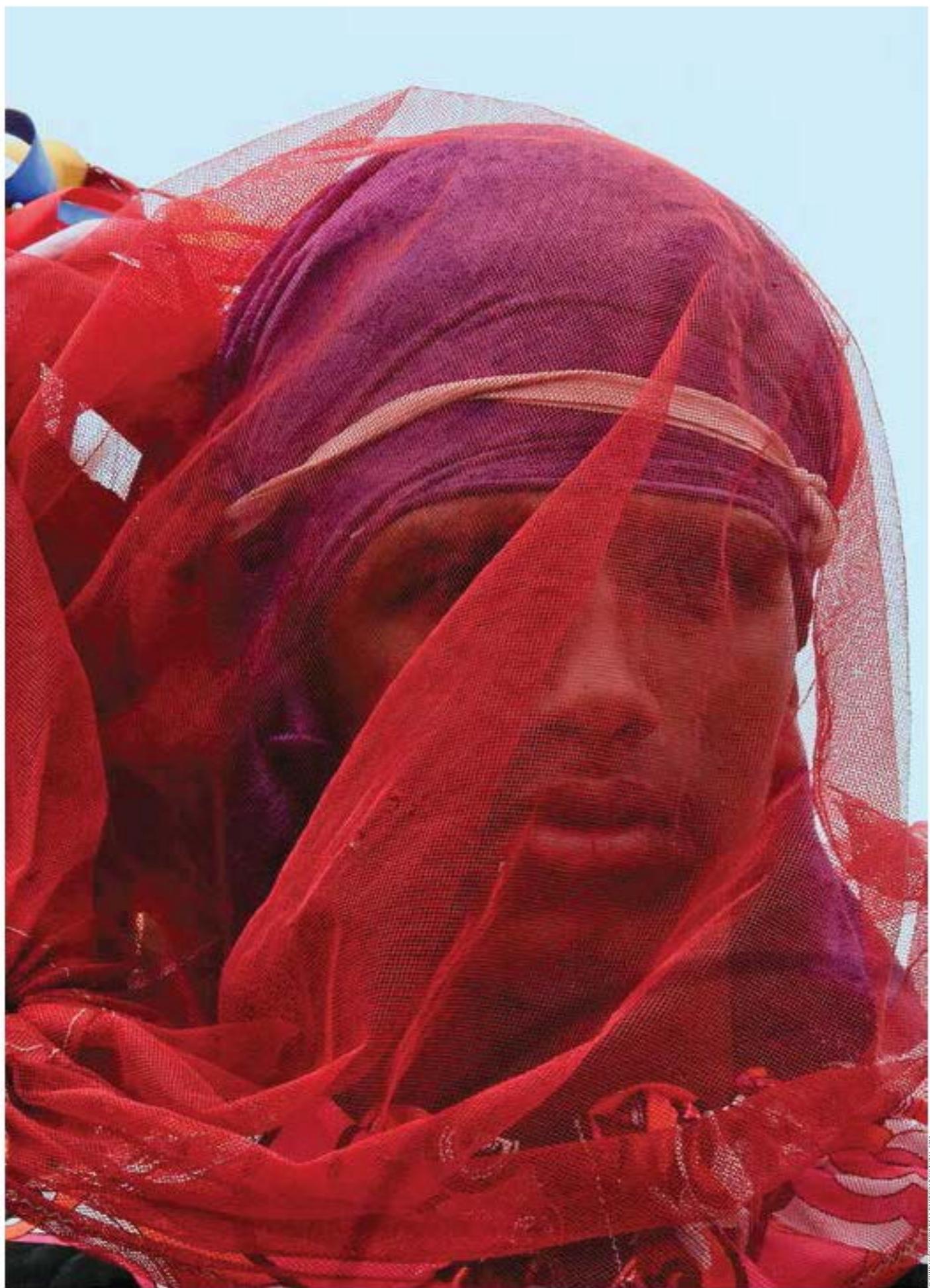
training programme and the Category 2 Centre (CC2) for ICH in the region (CRESPIAL).

This evaluation has also been based on three questions over the impact of the implementation of the strategy: (1) Has there been greater visibility of ICH in the region?; (2) Is there a better understanding of the importance of ICH and its role in society?; and (3) Have new intangible heritage protection measures and policies been adopted in the region?, and have new nominations been prepared?.

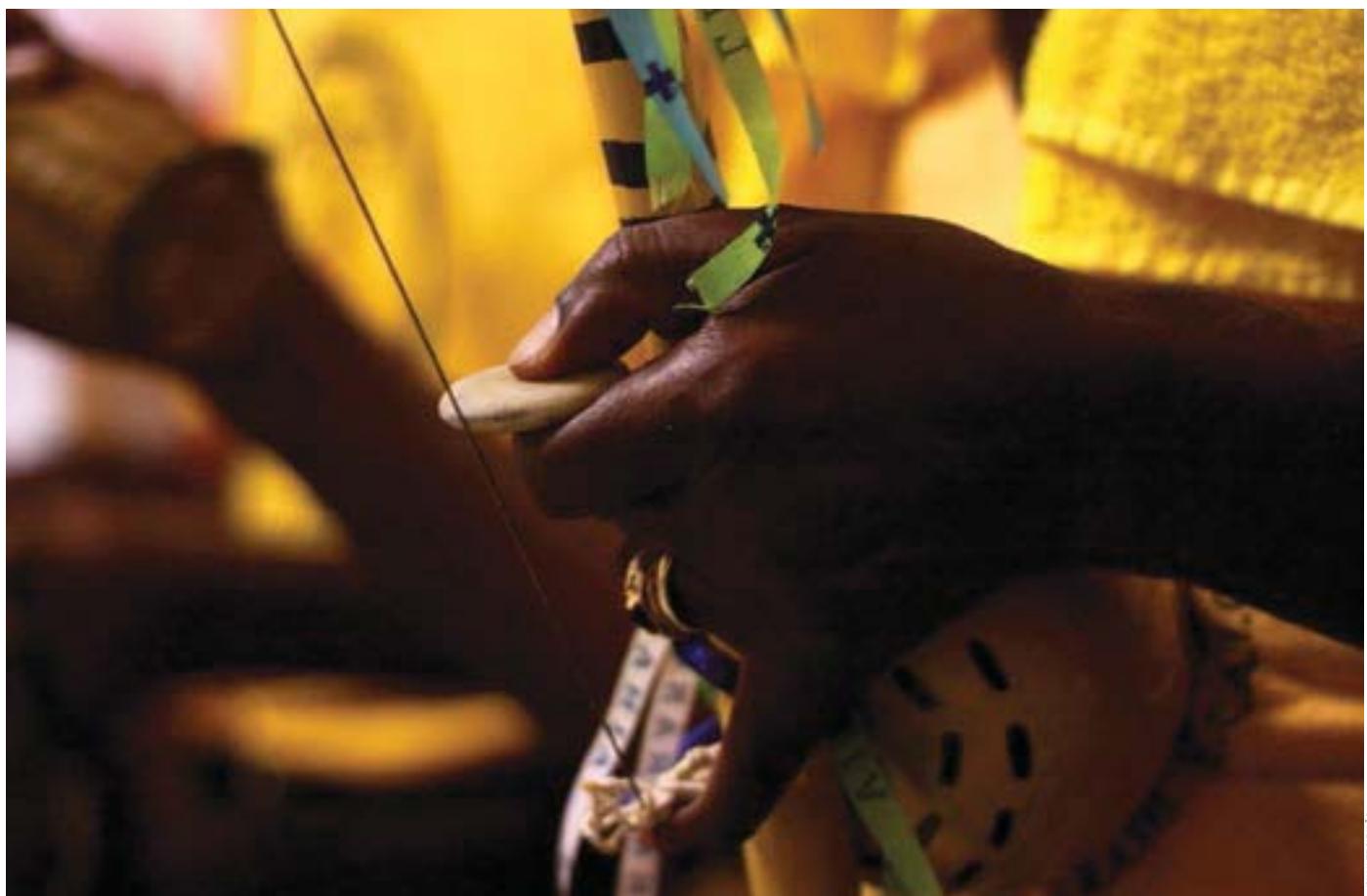
While the result is very positive, it is merely a perception built around diverse voices, thoughts and looks, as it is not possible to make a distinction between the result of the strategy for strengthening capacities and the efforts made by countries, UNESCO field offices and CC2 in the region.

Has the training strategy managed to ensure better visibility of the ICH in the region?, and how and to what extent has this become evident?

In general, there is a consensus on the fact that the programme has managed to ensure better visibility of ICH in the region. Thanks to the implementation of the strategy, a significant percentage of the population is now familiar with this topic, including culture ministry officials and/or secretaries, local and municipal governments, civil society, and bearers. It is important to note that officials trained at workshops are sometimes in charge of ICH-related issues in national and local go-



A YOUNG MAN IN DEVIL COSTUME, VENEZUELA



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BIRIMBAO, BRAZIL

vernments. Learning to appreciate ICH is an essential tool for specialists working in the culture sector and for community members. It is worthwhile highlighting that some representatives of States Parties who are currently attending meetings of the Committee and/or the Assembly have participated in the activities developed under the strategy.

The workshops have contributed to raise awareness about ICH in general and about the heritage of each country in particular. They have made it possible to develop tools to design, put together and implement programmes, campaigns and activities to sensitize communities, civil society, and institutions concerned. Likewise, the importance of appreciating manifestations of historically relegated communities has been recognized.

Some concrete examples of the positive impact of the programme in some countries and subregions appear below. Local facilitators trained at workshops in Honduras and El Salvador have established mechanisms for sharing their knowledge within their institutions (National Autonomous University of Honduras and Honduran Institute of Anthropology and History), and promoting the implementation of the Convention through the adoption of ICH safeguarding and promotion actions. The

annual project University Meetings on Identity(ies) is a clear indication of this.

In the case of Nicaragua, Guatemala and El Salvador, inventorying activities have been given a new boost, thereby ensuring better visibility of ICH.

In the case of Haiti, the workshop became an awareness-raising action and provided an opportunity to become familiar with tools to better work for ICH, overcome development problems, and further build national identity.

In Argentina, participants from several provinces developed specific projects related to ICH: Revista Patrimonio Cultural in Tucumán; Somos Patrimonio, Somos Catamarca, a radio show by Radio Nacional Catamarca; and the book collection entitled Patrimonio Inmaterial in Jujuy, launched at the Buenos Aires International Book Fair in 2014.

In addition, the Living Heritage programme has made it possible to establish a virtual network for exchange between all participants, moderated by the project coordinator and the main facilitator. This network has provided a platform for information dissemination, exchange, consultation, reflection, support, and training for workshop participants, in an atmosphere of continuous learning.



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A BOY WEARING A TRADITIONAL COSTUME FOR THE CEREMONY OF THE VOLADORES, MEXICO

In light of these data, it can be concluded that there has actually been a positive impact on ICH awareness. The Convention has been given better visibility in general, and participants have broadened their vision and knowledge on the subject. However, there has been no significant progress made in the implementation of the 2003 Convention by States Parties. This should be seen merely as a first stage on awareness-raising rather than on implementation.

Has the training strategy managed to ensure a better understanding of the importance of ICH and its role in society?

