



United Nations  
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Intangible  
Cultural  
Heritage



SELECTED AS A

**BEST**  
**SAFEGUARDING**  
**PRACTICE**

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

**FANDANGO'S**  
**LIVING MUSEUM**

# BEST SAFEGUARDING PRACTICES

Intangible cultural heritage is a mainspring of cultural diversity and a guarantee of sustainable development. More than **150 countries** around the world **have agreed that safeguarding this heritage is our universal will and common concern** and have ratified the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

One of the Convention's tools for international cooperation is the **Register of Best Safeguarding Practices**, established in accordance with Article 18 of the Convention. The Register allows communities faced with the challenge of safeguarding their own intangible cultural heritage **to learn from the effective safeguarding initiatives of other communities.**

Each year, based on proposals submitted by States Parties that have ratified the Convention, the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage selects and promotes programmes, projects and activities that in its view best reflect the Convention's principles and objectives. Since 2009, eleven Best Safeguarding Practices have been selected for the Register.

**This is the story of one of them.**

# THIS GUIDE

This guide presents the experiences of the programme entitled '**Fandango's Living Museum**'. It was proposed by Brazil and selected by the Committee as a Best Safeguarding Practice in 2011 (Decision 6.COM 9.5).

The guide was prepared by UNESCO on the basis of information provided by the Caburé Cultural Association and made possible with funding from the Convention's Fund for the Safeguarding of the Intangible Cultural Heritage.



1.

1. Fandango's Living Museum is a network of people and places, allowing fandango to be experienced within a living context. A *fandanguero* (Julio Pereira) looking out of the window of his home (Itimirim, Paranaguá).
2. A fandango ball is a joyful, happy occasion at which the Caiçara communities express companionship and solidarity (Sandália de Prata Club, Iguape).



2.

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# 1.

## FANDANGO'S LIVING MUSEUM

How can communities go about safeguarding and revitalizing their living cultural expressions? Fandango's Living Museum in Brazil – a vibrant and attractive alternative to ordinary museums – provides a model that aims to safeguard the intangible cultural heritage of the Caiçara communities in south-eastern Brazil, across the five municipalities of Paranaguá, Morretes and Guaraqueçaba (State of Paraná) and Iguape and Cananéia (State of São Paulo). The Living Museum project is a combination of initiatives and networks to promote and revitalize fandango; it helps to sustain the communities and their cultural heritage, while at the same time allowing visitors to interact with them.

Fandango's Living Museum is not a museum in the ordinary sense – one that removes objects from their context, puts on exhibitions and is confined to a building. It is, in fact, a network of people and fandango-related institutions located in different places across the five municipalities. These are linked and presented as a 'circuit' so that visitors can come and interact with *fandangueiros* (fandango practitioners) and experience fandango in its living context. The museum has produced a leaflet and posters for residents and visitors, as well as a book and CDs. The information is also available on the museum's website ([www.museuvivodofandango.com.br](http://www.museuvivodofandango.com.br)).

The project was launched in 2005 after lengthy discussions and consultations among practitioners, bearers, culture professionals and researchers. It entails a series of activities designed both to strengthen the transmission of this heritage through local partnerships and to perpetuate living traditions by means of sustainable tourism. It allows a cultural community – the Caiçaras of the coastal lowlands – to decide for itself how it wishes to be defined, how it sees its territory and how the community and its cultural and artistic expressions are to be represented, both to community members and to outsiders. And it gives new life to fandango, a local form of music and dance that had long been seen as in danger of disappearing.



Fandango practitioners have set up dance clubs and performing groups at different localities. Eugênio dos Santos with his guitar at the Casa do Fandango (Ilha dos Valadares, Paranaguá).

# 2.

## FANDANGO OF THE CAIÇARAS

Brazil's Atlantic Forest is characterized by its rich biodiversity. The tropical and subtropical rainforest is composed of mangroves, marshes, high plains, sand dunes, estuaries and flood-plains. For generations, the Caiçara people have lived in vast tracts of the Atlantic Forest in the south-eastern coastal regions of Brazil.