Considering the complexity and importance of this issue for the management of the intangible heritage, it is possible to talk of progress but not of a sense of ownership. In many countries, the understanding of basic concepts remains inadequate, and the importance attached to ICH is still limited and mixed with the old idea of folklore. The importance of safeguarding is not clear yet. The latter should be deeply discussed and analyzed for a better theoretical and practical understanding.

The progress made lies, above all, in a new vision on the role of officials and communities in managing and safeguarding ICH. The strategy has sought, in general terms,

to generate a process that has provided officials with a better understanding of the role of ICH in society and has empowered communities in connection with their heritage. Most participants agreed that the workshops have made them understand differently the role of communities as key, decision-making actors and as heritage researchers rather than as informants or subjects of research. Officials and researchers have changed their vision regarding their role: they are no longer relevant experts and managers but facilitators of ICH awareness-raising and safeguarding processes. The socialization generated by the practical exercises helped better understand the importance of ICH for continued identity and sense of ownership of current and future generations. In short, community members have somehow understood the political dimension of ICH.

Likewise, the workshops helped widen the vision of heritage and extend it to other domains. They had traditionally focused on music, dance, ritual, ceremonial and craft related expressions. The strategy has promoted the inclusion of ICH in different areas of research and education, which contributes directly to achieving a better understanding of ICH.

However, there is a need to continue raising awareness about the cultural and social role of ICH at focal points

in States Parties and at local and municipal governments, since many of them manage ICH in a relational and functionalistic manner, that is, based on already acquired policy commitments and, in most cases, with no regard for bearer communities.

As in the case of visibility, it is very difficult to demonstrate in practice the impact of the programme on the improvement of knowledge and understanding of ICH among participants. There are, therefore, only a few examples to mention.

In the case of Ecuador, a programme on traditional cooking is being developed, with roundtables and conferences contributing to raise awareness among creative cuisine professionals about the social and cultural role of culinary culture. They have involved all actors in the food production chain and have incorporated the knowledge of traditional cooks into catering industry programmes. Similar actions have been undertaken in the tourist sector. In this regard, international events have been used to deliver lectures on the role of ICH in sustainable development and the social and cultural role of communities.

Have new ICH protection measures and policies been adopted in the region after the strategy began to be implemented?, and have new nominations been prepared?

In some countries, there have been changes relevant to ICH protection. They may have been planned before the capacity-building programme got underway, but there is no doubt that, thanks to its implementation and the strengthening of work teams, they have been further accelerated.

Some of the main contributions have involved the establishment of ICH national committees, the formulation of specific policies for intangible heritage, and, in some countries, the restructuring of ministries of culture.

The experts consulted have divergent opinions. Some claim the high interest of the authorities who have participated in workshops in regulating ICH safeguarding under processes that are in line with domestic political dynamics in each country. Others, however, emphasize that the strategy has not yet produced measures and policies in the countries covered.

In general, there has been greater interest in submitting nomination files. This is reflected in the number of nominations from countries of the region which participated in the workshops and which have submitted nominations for the first time.

As in the two previous cases, some country examples are given below.

The Ministry of Culture of El Salvador has appointed a specialist who has participated in training workshops as head of the Department of Intangible Cultural Heritage.

This shows the commitment of El Salvador, the latest country to have ratified the Convention in the region.

In Argentina, the Under-Secretariat for Creativity and Intangible Heritage was established under the umbrella of the new Ministry of Culture, advised by participants in the Living Heritage programme workshops. Safeguarding projects, declarations and university projects have been developed at the provincial level. Specifically, the University of Córdoba put together a Virtual Postgraduate Course on ICH Management and Safeguarding for students from Argentina, Latin America and other Spanish-speaking countries. Living Heritage programme facilitators and members have disseminated its contents.

In Paraguay, the principles of the 2003 Convention were integrated into the new heritage bill, which will soon be submitted to the local parliament.

In Uruguay, an agreement was signed between the National Heritage Commission and the UNESCO Office in Montevideo to provide technical follow-up to Living Heritage. In this context, the national government has committed to funding technical training actions to inventory the intangible heritage at this level and incorporate the principles of the 2003 Convention into the management plan of Colonia de Sacramento World Heritage Site. This ensures a practical articulation between the Intangible Heritage Convention and the World Heritage Convention.

In Ecuador, several officials trained are currently working for different departments of the central and local governments. The municipality of Quito hired a specialist trained at these workshops. As for nominations, the country decided to submit no file to the Representative List of the Intangible Cultural Heritage, except for the one submitted jointly with Colombia to the Register of Best Practices.

In Bolivia, files have been prepared jointly with communities. This is the case of Ichapekene Piesta, the biggest festival of San Ignacio de Moxos, which had already been included in 2013, and Pujillay and Ayarichi, music and dances of the Yampara culture, which was recently incorporated. Both expressions, especially the first one, were dealt with as practical exercises at workshops where their safeguarding plans were analyzed in order to be included in the files.

In Peru, the workshops provided officials with the opportunity to approach and contact bearer communities related to the Festivity of Virgen de la Candelaria of Puno, as reflected in the file.

In short, it is a fact that the political systems of Latin American States have been changing for the benefit of ICH. In recent years, new ICH units have been established, as compared to the past, when they only focused on monument heritage. However, much remains to be done in

political terms because many States have failed to develop ICH policy guidelines and, in some cases, they have had no clear understanding of the Convention. In fact, it can be concluded that the strategy has generated a major sensitization process in the region. Each

country has undertaken such a process according to its historical, social and legislative contexts, and has somehow reflected it in public policies. However, it is still far from becoming an effective capacity-building mechanism for the actual implementation of the Convention.



PRECIOUS STONE EMBROIDERY FOR THE FESTIVITY OF VIRGEN DE LA CANDELARIA OF PUNO, PERU

RECOMMENDATIONS

The Convention establishes that ratification by States Parties involves the implementation of strategies, policies and pieces of legislation at the national level, setting forth that communities should fully endorse the ICH safeguarding activities to be implemented. Against this background, there is a need to strengthen the capacities of community bearers and officials/specialists concerned. This is a prerequisite to promote sustainable development through ICH, ensure its feasibility, and improve relations within and between communities, all of which will contribute to advance the cause defended by UNESCO through its slogan "Building peace in the minds of men and women."

The implementation of the Convention should be regarded as a multi-stage process. On average, the countries of the region are today in the first stage, that of awareness-raising. The training strategy has, therefore, been successful in this early stage of implementation of the Convention.

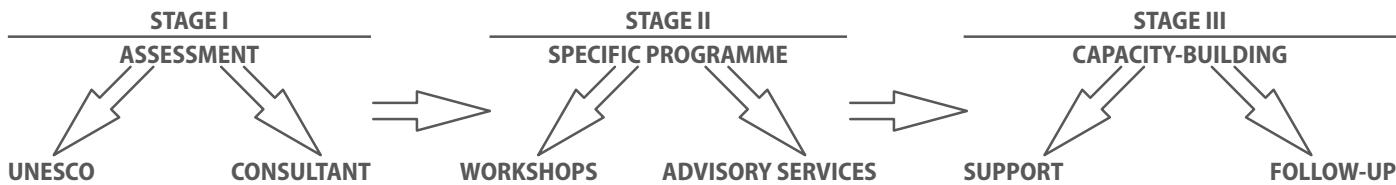
This stage is essential for State Parties to understand what is involved in the ratification of the Convention. It helps to better understand the spirit of the Convention, the concepts of ICH and safeguarding, and the tools provided for under the programme. This requires a debate that fosters intercultural dialogue, based on the diversity of contexts in the region, taking into account the different ways that each country has adopted to endorse the principles of the Convention and its Operational Guidelines in line with their historical legacy and legal frameworks, and above all considering the way each country is dealing with diversity within its territory.

Based on the exchange of knowledge, the second stage of the strategy should seek to build capacities at the national and local levels for the smooth implementa-

tion of the Convention. This should be followed by a second debate over two essential questions: What does the implementation of the Convention really mean to countries and communities?, and what real changes should come about when the State encourages community-based heritage management?

In this regard, it is essential to understand that the Global Strategy for Strengthening National Capacities for Safeguarding the Intangible Cultural Heritage provides a means to facilitate the transition to the second stage. Thus, the new strategy should include two distinct stages:

- awareness-raising about the Convention and use of some implementation tools at workshops. This has already been underway and evidently calls for some changes to materials and programmes (see digital document). There is a need to add two recommendations: developing modules regarding the promotion of dialogue and cultural diversity, the link of ICH to sustainable development, and the relationship between the 2003 Convention and other instruments with intellectual property issues. The latter play a critical role in articulating ICH with other areas of the social life of communities. It is also of paramount importance to incorporate young people into this strategy, integrating training components and transmission-related elements; and
- strengthening national capacities under a comprehensive project that includes advisory services to implement the lessons learned at workshops for the effective implementation of the Convention. This second stage deserves a special design on the part of the Secretariat of the Convention.





PREPARING FOR THE FESTIVITY, COLOMBIA

STAGE 1: The programme should include a first stage of assessment, to be made by UNESCO in collaboration with national authorities. It should also include the state-of-the-art in institutional operation and the level or stage of implementation of the Convention. Based on the result of this assessment, UNESCO should design a specific programme including, as in the case of Haiti, a more comprehensive exercise.

Based on the assessment, the project should define the type of workshops and the level of consultancy to be provided in a differentiated manner and in accordance with the needs of each country and/or community. The project design will take into account the profile of participants and facilitators and the level of support required by the institutions concerned. All this information should

be shared with the facilitators and included in follow-up and monitoring reports between workshops.

STAGE 2: According to the evaluation of IOS, the Convention makes a difference between the integration of its provisions into national and/or regional laws, policies and strategies and their own implementation. In this regard, the strategy should cover the two stages in a differentiated manner.

There are three aspects to this process:

- holding workshops dedicated to translate the Convention into national laws, policies and strategies;
- implementing such laws, policies and strategies, including inventorying methodologies and safeguarding plans; and
- implementing the Convention mechanisms and instruments (preparation of nominations to the Lists and of requests for international assistance).

The strategy should thus encompass two implementation workshops: the first one to clarify Convention-related concepts and the second one to go deeper into the need to develop national policies, legislative frameworks, and institutional systems. The nomination workshop needs to be followed by a safeguarding workshop that covers the entire process, from identification of elements, inventorying and safeguarding measures to actions seeking to ensure social sustainability by community bearers and/or managers.

For example, a project may contemplate the organization of several workshops about stage 1 in different regions of the country, without any second or third stage planned. Another project may cover the three stages and involve different participants.

The development of the workshops should be accompanied by continuous advising, ideally by the same consultant who made the assessment. This makes it possible to adapt the workshops to specific projects and/or measurable results. Thus, a real capacity-building action is guaranteed.

The advisory services should be provided by professionals experienced in national policy formulation and implementation. In this regard, some facilitators can do it, but not all. The important thing here is the specific experience gained in the actual implementation of the Convention rather than the knowledge about the Convention as such. As this is a more comprehensive advising, consultants should have sufficient time for this work.

In connection with the methodology, the project should make a distinction between the tools intended for communities, national and regional officials, NGOs, researchers, and specialists of other areas. Some workshops



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A PARACHICOS MASK, MEXICO

may be designed for all sectors, while others may be targeted for specific branches.

This phase should end with concrete, measurable exercises: project profile for the Fund, simulated file, draft policy or regulatory framework, inventorying form or methodology, safeguarding plan exercise, etc.