The Caiçaras have developed a way of life, involving particular knowledge and skills, that allows them to use the natural resources in response to the environment and the region's changing socioeconomic conditions. Many of them formerly relied on the shifting cultivation of crops such as manioc, beans and maize, as well as hunting, subsistence fishing in ponds and rivers, and the extraction of forest products including the medicinal use of plants and animals. The Caiçaras have traditionally managed land communally and organized collective work sessions – called *mutirão* (pl. *mutirões*) or *pixirun* – among families for planting, harvesting, fishing and construction.

At the end of these *mutirões*, it was the custom for the organizer to provide a feast, to the accompaniment of fandango music and dance. A fandango ball was – and remains – a time to relax and enjoy oneself after the day's hard work: an opportunity for dancing and socializing, with plenty of food and drink.

*Your enjoyment was payment enough. You stayed up to dance and danced with everybody. Night would fall and then dawn would break. Only then would you go home, happy and relaxed.*

*This is the happiness of the people: something traditional that they brought into the family – the love of that dance.*

(Leonildo Pereira, musician, instrument-maker and member of the Pereira Family Group)

A fandango band consists of a handmade guitar, a *rabeca* (fiddle), a viola and a tambourine. To the accompaniment of different *modas* (song genres), men and women dance in pairs, in circles or in lines, with or without clapping and stamping on the floor (made of wooden planks). The dancing pairs are not fixed, and partners may change between songs.



1.

1. The Caiçaras have developed a way of life in response to their natural and socioeconomic environment. Leonildo Pereira's house at Vila do Abacateiro (Guaraqueçaba).
2. The Alves Family Fandango Band, with guitars, drum and tambourine (Ariari, Cananéia).



2.



*Dancing provides an opportunity to meet up with old friends, make new ones, see that everyone's fine, drink to those who have passed on, to the upcoming youth, to everyone's health... It marks the end of the mutirão; it expresses mutual help, standing 'shoulder to shoulder', companionship... Fandango crowns all of that.*  
(José Fermino Marques, artisan)

In the past, fandango also marked festive events such as weddings and religious festivals, including baptisms, the *Reiadas* (King's Festival) and Carnival. It provided an opportunity to cement ties among households and communities, exchange information, arrange marriages and resolve social tensions and conflicts. The rapid changes within the region over the past few decades, however, have meant fewer and fewer *mutirões* (collective work sessions) and have introduced other forms of entertainment that have supplanted fandango, in both urban and rural areas.



1.

1. Couples dancing to the music of different fandango *modas* (song genres) at Akdov's bar (Barra do Superagui, Ilha do Superagui, Guaraqueçaba).
2. José Carlos Muniz playing a fandango piece from the repertoire (Guaraqueçaba).
3. Maria das Neves and members of the Fandango do Clube Sandália de Prata Group (Iguape).



2.



3.

3.

**CONSERVING  
NATURE OR  
SUSTAINING  
CULTURE?**



With their fiddle and guitar, Amirtom (left) and Faustino (right) Mendonça play pieces from the rich fandango repertoire (Vila Fátima, Ilha do Superagui, Guaraqueçaba).

The Atlantic Forest has always been sparsely populated. Since the arrival of Europeans in the fifteenth century, the tropical forest has increasingly been cleared for timber extraction, cattle ranching, and coffee, sugar and eucalyptus plantations. In recent decades, the pace of deforestation has intensified, due to the expansion of commercial agriculture and – increasingly since the 1960s – real-estate speculation for beach resorts and holiday homes. As a result, the rainforest's rich biodiversity is now seriously endangered. Since the 1980s, in response to this environmentally critical situation, Brazil has created national parks and conservation areas that cover large parts of the region.

However, the local communities – who had been living on their ancestral land for generations – suddenly found themselves inside protected areas. It was not only holiday homes and cattle ranches that were now banned inside the parks. The activities that provided the Caiçaras with the basis of their livelihood, such as farming, hunting and fishing, were also prohibited.

*You can't plant here anymore. There are no longer any mutirões because it's a park now. You can't plant, you can't hunt – you need permission for everything. Not just here, but in other environmental conservation areas, too. So everybody has started leaving.*  
(Filpo Ribeiro, musician and member of the Fandango Youth Group)

The Caiçaras' communal way of life, already threatened by the land purchases of real-estate speculators, now suffered further serious disruption. The traditions, knowledge and skills related to the life and culture of the communities could no longer be practised. With the reduced frequency of *mutirões*, there were fewer fandango balls. Young people became less and less familiar with fandango.

The local inhabitants were offered neither compensation nor alternatives, since most of them had no official land titles. Environmentalists and administrators came to regard 'traditional communities' (as they were officially designated) as squatters who damaged the ecosystem by their farming and fishing. The Caiçaras, along with other local inhabitants, faced forcible eviction from their homes located in the conservation areas, together with other administrative and penal sanctions against their subsistence activities. There were frequent conflicts over land and many people moved to nearby urban centres, seeking sources of income and better conditions.



1.

1. Craft skills and knowledge are passed on among the communities. Lino Xavier making a guitar at his workshop (Cananéia).
2. Here a caxeta (Tabebuia cassinoides) is resprouting (Guaraqueçaba).
3. Anderson do Prado making a rabeca (a fiddle used in fandango). Wood is needed to make various instruments and craft items (Iguape).



2.



3.

Due to the restrictions imposed by environmental laws that prohibited the use of trees in the conservation areas, Caiçara artisans and instrument-makers found it increasingly difficult to obtain raw materials for their crafts. Few spaces were specifically designated for the practice and dissemination of fandango, and few young people had the opportunity to learn it. As the older fandango players have pointed out, young people's lack of participation was one of the greatest difficulties in continuing fandango.

*We need to change the way we think about the question of the territories of traditional communities in Brazil. We are registering the Caiçaras' culture, along with their knowledge and way of life, which are intimately associated with the territory. Why? Because to play the fiddle, people need wood. To make instruments, they need the forest. But this territory is being taken away by real-estate speculation, agriculture and so on, or the conservation areas that do not allow our community to work, plant, or make canoes or musical instruments anymore.*

(Dauro Marcos do Prado, State Museum coordinator and member of the Juréia Youth Association)

Today, the importance of biodiversity and the region's natural patrimony has been recognized. The local fauna and flora are better protected. However, the local inhabitants have been left out. Socioeconomic and cultural practices handed down from generation to generation are ignored. The Caiçaras' cultural heritage and the region's cultural diversity have yet to be granted official recognition.

*Just as the region's Atlantic Forest represents a valuable environmental heritage that belongs not only to Brazil but to the entire world, the associated knowledge and cultural practices also constitute heritage and need recognition, protection, appreciation and support.*

(Joana Corrêa, anthropologist and cultural manager, member of the Caburé Cultural Association and institutional coordinator of the museum)

The Caiçaras felt powerless and experienced a sense of loss; they spoke of the death of fandango and their way of life. But they were also convinced of the need for a revival.



1. Bonifacio Modesto playing the rabeca (Quilombo do Morro Seco, Iguape).



2. Agostinho Gomes making a rabeca at his workshop (Cananéia).

3. Zé Pereira (centre) with his sons Laerte (left) and Wilson (right) (Varadouro, Cananéia).



# 4.

## LAYING THE FOUNDATIONS FOR RECOVERY AND REVITALIZATION



The Caiçara people are determined to revitalize their fandango heritage. Leonardo Cardoso (*centre, with the cap*) and the Professor Helmosa Group (Morretes).

The Caiçaras were determined to continue fandango. For a century, outside researchers had viewed it through a nostalgic lens, imagining that its 'glory days' were over. Even the *fandangueiros* were sometimes convinced that it would disappear, but many resisted this pessimism with concrete efforts to maintain and revitalize the tradition. Several *fandangueiros* set up dance clubs and performing groups at the end of the twentieth century – more than twenty were established in different locations. In some cases, fandango was subsidized by social programmes to support subsistence farming and fishing or as part of cultural projects. These spontaneous, scattered initiatives needed better organization, however, as well as support and resources in order to gain recognition and have a greater impact.