STAGE 3: The UNESCO offices in charge of the programme in question should develop a final report containing a description of the consultancy services provided. It should be made available to the country and serve as a starting point to follow-up and monitor the real impact of the workshops. It should pave the way for a strategy that supports countries according to their needs. At this stage, CRESPIAL can play an important role through the ICH Policy Observatory, as this can contribute to and facilitate South-South cooperation and exchange between countries that have already developed successful strategies and national policies and those that are still in the process of formulating them.

For the final stage, the project should establish a monitoring and follow-up system based on the indicators that the IOS Assessment has provided. "Such a system can help the Secretariat to adapt and improve the pro-

gramme, provide information, share relevant experiences, and show potential donors and partners the concrete results that have been obtained."

It is important to mention the possibility of developing virtual workshop exercises that could be complementary to diploma courses that are currently being developed in the region, such as those of the University of Córdoba (Argentina) and CRESPIAL-Lucio Costa Centre (Brazil).

Obviously, much of what has been discussed here has already been implemented. A pilot test can thus be organized in some countries where workshops have been held and advisory services have been provided.

Finally, there is a need to organize workshops with the participation of facilitators from different regions of the world (taking language into account) to strengthen international cooperation in safeguarding and expanding knowledge on ICH.

To conclude, it is worthwhile highlighting that, without any doubt, the full and comprehensive implementation of the Convention, far beyond representative lists and safeguarding plans, provides countries with a new paradigm for understanding the role of culture in sustainable development. **C&D**

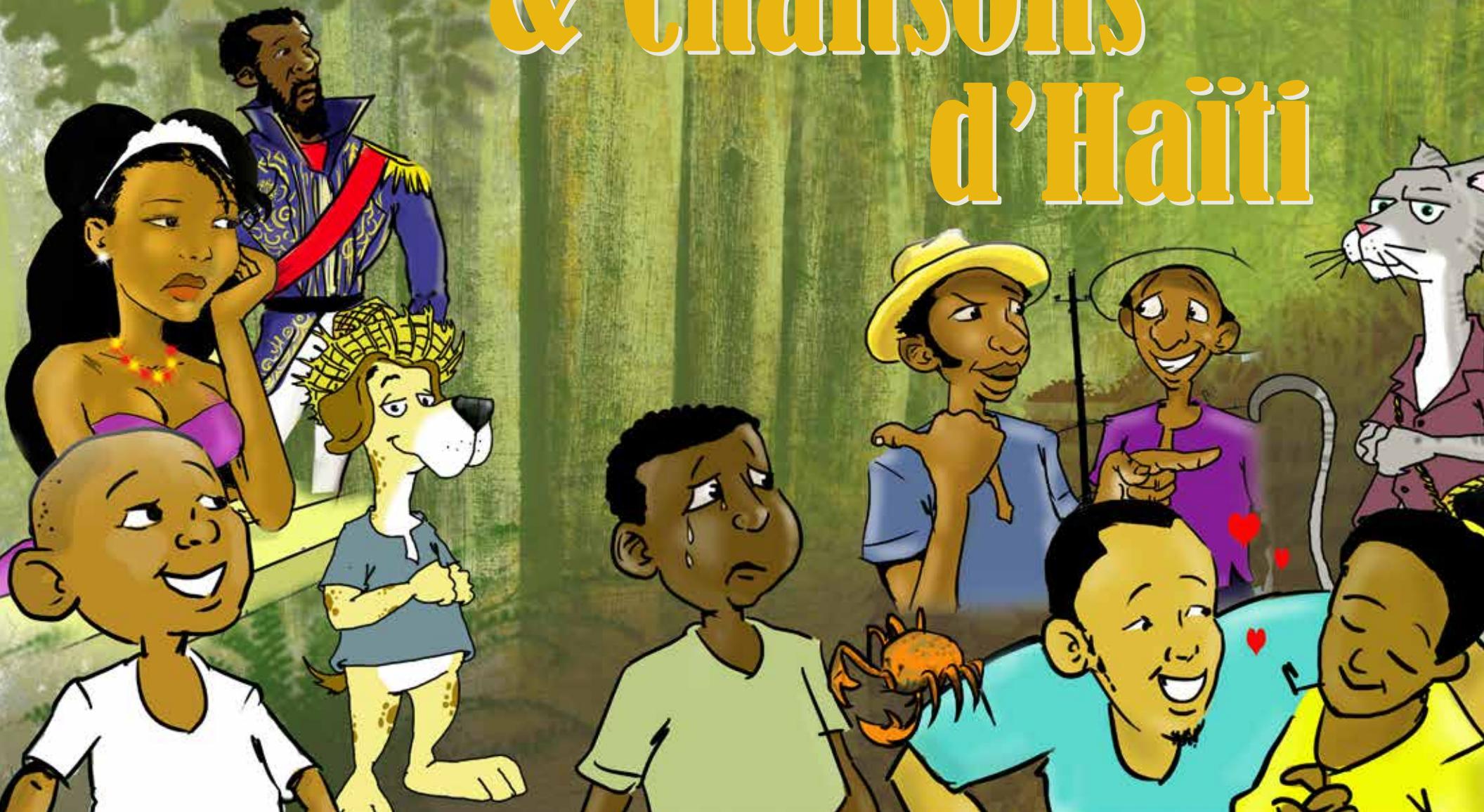


Organisation
des Nations Unies
pour l'éducation,
la science et la culture



BIWO NASYONAL
ETNOLOJI
Laboratwa syans pep la

Contes & Chansons d'Haïti





Serie 1

*konpè chen
Konpè chat*



Série 1 - *konpè chen, konpè chat*

De, de a ka,

Ki aka ? Aka boyo

Ki boyo ? Boyo kòk

Ki kòk ? Kòk chante

Ki chante ? Chante nouvèl

Ki nouvèl ? Nouvèl nwa



Ki nwa ? Nwa kajou

Ki kajou ? Kajou manba.

Ki manba ? Manba zile.

Ki zile ? zile pan.

Ki pan ? pan m nan dan ou

Ki dan ? Dan goyin.

Ki goyin ? Goyin siye.

Ki siye ? Siye bwa.

Ki bwa ? Bwa gayak.

Ki gayak ? Gayak Bondye

Ki Bondye ? Bondye nan syèl

Ki syèl ? Syèl ble.



Yon maten, konpè chen leve tou tris, Poukisa ? Li pa renmen wè moun mouri. Se yon si bèl bagay pou li veye kay yo, fè lago ak timoun yo. Konpè chen di nan kè I : Demen maten, m pral jwenn papa Bondye M ap mande I pou moun pa mouri. Haaa, konpè chen kontan nèt.

Tout nan wout la, li di fò m al wè konpè chat. L ap chante, l ap danse : konpè chen gen yon lide ooo (4 fwa). Li rive devan konpè chat, li di : « Konpè chat, konpè chat, m pral ba ou yon ti sekrè. Demen maten m pral fè yon komisyon nan syèl ». Konpè chat reponn li : « Haa komisyon nan syèl epoukisa ? »
« M pral mande papa Bondye pou moun pa mouri. »

Bagay sa a, se yon bagay ki kontrarye
konpè chat anpil
Li menm, se lanmò wi li swete pou
moun. Lavèy kwizinyè a te ba li yon
pli baton poutèt li te vòlò vyann.
Konpè chat di : «Pa pito konpè
chen ta rive nan syèl avan m »
Alòs konpè chat ranmase yon gwo



gwo sak, li plen l ak zo, li gonfle l,
li gonfle l ak tout kalite zo.
Lal mete l nan mitan chimen an ki
mennen nan syèl la.
Lò sa a, konpè chen li menm ap
dòmi paske li bezwen gent tèt li
anplas pou demen maten lè l rive
nan syèl la.



Demen maten pipirit chantan, konpè chen derape.
Sanzatann li wè yon gro pake zo nan mitan chimen an.
Konpè chen di : « Ala de chans ! Banm kraze de twa zo,
sa va mete m pi anfòm pou m al jwenn papa Bondye »

Konpè chat li menm, li pa pèdi tan, li kouri, kouri, kouri,
kouri, Hap ! li rive nan paradi.
konpè chen gen yon lide ooo(4 fwa)
konpè chat rive nan paradi, dlo nan je, li rakonte seyè a,
mèt la, jan lòm mechan pa bon ditou.
Li di : « Lèzòm manje bon bagay, nou menm se baton y
ap ban nou, gen nan yo ki menm manje chat. Alòs papa
Bondye m mande ou pou moun mouri, pa yo tout an-
sanm non, tanzantan pou yon grenn mouri, pou chat ka
jwenn lavi tou »
Papa Bondye di « Dakò, se pou lèzòm mouri ».



Nan fen jounen an konpè chen limenm ap parèt.
Vant li byen plen, l ap chante... konpè chen gen yon lide
ooo (4 fwa)
Kon l rive, l al mande papa Bondye pou moun pa mouri,
Ala de lapenn ! Papa Bondye di « li trò ta, m fenk dakò
ak konpè chat pou moun mouri, kreyon Bondye pa gen
gòm »



Konpè chen kouri al kay konpè chat, yo goumen,
yo goumen, yo goumen, yo goumen...
Depi jou sa a, chen ak chat pa janm dakò.

Serie 2

*Adelina
Bel ti pitit*





Adelina bèl ti pitit, (bis)
Adelina bèl pase solèy, Adelina bèl pase lalin,
M pa konnen si Dyab va manje I,

Sere manman séré (bis)
M pa konnen si djab va manje I

Vwala, se te yon madanm ki te gen yon sèl pitit
Tifi a te tèlman bèl, li te pè pou lougarou pat manje I
Pou djab pat manje pitit la, li te mete I nan yon kay ki te
wo wo wo
Ki rive tous nan nyaj, epi li mete tifi a nan dènye etaj la
Chak jou lè midi rive, li tonbe chante

Adelina bèl ti pitit (bis)
Adelina bèl pase solèy, Adelina bèl pase lalin,
M pa konnen si Dyab va manje I,
Ti fi a reponn
Sere m manman séré m (bis)
M pa konnen si djab va manje I

Chak jou se te konsa

Men yon jou, gen yon nonm ki rize
anpil, anpil, anpil, yo rele bouki
Ki t ap pase nan zò nan ki tandé
madanm nan k ap chante
Adelina bél ti pitit (bis)
Adelina bél pase solèy, Adelina bél
pase lalin,
M pa konnen si Dyab va manje l,
Tfi a reponn manman an
Sere manman séré (bis)
M pa konnen si djab va manje m



Tifi a deplòtonnen cheve li

Li lage yon très anba epi manman an kenbe très
cheve a

Li monte jous nan fenèt la, l al pote manje bay tifi a
Bouki tèlman sezi, li rete bouch be

Apre sa li kouri li di fò m al jwenn Wa a



Li rive devan Wa a, Li di mon Wa kisa ou ap ban mwen si
m ba ou yon fi ki bél bél bél

Fi sa li pi bél pase solèy, li pi bél pase lalin,
Wa a di bon, si yon moun fè m jwenn fi sa m ap ba li yon
pa nan wayòm mwen.