The Caiçaras lacked official recognition of the rights to the land where they were born and grew up. They also needed a space in which to practise their cultural and social heritage. In this context, fandango seemed to provide a useful focus as a 'banner' under which communities could be united, heritage could be transmitted to future generations, voices could be channelled and a network of people established. In this way, fandango could serve the Caiçara people's quest for well-being.

In response, the Caburé Cultural Association began work on safeguarding the Caiçara intangible cultural heritage in 2000. A non-governmental organization (NGO) of researchers, the association worked with the Caiçara communities to identify their problems, wishes and hopes through dialogue in order to translate them into initiatives for cultural revitalization – initiatives that finally evolved into today's Fandango's Living Museum.

The Caburé Cultural Association already had experience in working with local cultural and social projects. They believed that fandango practitioners and related cultural expressions could also be appreciated at the very places where they are practised, within their ecological and sociocultural environment. The association was inspired by general, worldwide trends in museology such as eco-museums, communal museums, living museums and open-air museums.



Martinho dos Santos (*left*) and Benedito Vinícius Pazzinato (*right*; a member of the Professor Helmosa Group, Morretes) during a practice session.



A team was set up with the aim of mobilizing the communities and building a network of initiatives to support the continuity of fandango. To achieve this, it was essential for representatives of the communities to be among the team members, since it was they who would ultimately make use of the museum as a way to safeguard, record and disseminate their living cultural expressions. Representatives of fandango players and mediators from the States of Paraná and São Paulo thus joined the team.

Over a two-year period, from 2002 to 2004, the team collaborated in designing a series of initiatives to identify the practices and memories related to fandango. These initiatives needed to respond not only to the problems and anxieties of the communities, but also to their potential and their aspirations. The nascent concept of a *living* museum provided a counterpoint to the idea that fandango was *dead* – a notion that was prevalent not only among cultural mediators and managers but also among the older fandango practitioners themselves. This was the start of a collective journey.



It is vital for community members to have a place where they can practise their cultural heritage. Fandango players at the Quilombo do Mandira (Cananéia).

# 5.

## CREATING A COMMON PATH THROUGH DIALOGUE



The Living Museum project has encouraged intergenerational transmission among Caiçara communities across the region, attracting numbers of young people. Vicente Galdino França (left) and two young members of the Fâmulos de Bonifrates Group (Guaraqueçaba).

The Living Museum project entered a new phase in 2004, when the Caburé Cultural Association submitted a proposal to the Petrobras Cultural Programme under the intangible heritage category. The proposal – which involved undertaking the research needed to set up Fandango's Living Museum – was approved for funding and the project got underway in 2005. Based on this research, the aims were to set up a 'visitors circuit' (or cultural itinerary) of fandango and to publish a CD of fandango music, a book on Caiçara culture and fandango and a leaflet about the circuit. The research covered the five municipalities concerned.

The project started by identifying the communities' problems through discussions and awareness raising. The first community meetings were in the form of seminars held in Morretes, Paranaguá, Guaraqueçaba, Cananéia and Iguape. At these meetings, two central issues were raised: one regarding the identity of the communities; the other, how to establish, under the project, a fandango repertoire that would be culturally representative of the Caiçaras.

To begin with, who are the communities concerned? The fundamental basis of fandango practices, knowledge and skills is the practitioners such as musicians, dancers and craftspeople. So, first, they needed to be identified. It was further agreed that a living museum of fandango must extend the definition of 'communities' beyond that of practitioners alone: it must widen its horizons to establish a network of partnerships with researchers, activists, educators, cultural experts, State agents, as well as associations, NGOs, funding agencies, schools, universities and organizations involved in tourism. It was this network that would constitute Fandango's Living Museum. Ways needed to be found to establish a dialogue among people and institutions with very different purposes and experiences but who could nevertheless agree on the common goal of revitalizing fandango.