Haaa bouki kouri, I al kanpe bò kay tifi a, I al chante ak yon
vye vwa tou lèd

Adelina bél ti pitit, (bis)

Adelina bél pase solèy, Adelina bél pase lalin,
M pa konnen si Dyab va manje ou,
Ti fi a di O, sa se pa vwa manman m, m p ap reponn
Li pa ouvè fenèt la,

Kou manman an parèt, manman an tonbe chante tou
avèk bél tì vwa l la

Adelina bél ti pitit (bis)

Adelina bél pase solèy, Adelina bél pase lalin,
M pa konnen si Dyab va manje l,
Ti fi a di haaa sa se vwa manman m m ap reponn li,
Li kòmanse chante

Sere manman séré (bis)

M pa konnen si djab va manje l
Tifi a ouvè fenèt la manman an monte.
Bouki di haaaa m konn sa m pral fè
Lale, Li pase yon fè cho cho cho nan gòj li, yon premye
fwa, vwa l pa bon toujou
Yon dezyèm fwa li pase fè cho a ankò nan gòj li,

Vwa l vin dous tankou siwo myèl, li vin
chante menm jan ak manman tifi a
Adelina bél ti pitit (bis)
Adelina bél pase solèy, Adelina bél
pase lalin,
M pa konnen si Dyab va manje ou,
Tifi a di haaaa, sa se vwa manman m, li
ouvè fenèt la
Li lage très cheve a epi bouki tou mon-
te,
Li vòlè ti fi a li pote l bay Wa a
Wa a fè yon gro fèt, li bay bouki yon pa
nan wayòm li epi li marye ak tifi a



Adelina vin Rèn se vre men Adelina toujou tris paske l pa janm wè manman l

Manman an menm vin enkosolab, tout kote li pase li chante li pa janm tande vwa pitit la. Manje li t ap pot ba li ki te sou tèt li a telman la lontan li vin donnen. Vin gen pye pwa, pye mayi, Pye zaboka sou tèt manman Adelina,

li vin fòl, li pran lari, men yon jou pandan manman an ap pase bò chato a li t ap chante chante a, epi Adelina tande vwa manman l, manman an t ap chante.

Adelina bèl ti pitit (bis)

Adelina bèl pase solèy, Adelina bèl pase lalin,

M pa konnen si Dyab va manje l,
Adelina te sou tab la, ansanm a Wa a
li t ap manje,

Li tande vwa manman an li reponn li

Sere manman séré (bis)

M pa konnen si djab va manje l

Manman an tande vwa adelina, li re-prann lespri l, li tounnen nan nòmal li.



Li di haa Adelina pa mouri se nan kay
Wa a li ye, Adelina se Rèn nan. Man-
man an kouri l al frape pòt palè a. Gad
yo di non madanm ou p ap ka antre
paske ou fou, pitit ou a pa la Li di wi
pitit mwen an se li ki Rèn nan. Gad yo
di non pitit ou a paka Rèn paske ou se
yon moun fou.

Manman an an tonbe chante ankò.
Adelina bél ti pitit (bis)

Adelina bél pase solèy, Adelina bél
pase lalin,

M pa konnen si Dyab va manje l,
Tifi a kouri, li vole nan kou manman
an, li chante avè l

Sere manman séré (bis)

M pa konnen si djab va manje l

Epi li tou pran manman l li fè l abite
nan palè a ansam avè l.



Se pandan m t ap pase yo banm yon tikout pye ping, M vin tonbe isit
la pou m rakonte nou bél ti istwa sa a

Adelina bél ti pitit (bis)

Adelina bél pase solèy, Adelina bél pase lalin,

M pa konnen si Dyab va manje l,

Sere manman séré (bis)

M pa konnen si djab va manje l.





Serie 3

Manman Sira



Manman sira se te yon madam ki te genyen 3 ptit
men nan twa a te gen de pi gran yo ki te malelve anpil.

Men se tipiti a ki te byen eleve

Men gen yon gramoun ki te rele Sira, gran moun sa a te konn vann kalalou gonbo
Men toutan manman an voye timoun yo al achte kalalou



Yo pa vini avè l ba li, li bat yo, l bat yo, l bat yo.
Chak timoun ki ale li bat yo, yo vin san kalalou a
Kounya dènye ti piti a di manman m pral achte
Manman an di non, si pi gran yo pa vin avè l, ou menm
ou p ap ka pote l
Li di manman an m pral achte
Men yo di gramoun nan se te lougarou
Men ti pitit la depi l prale li te prepare yon ti chante
Depi l prale l ap chante, depi l rive nan wout la l ap di

Bonjou manman sira, sira degouden gonbo (2 fwa)
Manman m voye m achte sira, degouden gonbo Sira (2 fwa)
Li aprann ti chante a, lè l rive devan kay gramoun nan
li frape baryè a.



Granmoun nan di ki moun ki frape baryè m nan? Men chak timoun ki vinn achte
Lè yo vinn achte granmoun nan pa ouvè Paske timoun yo pa konnen pou yo di bonjou, yo mal eleve.
pi kounya ti ptit la tonbe chante
Bonjou manman sira, sira degouden gonbo (2 fwa)
Manman m voye m achte sira, degouden gonbo Sira (2 fwa)



Lè granmoun nan tande sa, li di o !
Ki timoun ki konn nonm m epi ki timoun
premye fwa ki vinn achte k ap chante konsa?
Granmoun nan fè yon ti parèt tèt li, li di konsa :
Men se yon timoun, Kisa ou vle ?
Ti ptit la tonbe chante
Lè granmoun tande sa li ouvè barye a li di ti ptit antre.
Epi li bali yon pakèt gonbo,
ki vo plis ke degouden, ki vo plis ke yon goud
Epi li di ptit la ou konn poukisa m ba ou tout sa?
Paske ou byen elve, ou konn di bonjou.
Se sa k fè m ba ou tou sa, ale pote
yo bay manman ou, pote kòb la tou.
Kounya, lè ti ptit la kouri al kay manman I
epi li di manman I, men m pot gonbo a.



Manman an di non non non non non Kote ou jwenn li ?
 Ptit la reponn ka manman Sira a m sot achte I
 Manman di men non, tout moun ki ale, yo pa vinn ak
 gonbo, men ou menm kouman ou fè vinn avè I.
 Manman an panse se pran ptit la pran gonbo a yon kote
 Li pran ptit la, li ale ave I kay granmoun nan.
 Lè ptit la rive li tanmen chante menm ti chante a pou
 granmoun nan ka parèt
 Bonjou manman sira, sira degouden gonbo (2 fwa)
 Manman m voye m achte sira, degouden gonbo Sira (2 fwa)

Kounya granmoun nan tande chante a, li ouvè pòt la
 Li wè pitit la ak manman I, li pa tann manman an pale
 Li di madanm se mwen ki ba li yo. M ba li yo poutèt li
 byen elve. Li menm li konn di bonjou li konn kijan pou I
 pale ak moun. Ou wè ti pitit sa, I ap beni tout vi I.
 Granmoun nan se te lougarou, li pa manje I, li beni I.

Se pandan m t ap pase, yo ban m yon ti kout pye
 m tonbe jouk la.







Serie 4

Krik Krak

Krik krak

Te gen yon mesye ki te gen de ptit,
manman timoun yo vinn mouri
Kounya misye pran yon lòt fi,
li mete timoun yo kay lòt fi a.
Fi a fè timoun yo pase mizè anpil,
timoun yo pase mizè, li maltrete yo
Touttan timoun yo ap kriye.

Yon jou li voye pi piti a nan mache.
Pandan ptit la nan mache a,
li rankontre ak yon zanmi manman I
Ki fè I kado yon bèl zoranj,
ti ptit la manje zoranj lan,
epi I pote ti moso pou lòt sè I la.
Apre sa, yo fouye yon ti tou yo mete grenn zoranj lan
Ti pye zoranj kòmanse ap fleri,
chak jou yo awoze ti pye zoranj lan epi y ap chante :

*Pye zoranj mwen grandi grandi zoranj mwen (2 fwa)
Bèlmè pa manman
zoranj mwen dous pase siwo zoranj mwen*

Kounye a la pye zoranj lan ap grandi,
touttan pye zoranj lan ap grandi y ap chante :

Pye zoranj mwen grandi grandi zoranj mwen (2 fwa)

Bèlmè pa manman

zoranj mwen dous pase siwo zoranj mwen

Zoranj lan ap fleri, men yo pa kite bèlmè a wè
kote pye zoranj la ye nan lakou a
Se yo de a ki konnen.

Kounya lè yo wè zoranj lan ap fleri yo tonbe chante :

Zoranj mwen donnен donnен zoranj mwen (2 fwa)

Bèlmè pa manman

zoranj mwen dous pase siwo zoranj mwen.

Zoranj lan grandi, li fè yon pakèt bann bél gwo zoranj.

Zoranj yo dous. Epi yon lè bèlmè a pase nan lakou a,
li wè pye zoranj lan

Epi li pran youn li manje, li wè l dous,

kounya li rele de timoun yo li di yo :

Nou wè pye zoranj sa, jou m wè youn nan nou manyen I
m ap bat nou jouskaske m touye nou.

Timoun yo pa janm manyen zoranj

lan yo pè pou bèlmè a pa kale yo.

Li menm chak kou l bezwen zoranj l al nan pye a li pran, li fin
pran tout sa ki anba yo

Kounya rete sa ki anlè nèt yo,

fòk li ta grenpe pye bwa a pou l pran yo

Li grenpe, li grenpe. Pandan l anlè a ti piti a rele pi gran an li
di ann fè pye zoranj lan monte pi wo,
yo tonbe chante :

Pye zoranj mwen monte, monte zoranj mwen (2 fwa)

Bèlmè pa manman

zoranj mwen dous pase siwo zoranj mwen.

Zoranj lan ap monte ak madamn nan, madamn nan ap rele,
Touttan l ap rele, timoun yo ap chante, zoranj lan ap grandi,
zoranj lan ap monte pi wo.

Lè pye zoranj lan rive anwo nèt li fè tankou yon gwo flèch,
timoun yo chante toujou

Pye zoranj mwen kase kase zoranj mwen (2 fwa)

Bèlmè pa manman

zoranj mwen dous pase siwo zoranj mwen

Pye zoranj lan kase kow, madamn nan tonbe, madamn nan
tou mouri

Panan m t ap pase, m sezi, m di
o, jan w te konn bat timoun yo,
epi yo ban m yon kout pye m
tou vin rakonte nou istwa a

Serie 5

*Tezen ak
Lovana*

Tezen mon ami mwen Zen (2 fwa)

Tezen nan dlo mon ami mwen Zen (2 fwa)

Yon jou, sa pase lontan lontan lontan, gen yon peyi,
yon ti vilaj, nan vilaj la te genyen yon sous.

Tout abitan nan zòn nan te toujou vinn pran dlo nan sous la,
men depi se tifi ki vin pran dlo, dlo a toujou byen pwòp,
depi se tigason dlo a toujou sal.

Men moun yo pat janm konprann nan fon dlo a te gen
yon bagay ki te fè sous sa pat menm jan ak lòt sous yo.

Nan vilaj la te gen yon fanmi.

Nan fanmi an te gen yon tifi, yon tison epi manman an, papa a.

Yon jou tifi a ki rele Lovana t al pran dlo nan sous la,

pandan l ap plen kalbas li li te gen yon bèl ti bag,

ti bag la tonbe ploup nan dlo a. Lovana te tèlman

renmen bag la li tonbe kriye li kriye li kriye.

Tenzen plonje anban dlo a l al pran bag la pou Lovana.

Depi jou sa yo tounen de bon zanmi.