During this initial stage, not many people were aware of the existence of a sociocultural 'fandango universe' that covers the entire coastal region of south-eastern Brazil. Many did not know that fandango went far beyond the borders of their immediate localities.

*Until recently, I thought that fandangueiros were only found around here. After working on the Fandango's Living Museum project with the Caburé Cultural Association, I was delighted to discover other groups and instrument-makers in Cananéia and Iguape. This made us really happy. (Poro de Jesús, musician and coordinator of the Mandicuera Association)*



1. Nelson Franco ('Pica-Pau') making a guitar (Cananéia).

2. Genir Pires, João Pires and Antonio dos Santos Pires with their guitars and fiddle at Barra do Ararapira (Ilha do Superagui, Guaraqueçaba).



6.

WHAT ARE THE  
COMPONENTS  
OF THE LIVING  
MUSEUM?

What did the team members decide should be the core components of the evolving museum? Step by step over the years, Fandango's Living Museum came to constitute a dynamic network of people and institutions across the five municipalities. A book and CDs based on participatory research were the first concrete results. A 'circuit', or 'cultural itinerary', allowed visitors to come and interact with *fandangueiros* and to experience fandango in a culturally and environmentally sensitive manner. Even without being physically present in the Atlantic Forest – or as preparation before they arrive – visitors can experience the Living Museum through its website ([www.museuvivodofandango.com.br](http://www.museuvivodofandango.com.br)).

Special *Encontros* (meetings) organized by the museum brought together *fandangueiros* and audiences from throughout the region. Through interviews and by recording the voices and experiences of *fandangueiros*, participants in the Fandango's Living Museum project explored the cultural territory of fandango and produced a book and CDs based on participatory research. In 2005 interviews and musical recordings were conducted at the homes of fandango players and their families. A total of 111 *fandangueiros* took part in the recordings, resulting in 50 hours of material. Altogether, 240 people – youth, adults and elders – agreed to be interviewed, recounting their experiences of fandango and providing some 200 hours of recordings. These were later compiled into an anthology of fandango music and a book.

## RECORDINGS OF FANDANGO MUSIC

Many fandango players and groups particularly wanted to produce CDs of their music. They were seeking greater recognition of their work and their artistic careers. A team was set up composed of an audio technician, a photographer, two musical coordinators and the regional and institutional coordinators, who worked in collaboration with local researchers. It was important for the team to include musicians with a good knowledge of fandango and experience in collaborating with fandango players, as well as having the ability to produce sound recordings of the highest technical quality.

The recordings were made using simple but high-quality equipment. Each recording lasted over two hours and was made in three phases: a test recording; checking the test recording; and the final recording. The *fandangueiros* had previously discussed which *modas* they wanted to record, sometimes drawn from family repertoires passed down through many generations.



1.

1. The Living Museum has turned the spotlight on the sociocultural universe of fandango. Music and dance accompany festive events and rituals (São Miguel do Arcanjo Spiritual Centre, Cachoeira do Guilherme, Iguape).
2. A meeting with representatives of *fandangueiros* to discuss the registration of Brazil's cultural heritage (Canaanéia).
3. Recording their music and life histories has shown the Caiçaras the significance of their living tradition of fandango. The late Dorçulina Fagundes Eglemeier while she was being interviewed (Guaraqueçaba).



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At the recording sessions, the musical genres were defined, the modes of transmission and training were explained and the techniques of playing musical instruments were demonstrated.

*[In the album] we have a bit of everything. You can hear traditional practices and musicians. You can hear duelling fiddles in this CD, which is particularly interesting. Many good musicians are going to listen to this and will be impressed.*

(Oswaldo Rios, musician and musical coordinator of the museum)

The recording sessions also provided the opportunity for debates among the *fandangueiros*. They explored topics such as: which examples best illustrate the typical fandango genres transmitted and practised among the local people across the States of Paraná and São Paulo? Could a kind of ‘musical map’ of fandango be created through the recordings, to constitute Fandango’s Living Museum? Which *modas* of families, villages, coasts, municipalities and States should be chosen for dissemination?