Tezen di Lovana depi w bezwen dlo m ap montre
w yon ti chante pou chante epi m ap vini m ap tou plen
kalbas la pou ou, epi Tezen kòmanse chante

Tezen mon ami mwen Zen (2 fwa)

Tezen nan dlo mon ami mwen Zen (2 fwa)

Kounya depi Lovana ap vin pran dlo depi nan wout li komanse
chte ti chante a pou pwason an ka parèt

Tezen mon ami mwen Zen (2 fwa)

Tezen nan dlo mon ami mwen Zen (2 fwa)

Yon jou manman Lovana voye frè l la al pran dlo frè a vini ak dlo sal. Manman Lovana tonbe joure frè a, li di m pa ka konprann depi sè ou al nan dlo li pote dlo pwòp ou menm se dlo sal ou pote. Frè a di bon m pa ka konprann, fòk m swiv ki sa k fè sè mwen toujou jwenn bon dlo pwòp. Epi yon jou Lovana pran kalbas li li pral pran dlo, frè a di m ap swiv Lovana. Kou Lovana rive devan rivyè a li kòmanse chante

*Tezen mon ami mwen Zen (2 fwa)
Tezen nan dlo mon ami mwen Zen (2 fwa)*

Epi pwason an parèt li pran kalbas Lovana li plen li avèk bon dlo pwòp, men frè Lovana a t ap swiv. Lè li ale pou li plen kalbas pa li se dlo sal li jwenn. Manman an tonbe joure ti gason an. Li pa ka konprann kòman fè lè sè a al pran dlo li toujou pote bon dlo pwòp epi ti gason an se dlo sa l li pote. Ti gason an di manman an sa k fè sè mwen toujou pote bon dlo pwòp se paske li zanmi avèk yon pwason nan dlo a. manman di: A! m pa ka aksepte bagay sa. Koman pou m fè gen yon pitit pou se avèk yon pwason li zanmi, manman an di fòk nou veye pwason sa.

Chak jou tou lè de ni manman an ni ti gason an ap eseye siveye ki lè pwason an ap parèt men yo pa janm ka wel, Lovana li menm chak lè l al nan dlo li toujou chante

*Tezen mon ami mwen Zen (2 fwa)
Tezen nan dlo mon ami mwen Zen (2 fwa)*

Yon jou manman an ki wè li pa ka wè pwason an rakonte papa a istwa Lovana avèk yon pwason nan yon sous.

Papa a di: A! Lovana zanmi yon pwason nan yon sous, pa ka kwè bagay sa. Antouka regle bagay nou pou kont nou m pa ladann.

Manman an di frè a ebyen nou pral siveye Lovana, nou pral nan sous lan tou nou pral chante pou n ka kenbe pwason an.

Manman an ale avèk ti frè a nan sous la yo rive, manman an di banm chante avan, men li gen yon vye vwa paske li fimen sigarèt, li bwè alkòl epi manman an kòmanse chante

Tezen mon ami mwen Zen (2 fwa)
Tezen nan dlo mon ami mwen Zen (2 fwa)

Tezen di :A ! se pa vwa Lovana m pap monte. Manman an rele sou tifrè a li di ou banm manti, m te di Lovana paka renmen avèk yon pwason nan dlo. Bagay sa pa nòmal men Lovana li menm li kontinye al pran dlo nan sous la. Depi l rive li chante ti chante l avèk bèl ti vwa l. pandan Lovana al pran dlo a , Tenzen di Lovana m pral ba w yon movèz nouvel.

Manman w avèk papa w ap fè yon konplo pou yo touye m. Samdi maten lè yo leve y ap voye ou nan mache epi y ap vin nan sous la y ap chante ti chante a, depi m tandé chante a m pa ka pa parèt. Pandan ou nan mache a veye kou l fè midi depi we twa gout san sou sen goch ou, ou met konnen mwen mourir. Lavana tèlman tris pou nouvèl sa li tonbe kriye, pandan l ap kriye l ap plen kalbas li. Apre sa li rantre lakay li, yo fè manje Lovana pa manje paske Lovana tris.

Kou samdi rive vre manman an ak papa a deside pou voye Lovana nan mache. Lovana al nan mache, tout nan mache a li byen tris. Pandan tan sa manman an, papa a avèk ti frè a al nan sous la. Kòm premye fwa a manman an pat ka chante byen, se ti frè a ki imite Lovana très bien ki chante chante a. Li komanse chante

Tezen mon ami mwen Zen (2 fwa)
Tezen nan dlo mon ami mwen Zen (2 fwa)

Pwason an tande vwa a tankou vwa Lovana li parèt yo tou met men sou pwason an, yo kwit pwason an. Pandan l fè midi Lovana nan mache a kè l kase wap. Lè l gade sou sen goch li li wè twa gout san, li di : woyy yo touye anmore mwen. Depi nan mache a li kòmanse kriye, li kriye, li kriye tout moun yo ap mande sa l genyen li pa pale ak pèsonn moun li prese vit li rantre, lè li rantre li jwenn moun yo ap manje pwason Lovana pran yon ti chez li pase dèyè kay la li chita l ap kriye.

Pandan l ap kriye l ap chante. Frè a ki wè l pa wè Lovana li pase dèyè kay la li wè Lovana k ap antre nan tè li fè O! manman manman men m wè sè mwen ap antre nan tè. Manman an di kote w jwenn avèk bagay sa ? kote w konn wè moun ap antre nan tè ? Li wè Lovana pi fon toujou, li kouri li di manman manman men sè mwen ap antre nan tè.

Papa a di : A! si timoun nan di w yon bagay ou fèt pou al gade. Lè manman an parèt li wè Lovana prèske antre anba tè a nèt, se yon ti branch cheve sèlman ki rete. Manman an kenbe très cheve a li kase, lè manman an wè sa li tou tonbe li endispoze. Lè papa a vini li eseye rale tou li pa kapab. Lovana tou antre nan tè a l al jwenn Tezen. Depi jou sa depi w al pran dlo nan sous sa ou jwenn de pwason, se Tezen avèk Lovana.

*Pase m t ap pase yo banm
yon ti kout pye pingé pi m
tou tonbe la.*





Serie 6

Ensel

Krik Krak



Se yon manman ki te gen yon sèl pitit
Ptit sa li te rele li : Ensèl Badyo, pou-
tèt se yon sèl pitit la li te genyen

Men pitit la ap viv avèl, manman an
toujou di se li ki pou chwazi fi pou pi-
tit la marye

Men pitit la se pa sa li vle, li vle se li ki
pou chwazi moun li. Moun li renmen
pou li marye

Men manman an toujou sere pitit la
anndan kay, chak moun ki vle wè pitit
la se pa manman an pou yo pase.

Se te yon kay ak balkon, manman an
kite pitit la anlè li menm li anba.

Depi yon moun vin wè pitit la, li gen
yon ti chante pou l chante. Li di :

Ensèl, yon sèl miyanm miyanm

Ensèl badjo mwen miyan miyan m

*Men gen yon bèl demwazèl miyanm
miyanm*

K ap mande pou ou miyanm miyanm



Ti gason ret anlè li di :

*Maman manman,
miyanm, miyanm,*

Sèvi l pou mwen pou mwen

Miyanm, miyanm

Ba li manje

Miyanm miyanm

Voye l ale.

Ensèlsèl pa desann, li pa desann vin wè moun nan . Manman fache, li tonbe chante ankò

Ensèl, ensèl miyanm miyanm

Ensèl badjo mwen miyan miyan m

Men gen yon bèl demwazèl miyanm miyanm

K ap mande pou ou miyanm miyanm

Ensèlsèl pa janm desann, li ret anlè a li di :

*Maman manman,
miyanm, miyanm,*

Sèvi l pou mwen pou mwen

Miyanm, miyanm

Ba li manje Miyanm miyanm

Voye l ale.

Kounye la lè manman wè sa li fache plis toujou.

Li di Ensèl genlè pa janm tandem si m ap pale avèl.

Li tonbe chate ankò

Ensèl, yon sèl miyanm miyanm

Ensèl badjo mwen miyan miyan m

Men gen yon bèl demwazèl miyanm miyanm

K ap mande pou ou miyanm miyanm

Ti gason an reponn menm jan

Maman manman,

miyanm, miyanm,

Sèvi l pou mwen pou mwen

Miyanm, miyanm

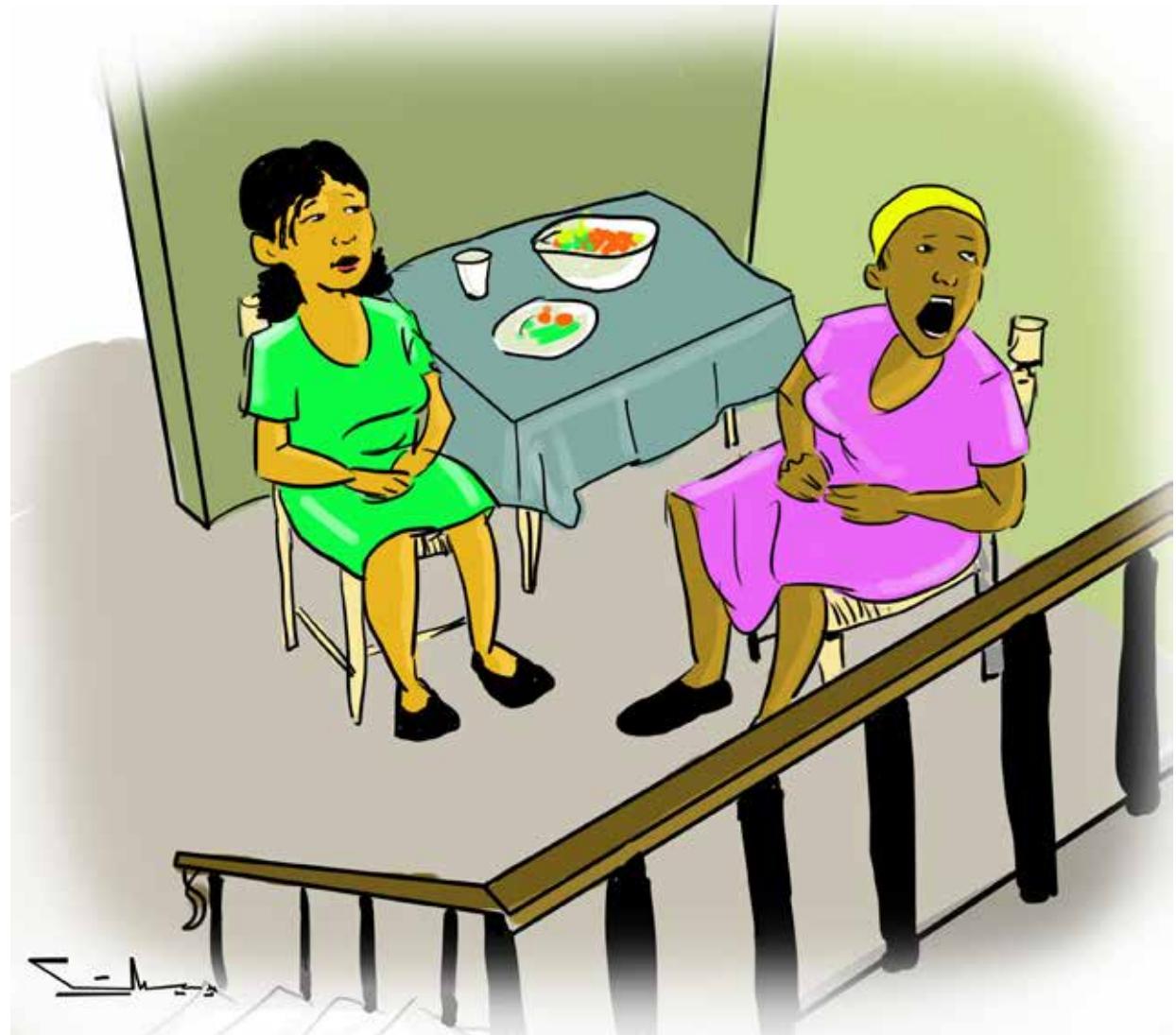
Ba li manje

Miyanm miyanm

Voye l ale.