Between verses and refrains, the *fandangueiros* recorded comments, family histories and stories of *mutirões* and fandango feasts and also gave lively accounts of the communal use and management of land and places for farming and fishing.

## BOOK OF FANDANGO’S LIVING MUSEUM

The project also included the publication of a book entitled *Museu Vivo do Fandango* [Fandango’s Living Museum]. It explores fandango as a genre of expressive art, presenting the definition, repertoires and techniques of the music and dance, including the making of instruments. It also shows the sociocultural universe of fandango by means of individual and family life histories, stories about nature and places associated with fandango, and the rich traditions surrounding fandango.

The book serves as an introduction to both fandango and the region through the voices of local people. Their testimony was collected by means of loosely structured interviews, with each session lasting about two hours. Some interviews were conducted in groups with fandango musicians and their relatives. Their vocabulary, expressions and ways of speaking were preserved as much as possible at the time of transcription.



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1. Between verses and refrains, *fandangueiros* recorded vivid accounts of their lives and their experiences of fandango. Ângelo Ramos poses with his fiddle (Cananéia).

2. The Pereira family playing at the first Fandango and Caiçara Culture *Encontro* held in 2006 (Guaraqueçaba).

The *fandangueiros* explained their experiences of fandango, described learning and performing the dance and the music and discussed the making of musical instruments as well as the family life and work that surround fandango.

*Fandango is an immense universe that includes things like knowing the ideal phase of the moon for cutting wood and making an instrument; knowing that this wood can't be cut in the months that have the letter 'R' or else the instrument will split, and so on.*  
(José Muniz, historian, musician and member of the Fâmulos de Bonifrates Group)

This first-hand testimony by members of the fandango community is complemented by short articles on the region and its sociocultural characteristics, written by experts, together with a bibliography.

## PUBLICATION AND DISTRIBUTION OF THE BOOK AND CDS

After editing the recorded materials, the book was published in 2006 (with a print-run of 2,500 copies) and 4,000 double-CD sets were issued. All the musicians received a set of CDs so that they could listen to their recordings and use them for further dissemination of their work. Half the profits were distributed among the *fandangueiros* who had participated in the recordings, while a part went to local associations. Each participant received a nominal fee for ceding his or her rights to the images and recordings used in the publications.

A copy of each publication was sent to all private and State schools, universities, cultural centres and libraries in the five municipalities. A few other copies were distributed in other regions, in particular to researchers and to archives and centres focusing on popular culture. In collaboration with the National Centre for Folklore and Popular Culture, a department of the Institute of National Historical and Artistic Heritage (IPHAN), these materials were also distributed nationwide to State libraries and universities, folklore commissions, museums and non-governmental agencies.



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1. Over the years, Fandango's Living Museum has come to constitute a dynamic network of people (Rio Verde, Guaraqueçaba).
2. Fandango's Living Museum has seven information booths spread across five municipalities, like this one in Guaraqueçaba.
3. At the second « Encontro », a preliminary request for fandango to be registered on Brazil's national list of intangible cultural heritage was submitted to IPHAN (Guaraqueçaba).



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## VISITORS' CIRCUIT

The local residents, collaborators and participants in the network expected that visitors to Fandango's Living Museum would include students and educators, cultural experts, musicians and artists, as well as tourists – all of whom would be sensitive to the issue of fandango and the Caiçara communities and would be willing to experience fandango in direct exchanges with practitioners.

Based on research, dialogue and discussions during the project, a 'visitors' circuit' (or cultural itinerary) was created. The homes of fandango players and makers of musical instruments, cultural centres, craft shops, information booths and other related sites were identified. These were then pinpointed on a map and linked to make a circuit so that visitors can come and interact with *fandangueiros* and experience fandango at first hand. The interaction of fandango practitioners, collaborators and visitors through the circuit is the central focus of the Living Museum.