Manman an blije sévi tifi a paske Yonsèl pa janm desann.

Toutan se te konsa





Men gen yon jou gen yon fi nwa, sal ki vini, yon machann chabon, tou nwa.

Fi a di : Bonjou madanm,

Manman an pa menm reponn bonjou a li di fi a : Sa ou te bezwen ?

Fi a di Mwen vin kot mesye Ensèl wi m vini

Manman an di : non. Mesye Ensèl ! p ap resevwa moun tankou ou.

Epi fi a di : Tanpri madam, fè m wèl non, se kot mesye Yonsèl wi m vini.

Fi a tèlman kole nan kò manman an li blije rele mesye Yonsèl.

Manman an chante ti chante a :

Ensèl, yon sèl miyanm miyanm

Ensèl badjo mwen miyan miyan m

Men yon vye machann chabon

miyanm miyanm

Tèt li plen pou

Miyanm miyanm

Pye li plen chik

Miyanm miyanm

Kap mande pou ou

miyanm miyanm

Li chante, li chante.

Apre Ensèl reponn li :

Maman manman,

miyanm, miyanm,

Se pa m nan sa

Miyanm miyanm

Sèvi l pou mwen pou mwen

Miyanm, miyanm

Benyen l pou mwen

Miyanm miyanm

M ap marye avèl

Miyanm miyanm

Manman an move, li vle fè fi a ale.



Lè Ensèl tande sa li desann.

Lè Ensèl desann, li pran fi a,
li benyen l byen benyen.

Li lave tèt li, lave pye l.

Fi a vin bèl. Pi bèl pase lalin ak soley.

Manman an menm fè kòlè li tonbe
endispoze, li tou mouri.



Se pandan m t ap pase,
yo banm yon ti kout pye
m rive vin rakonte nou
istwa sa a.





Serie 7
Briz Montay

Briz montay se istwa yon van,
Yon gwo van ki te tèlman fò, tout noun te pèl
Yo rele li Briz montay
Briz montay te toujou gen foli marye,
Li te toujou gen foli pou l gen mennaj
Men tout moun nan zòn nan,
tout moun nan kontre a te pè briz montay
Paske lè Briz montay ap pase,
li kraze tout sa l jwenn sou wout li

L`e m te timoun m te toujou konpare briz montay ak
yon siklòn granm mwen te rakonte m,
Siklòn Azèl, Alèn, Jòj, Aik oubyen Ana.
Tèlman briz montay danje,
Depi briz montay pase yon kote se kraze brize

Briz montay se te yon jeneral ki soti nan lame kongo
Sa vle di tout lame nèg kongo yo dèyè l ap mache
avèk li. Se yon lame bizango li te gen dèyè l tèlman
Briz montay lè l pase li kraze brize

Men kè Briz montay pat kontan paske l pat janm ka
fè ptit, paske l pat janm gen mennaj.
Chak fi ki wè Briz montay yo kouri,
Chak manman k ap fè ptit depi yo wè Briz montay
nan zòn nan yo kouri paske yo pa vle ptit yo marye
ak Briz montay tèlman li danje, yo di Briz montay
konn bat fanm, li konn kraze brize.





Ebyen, nan yon peyi lwen, lwen, lwen
 Tanbou kongo fè yon ptit
 Lè tanbou kongo fè ptit la, ptit la tèlman bèl
 Li pi bèl pase lalin ak soley, li rele ptit la Dyote.
 Lè Dyote fin fèt jeneral lame a voye vin wè ptit la ki fèt.

Gen yon nèg ki di mon wa ptit sa tèlman bèl fòk ou ta
 marye avèk li
 Jeneral la deplase, I al rann moun yo vizit, I al gade ti
 ptit sa. Lè I vizite I li wè ptit la tèlman bèl

Kòm Briz montay te gen anpil pouvwa, li mete gwo pouvwa majik li deyò Li fè ptit la grandi pi vit.

Lè Briz montay bezwen danse, li bezwen chante, li bezwen fè lagè, fòk lame a ap chante avèk li, ap mache Tigidip, tigidip, tigidip, tigidip
 Epi lame a plen moun, mou nap vini, moun moun, moun moun desan mil moun se Tigidip, tigidip, tigidip
 Epitou, ptit la vin grandi, Briz montay deside marye ak li



Men Dyote li menm se te yon moun
ki te renmen
danse Kongo. Dyote renmen mete
bèl rad konko sou li pou l ap danse
kongo
Lè l ap danse kongo pou tout mou
nap chante avèk li

*Kawolina kawo,
Danse kongo jistan m fè mwen mal
ooo 2fwa
Danse kongo, laye kongo
Kawolina Kawa,
Nèg nwè ti zòrèy anraje*

Depi yo bezwen fè kè Dyote kontan
se chante Kawolina Kawa
Lè sa pou l kòmanse danse

Men gen yon jou pandan Briz montay
sou wout li, l ap machin
Li wè yon bèl fanm, yon bèl, bèl fanm
kou lalin ak soley nan mitan yon
pakèt timoun, k ap chante k ap danse

*Kawolina kawo,
Danse kongo jistan m fè mwen mal
ooo (2fwa)
Danse kongo, laye kongo
Kawolina Kawa,
Nèg nwè ti zòrèy anraje*

Epi Briz montay di : Se pa Dyote m te
fè grandi a ? Li sezi epi van vini van
pop Briz montay vòlè li ale avè li.





Li pran Dyote, li mennen Dyote nan chato li, li marye ak li e li pa vle Dyote danse ankò... Dyote vin tris. Dyote vin tankou yon flè kip a gen soley, tankou yon flè ki pa jwenn dlo ki kòmanse ap fennen paske Dyote te renmen danse anpil.

Epi lè moun nan zòn nan wè yo paka wè Dyote. Yo bat tanbou kongo a tout jounen dèyè do chato a.

Wa a arête tout met nan prizon, paske Dyote ap plede danse. Paske lè Dyote sa pa fè l plezi. li panse gen lòt nèg k ap wè Dyote.

Yon bon jou, Gen yon lame bizango ki vin ap pase, blengendeng, sanpwèl, kochon grate k ap pase byen lwen, yo tonbe chante :

Kawolina kawo,

Danse kongo jistan m fè mwen mal ooo (2fwa)

Danse kongo, laye kongo

Kawolina Kawa,

Nèg nwè ti zòrèy anraje

Epi Dyote leve, Dyote tande mizik la, Dyote sove, li vòlè kle wa a li kouri l ale

Li swiv chante a, toutotan y ap chante, li kouri, li kouri, ap swiv chante a

Jiskaske li tonbe nan bann nan, tèl-man bann nan dous li pa konn si se yon bann sanpwèl.

L ap danse toujou. Pandan l ap danse Dytoe wè l an danje, le gen yon sèl moun li ka rele ki gen anpil pouvwa se mari li Briz montay epi Dyote ton-be chante kote l ye a, li chante paske l an detrès.

*Briz, o Briz montay ooo
Dyote tonbe nan mal ooo (2 fwa)*

Wa a, Briz montay ap dòmi nan dòmi li santi gen yon chante k ap vin jwenn li men li e se vwa Dyote. Vwa a la toujou.

*Briz, o Briz montay ooo
Dyote tonbe nan mal ooo (2 fwa)*

Lè l al gade nan chato a, yo chache yo pa wè Dyote, e se la li vin rann li kont Dyote an danje, Epi li pran che-val li

Tigidip, tigidip tigidip, tigidip.
Epi lè l kòmanse chante :

*Ki kote m te voye drivayèz la ale
hmmm !*

Tigidip, tigidip tigidip, tigidip.
Cheval ap kouri



L`e Briz montay wè li pokò ka rive, li
pran lame van, li pran lame sanpwèl
pa l, li pran lame bizango li tonbe
kouri di epi li di :

*Lè m a rive m pral kzaze desan mil
òm ooo*

*M pral kzaze rasin malè a tandé
Hmmm !*

Tigidip, tigidip tigidip, tigidip.
Cheval ap kouri monte, Briz montay
ap kouri, kouri kouri.
Lè Briz montay preske rive Dyote
kontinye chante

Briz, o Briz montay ooo

Dyote tonbe nan mal ooo (2 fwa)

Epi sa yo pat vle a rive
Briz montay rive kote, manchet li nan
men l epe l nan men l, li tonbe koupe
tèt nèg goumen ap fèt li goumen.

Yo kenbe Dyote, yo mare Dyote, Bziz
montay ap goumen, li kenbe senk
san mil òm, li touye moun, li rache
moun, goumen. Yo vole, yo te gen
pakèt cheval ki gen zèl.



Briz montay vòltije, li tonbe, Briz montay pran kou. Lè briz montay tonbe,
tout moun konn Briz montay mouri epi Dyote li menm pral reveye Briz
montay avèk ti vwa

*Briz, o Briz montay ooo
Dyote tonbe nan mal ooo (2 fwa)*

Epitou Briz montay pandan l atè a li kòmanse ap pran fòs li di :

*Ki kote m te voye drivayèz la ale hmmm (2 fwa)
Lè m a rive m pral kzaze desan mil òm ooo
M pral kzaze rasin malè a tandé Hmmm !*

Epi Briz montay leve
Briz montay rekòmanse goumen ankò
Li kraze tèt, li touye tout moun yo epi li koupe chenn ki te mare Dyote yo

Li met Dyote sou cheval li la le ak li.

Men Briz montay pat janm konn si l te renmen Dyote e Dyote pat janm konn
si l te renmen Briz montay

Epi tonbou kongo kanpe devan chato a ap tann Dyote depi jou a laren kongo
kontinye danse.



Serie 8

Bouki ak Malis



Vwala, se Bouki avèk Malis ki se de bon zanmi
Mesye yo rive fè yon ti ekonomi, yo met yon ti lajan
yon kote

Yo di y ap achte yon kannòt, y ap rele ti bato a pyèj
Yo achte bato a, yo di y ap peche pwason

Premye jou a nan maten, yo lage nas la nan lanmè a
Lè yo rale nas la yo jwenn douz gwo pwason
Malis di tonton Bouki ou mèt pran tout pwason yo
Paske demen si Dye vle m ap pran pèch la pou mwen
sèl ou pa bezwen banm ladann

Bouki di : a non Malis ou konnen m gen sis ptit m bezwen plis pwason toujou ou mèt pran yo jodia, demen si Dye vle pèch la ap pou mwen sèl n ap pran plis pwason Malis ale li pran pwaso yo.

Lè demen rive yo lage nas la ankò yo pran kenz ti pwason tou piti, Malis di tonton Bouki kòm ou pat pran pwason yè ou mèt pran pwason sa yo
Demen si Dye vle m a jwenn gwo pwason

Bouki di : non non non, lakay mwen gen sis timoun m ap bezwen gwo pwason ou mèt kenbe yo Malis.
Chak jou se konsa jiskaske Bouki pa janm pran pwason ditou







Malis di tonton bouki kòm ou pa janm jwenn pwason n
ap pran bato a n ap fèl fè chabon
Bouki ouvè grenn je l li di : se vre ou ka fèl fè chabon ?
Li pa menm tann li pran bato a li rache l, li boule l. Yo
vin gen chabon

Malis di tonton Bouki kòm mwen wè sann nan plis, map
pran sann nan m ap ba w chabon an
Bouki di : a non non non se mwen k gen sis pitit, ou mèt
banm sann nan Malis ou mèt pran chabon yo.





Kounya Malis ranmase tout chabon yo li mete
nan sak, li jwenn senkant sak chabon
Li di bon m ap vann chak sak chabon a di goud
sa ap fè m senk san goud

Bouki pran sann ni li mete nan sak tou li pati
Malis menm li pran sak chabon l yo li mete yo
sou bourik. De konpè yo ap mache
Pandan y ap mache y ap chante
Men sann men sann (2 fwa)
Men chabon men chabon (2 fwa)



Kou yo rive nan vil la Malis di tonton Bouki
ou konn sa n ap fè
Mwen menm m ap antre nan vil la pou m
ka al vann chabon yo
Ou menm ou mèt al vann sann nan bò kot kazèn nan

Malis li menm pandan I nan vil la I ap chante
Men chabon men chabon (2 fwa)

Bouki li menm pandan I bò kazèn nan I ap chante
Men sann men sann (2 fwa)

Kou aprè midi rive Malis gentan fin vann tout sak chabon I yo L al chache wè kot bouki ye, li jwenn yon pakèt moun antoure Bouki
Lè I mande sa k genyen yo di I se yon nonm fou nou wè la kap rele men sann men sann
Nou wè I fou I ap fòse moun achte chabon
Lapolis arete I yo di y ap menen I bedè.
Bedè se yon sant kote yo gen moun fou

Pandan m t ap pase m al mande sak genyen yo di m
twò jouda Yo banm yon ti kout piw epi m vin tonbe
la m tou kòmanse chante
Men sann men sann (2 fwa)
Men chabon men chabonn (2 fwa)





Serie 9

Krabinay



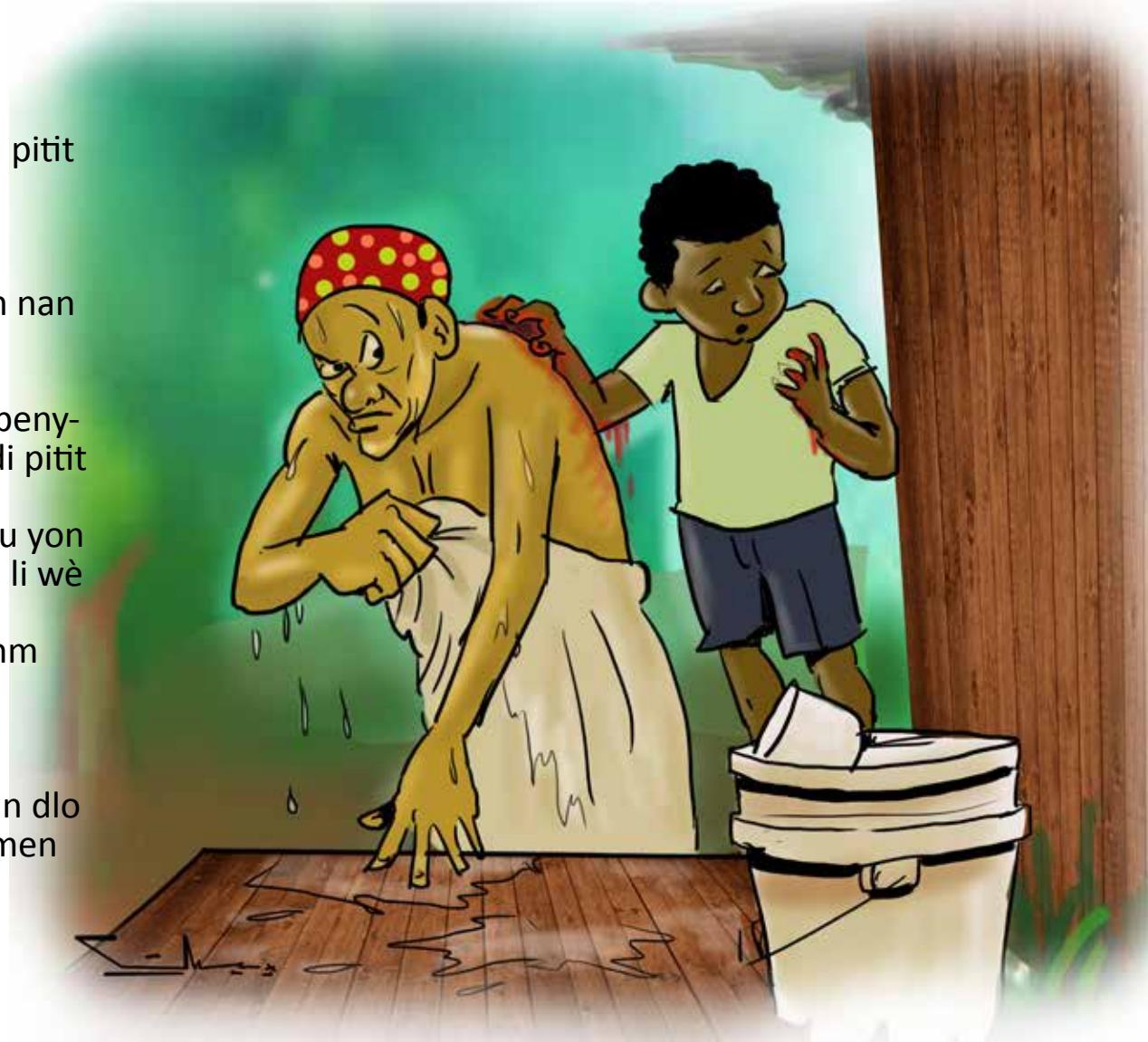
Krik krak

Vwala se te yon madanm ki te gon yon ptit
fi Men madanm nan vin mouri
Ti ptit la vin ap pase mizè,

Men te gen yon dam, yo toujou di dam nan
se yon lougarou,
Dam nan pran ti ptit la ret avèl
Chak fwa li voye ti ptit la na dlo pou l benyen,
Lè ptit la ap benyen l li toujou ap di ptit
la vin foubi do l
Lè ptit la ap foubi do l li santi se tankou yon
pakèt jilèt L ap pase men l epi lè l gade li wè
men l tou rouj
Lè l wè men l rouj, madanm nan li menm
toujou di :

Kisa ou genyen nan men ou ?
Ptit la di : Anyen non matant
Epi madanm nan di l plonje men ou nan dlo
a Lè l plonje men l nan kivèt dlo a epi men
an vin nòmal

Toutan se konsa...





Yon lè li di ptit la : Ou wè, jou ou konn non m, ou wè manchèt koulin sa m achte l, m file l, m gen senkannsenk an moun pa janm konn non m, jou ou t a di m non m m ap rache ou ak manchet la.

Ti ptit la toujou pè, li pè

Chak fwa madam nan di vin benyen m, vin foubi do m Pandan l ap foubi do madam nan, madam nan toujou di : gade men ou, sa men ou genyen ?

Li di anyen, men li wè men l plen san, li pa vle di madam nan sa poutèt menas madam nan konn fè l Epi madam nan di l plonje men ou epi men an vin nòmal.

Men gen yon lè, madam nan voye l achte patate pi l ap kriye nan tout lari a ak sache a nan men l Epi tout sou wout la, chak bêt li rankontre yo mande l poukisa ou ap krie konsa ?

Ptit la di : Se matant mwen, m pa konn non l li di jou m konn non l, li achte yon manchèt koulin li di l ap rache m ak manchet la

Bèt la di mwen ta di ou non l, men m p ap di ou

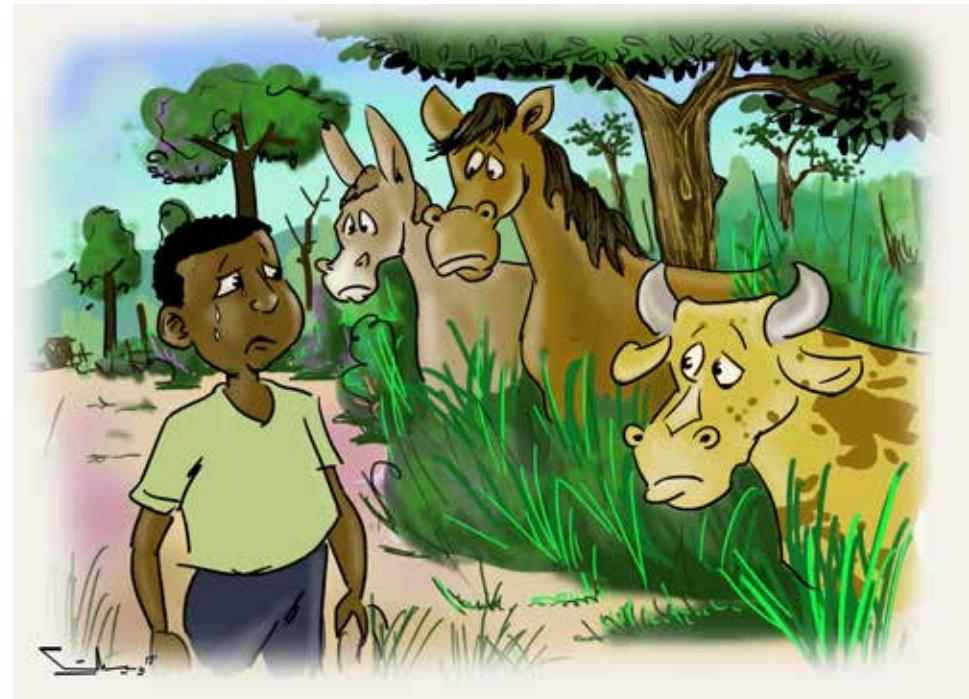
Ptit la di : Tanpri di m non l

Bèt la di Non m p ap di ou

Li rankontre yon cheval, cheval la di menm bagay la

Li rankontre yon bèf, bèf la di menm bagay la

Li rankontre yon bourik, bourik la di menm bagay la



Kounya a l ale bò rivyè a kote li konn al pran
dlo a l ap kriye
Epi li wè yon krab ki parèt
Epi krab la di : sa ou genyen ou ap kriye
konsa ?
Epi pitit la di konsa : se matant mwen wi, li
di si m konn non l ap tiye m
Krab la non, ou p ap mouri, mwen menm
krab m ap ba ou non matant ou, ou ap wè
se li k ap mouri, ou menm ou p ap mouri
Ptit la di banm non l non
Krab la di : Matant ou rele Bradodido-
daykrabinay
Krab la di repete pou mwen
Ptit la di : Matant mwen rele Bradodido-
daykrabinay
Krab la di ou konn sa ou ap fè, lè matant ou
mande pou ou benyen l, lè ou pase men ou
nan do l, lè l mande ou sa ou gen nan men
ou di li men ou fè san
Ptit la di : wouy ! l ap tiye m
Krab la di non, se mwen ki voye ou di sa, di
li : Men m fè san
Epi lè li di ou koule men ou nan dlo a di l
non Bradodidoday krabinay m p ap koule
men m nan dlo a.
Epi krab la di toutan ou prale repete non an





Le li rive matant la di li konsa : Ou mize
 Ptit la di : Non m pa mize non
 Matant la di, wi ou mize, m te krache,
 krache a seche ou ize
 Ptit la di non m pa mize non
 Matant la di al pran dlo pou benyen m
 Lè l al pran dlo epi l ap foubi do matant la, matant la di
 li : Sa men ou genyen ?
 Ptit la di : Men m gens an
 Matant lan di : sa men ou genyen ?
 Li di men m gens an.
 Matant lan di : sa men ou genyen ?
 Li di : men m blese nan do ou, men m gens an.
 Matant lan di : sa men ou genyen ?

Ptit la reponn : BradodidodayKrabinay men m gen san
 Epi madamn voup li pran manchet la Ptit la kouri,
 Pandan li kouri soti deyò te gen yon chaval ki t ap tann li,
 cheval la pran I li ale avè l

Epi madamn fou nan tout lari, li swe, li wè yon bëf, li di :
 Bëf, bëf bëf eske se ou ki di yo rele m braddidodaykrabina-

ny ?
 Bëf la di : non non se pa mwen, non non se pa mwen, se
 pa mwen ki di yo rele ou braddidoday krabina-
 ny ?
 Li mache li jwenn yon bourik li di : Bourik bourik bourik
 eske se ou ki di yo rele m braddidodaykrabina-



Bourik la reponn : non non se pa mwen, non non se pa mwen, se pa mwen ki di yo rele ou bradodiday krabinay
Chak bêt li rankontre se konsa,
Kounya l ale bò dlo a, paske li sispèk li di li
konn voye ptit la nan dlo
Kounya lè l rive bò dlo a li rankontre yon pwas-
son, pwason an di se pa li

Kounya li rankontre ak yon krab ki sot nan yon trou epi li di :

Krab, krab, krab eske se ou ki di yo rele m brad-
dididaykrabinay ?

Epi krab la di : Wi, wi se fout mwen, wi wi se
fout mwen, se fout mwen ki di yo rele ou bra-
dodiday krabinay

Kounya li lanse manchèt la, krab la kouri men li
gentan pran kout manchet la nan do.

Depi jou sa krab toujou gen yon mak sou do yo.



Pandan m t ap pase yo banm yon ti
kout pye m tou vin rakonte nou ti
istwa sa.

KONVANSYON UNESCO



Organisation
des Nations Unies
pour l'éducation,
la science et la culture



Patrimoine
culturel
immatériel



I. Dispozisyon jeneral

Premye atik : Bi konvansyon an

Konvansyon sa fèt pou :

- pran bon jan mezi pou pwoteje patrimwan kiltirèl imateryèl ;
- respekte patrimwan kiltirèl imateryèl kominote yo, gwooup yo ak tout endividé ki konsène
- fè sansibilizasyon nann nivo lokal, nasional ak entènasyonal sou enpòtans patrimwan kiltirèl imateryèl epi kijan pou apresye 1 ;
- mete anplas zouti kowoperasyon ak lasistans entènasyonal.

Dezyèm atik : Definisyon

Pou byen konprann konvansyon sa a,

1. Nou konsidere « patrimwan kiltirèl imateryèl » se tout pratik, reprezentasyon, konesans ak savwafè menm jan ak zouti, objè kèlkonk ni sa ki atistik ni sa ki sèvi pou seremoni ak tout espas ki asosye ak yo. Ansanm eleman sa yo se patrimwan kiltirèl imateryèl depi kominote yo, gwooup ak endividé yo rekonèt yo makonnen ak rasin yo. Patrimwan kiltirèl imateryèl sa a se yon eritaj jenerasyon anvan yo kite pou sak la yo ak sa k ap vini yo. Patrimwan kiltirèl imateryèl la a dinamik. Se tout tan l ap renouve depan kominote yo, gwooup yo nan relasyon yo ak milye y ap evolye, rapò yo genyen ak lanati, listwa. Patrimwan kiltirèl imateryèl garanti yon santiman bon jan idantite ak kontinuite epi li kontribye pou fè pwomosyon ak fè respekte tout nyans ki genyen nan ekspresyon lakilti ak sa moun ka kreye. Nan kad konvansyon sa a, n ap konsidere sèlman Patrimwan kiltirèl imateryèl ki konfòm ak tout tèks epi dizpozisyon entènasyonal sous kesyon dwa moun epi ki soumèt yo ak egzijans respè ant kominote yo, gwooup yo, endividé yo menm jan ak devlopman ki la pou dire.

2. Patrimwan kiltirèl imateryèl, jan li defini nan premye paragraf la, manifeste l nan domèn sa yo :

- tradisyon ak ekspresyon oral san retire lang ki se prensipal elemean ki pou pote epi gaye Patrimwan kiltirèl imateryèl la ;
- tout kreyasyon ki pote sou sèn
- pratik sosyal yo, rityèl epi fèt tradisyonèl ak popilè
- tout konesans ak pratik ki gen rapò ak lanati epi linivè
- tout savwafè ki devlope nan pratik atizana tradisyonèl

3. Nou rele « Sovgad » tout mezi ki pran pou kite Patrimwan kiltirèl imateryèl vivan ak dinamik. Sa enplike pou idantife, dokimante, chèche, prezève, pwoteje, fè pwomosyon, mete an valè, transmèt esansyèlman ak ledikasyon, ki se nan lekòl kit se ak lòt mwayen, epi kore tout diferan aspè patrimwan sa a.



4. Nou rele « Peyi konsène » tout peyi ki dakò angaje yo ak konvansyon sa epi ki aplike ant yo.

5. Konvansyon sa a aplike ak tout chanjman sa enplike nan tout teritwa enstriman an vize daprè atik 33 a, selon kondisyon ki presize nan atik sa a. Daprè mezi sa a, ekspresyon « Peyi konsène » a etann li ak teritwa sa yo.

Twazyèm atik : Relasyon ak lòt disposizyon entènasyonal

Pa gen anyen nan konvansyon sa a ki dwe entèprete tankou pretèks pou :

- a) Chanje estati oubyen diminye nivo pwoteksyon tout byen deklare ki gen rapò ak patrimwan mondal nan kad Konvansyon, nan lane 1972, pou pwoteksyon patrimwan mondal, kiltirèl ak natirèl lè yon eleman Patrimwan kiltirèl imateryèl asosye ak yo ; oubyen
- b) Afekte dwa ak obligasyon peyi konsène yo pa rapò ak dispozisyon entènasyonal yo ratifye ki gen pou wè ak dwa sou pwopriyete entelektyèl oubyen ak itilizasyon resous byologik ak ekolojik.



III. Sovgad Patrimwan kiltirèl imateryèl nan nivo nasyonal

Onzyèm atik : wòl Peyi konsène yo

Se responsabilite chak Peyi konsene yo pou :

- a) pran mezi ki nesesè pou asire sovgad patrimwan kiltirèl imateryèl la sou teritwa l la ;
- b) pami mezi sovgad, jan li di nan atik 2, paragraf 3 konvansyon an, Peyi konsène a dwe idantifye epi defini tiut kalte patrimwan kiltirèl imateryèl kip sou teritwa l la ak patisipasyon kominote yo, gwooup yo epi tout ong ki gen kapasite pou fè l.



Douzyèm atik: Enventè

1. pou mennen travay idantifikasiyon an k ap pèmèt sovgade a, chak Peyi konsène fè, jan l kapab, youn oubyen plizyè envantè patrimwan kiltirèl imateryèl ki sou teritwa l. De tan zan tan, gen travay ki pou fèt pou mete envantè sa yo ajou.
2. Chak Peyi konsène, lè l ap bay komite a rapò peryodik yo, dapre sa atik 29 la di, dwe pataje bon jan enfòmasyon konsènan enventè sa yo.

Trèzyèm atik : Lòt mezi sovgad

Pou ka sovgade, devlope et mete anvalè patrimwan kiltirèl imateryèl ki sou teritwa l la, chak Peyi konsène fè jefò pou :

- a) adopte yon politik jeneral ki vize mete an valè fonksyon patrimwan kiltirèl imateryèlla a nan sosyete a epi entegre sovgad li nan pwogram planifikasyon leta a
- b) endike oubyen mete anplas youn oubyen plizyè enstitisyon ki gen kapasite pou sovgade patrimwan kiltirèl imateryèl la a sou teritwa a ;
- c) enkourage travay syantifik, teknik, atistik epi devlopman metodoloji rechèch ki efikas pou sovgade patrimwan kiltirèl imateryèl la, prensipalman sa k andanje yo
- d) adopte tout dispozisyon jiridik, teknik, administrativ ak finansye nesesè pou :
 - i) favorize kreyasyon oubyen rafòse enstitisyon ki la pou fè fòmasyon sou jesyon patrimwan kiltirèl imateryèl epi ki ka pèmèt li aksesib ak tout moun nan miltikiye fowòm ak espas ki gen vokasyon reprezante epi eksprime patrimwan kiltirèl imateryèl la ;
 - ii) garanti aksè ak patrimwan kiltirèl imateryèl la pandan n ap respekte tout koutim ki di tout kondisyon ak manyè aksè a bay pou kèk ele man espesifik nan patrimwan sa ;
 - iii) mete an plas enstitisyon ki bay bon jan enfomasyon dokimantè sou patrimwan kiltirèl imateryèl epi pèmèt publik gen aksè ak yo fasilaman

katòzyèm atik : edikasyon, sansibilizasyon ak ranfòsman kapasite

Chak Peyi konsène eseye fè tout sa ki posib pou :

- a) fè rekonèt, fè respekte epi mete an valè patrimwan kiltirèl imateryèl nan sosyete a, sitou gras a :
 - i) pwogram edikasyon, sansibilizasyon epi difizyon enfòmasyon bò kote piblik la patikilyèman bò kote jèn yo ;
 - ii) pwogram edikasyomn ak fòmasyon espesifik anndan kominote yo epi bò kote gwoup ki konsène yo ;
 - iii) aktivite pou ranfòse kapasite nan domèn patrimwan kiltirèl imateryèl patikilyèman nan jesyon ak rechèch syantifik ; epi
- b) bay piblik la bon jan enfòmasyon sou menas ak malè ki pandye sous tèt patrimwan kiltirèl imateryèl epi sou tout aktivite ki antreprann nan kad aplikasyon konvansyon sa a ;
- c) fè pwomosyon edikasyon ki ka pèmèt pwoteje espas natirèl yo ak tout sit istorik ki kenbe memwa ki nesesè pou eksprime patrimwan kiltirèl imateryèl la.

Kinzyèm atik: Patisipasyon kominote yo, gwoup yo ak endivid yo

Nan kad aktivite pou sovgade patrimwan kiltirèl imateryèl, chak Peyi konsène pran dispozisyon pou garanti yon gwo patisipasyon kominote yo, gwoup yo ak, si posib, endivid yo ki ka kreye, antreteni epi transmèt patrimwan sa a. dispozisyon sa yo dwe pèm't yo enplike aktivman nan jesyon patrimwan kiltirèl imateryèl la a.







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