## LEAFLET AND POSTERS

A leaflet serves as the introduction to Fandango's Living Museum for residents, collaborators and visitors. It shows the circuit of individual houses, shops, centres and other places of interest to visit, provides information on how to get in touch with the *fandangueiros* and gives some 'do's and don'ts' when visiting. For instance, the *fandangueiros* listed in the leaflet can be freely contacted, but their private life must be respected, so visitors should avoid calling and visiting during meal times or late in the evening. The leaflet is thus a useful tool in promoting respectful tourism and direct communication. (Similar information is also posted on the Fandango's Living Museum website.)

In addition, a series of twenty posters with information about Fandango's Living Museum was prepared and distributed to schools, tourist establishments and places with large pedestrian flows.



1.

1. Participants all choose how they would like to display their signboard. This one is outside Agostinho Gomes' house (Cananéia).
2. The website serves as a point of entry to Fandango's Living Museum. It provides useful information and tips for visitors on promoting tourism that respects the Caiçaras' culture and environment.



2.

## SIGNBOARDS

Signboards were created to indicate places of interest along the visitors' circuit. They were put up at the homes of *fandangueiros* and makers of musical instruments, craft shops, fandango houses, information centres and other participating venues. Some people opted to put the signboards outside, in places of high visibility, thus indicating a readiness to welcome visitors into their homes. Others put them in more discreet locations.

## INFORMATION BOOTHS

Across the five municipalities, seven information booths were set up for the consultation of bibliographic, photographic and audiovisual materials. These 'consultation points' are located in museums, local libraries and cultural centres that agreed to cooperate with the project by making space available and guaranteeing free access for residents and visitors to the Living Museum. The Caburé Cultural Association provided each booth with a set of forty titles, including books, monographs, records and videos on fandango, in collaboration with researchers, authors, local associations of the Caiçara communities and the municipalities.

The setting up of these consultation points was not, in itself, the objective. The project members and collaborators wanted the archive materials to be useful to the communities. Through partnerships with Secretaries of Education, at both municipality and State level, workshops for teachers at State schools were organized jointly with fandango players and mediators in order to make use of the archive materials – and, more importantly, all the available resources of Fandango's Living Museum – within a school setting. The importance of direct exchanges with fandango players and practitioners, both in the classroom and in field lesson settings, was emphasized.

## LIAISON WITH LOCAL BUSINESSES INVOLVED IN TOURISM

It was considered important to liaise with organizations in the tourism sector such as hotels, travel agents and restaurants in order to encourage interaction between visitors and *fandangueiros*. A young participant in the network with a degree in tourism was chosen as coordinator and was responsible for liaising with other local institutions. The distribution of leaflets and the installation of the information booths were marked by ceremonies in which the participants enjoyed dance and live fandango music.

## ENCONTROS: COMING TOGETHER FOR AN APPRECIATION AND RECOGNITION OF FANDANGO

Among the various meetings and dialogues organized while setting up Fandango's Living Museum, several events were of particular importance in strengthening the network of the Caiçara communities and collaborators. In 2006, and again in 2008, an *Encontro de Fandango e Cultura Caiçara* (Meeting on Fandango and Caiçara Culture) was organized. These were three-day events, with fandango performances, dance, workshops, film screenings and lectures on issues of common interest. They brought together some 250 to 300 fandango players.

At the second *Encontro* in 2008, about 400 signatures were collected in support of submitting a request to IPHAN, asking for fandango to be registered on Brazil's national list of intangible cultural heritage – this finally happened in 2012.

*[Such recognition is] more than a victory that reinforces the Caiçara communities' struggle to strengthen the viability of fandango practices and obtain official guarantees of the right to use their territories.*

(Joana Corrêa, anthropologist and cultural manager, member of the Caburé Cultural Association and institutional coordinator of the museum)

# 7.

## WHAT HAS FANDANGO'S LIVING MUSEUM ACCOMPLISHED?

Fandango's Living Museum has made people – both community members and others – more conscious of the common heritage of the Caiçaras who live in the region of the Atlantic Forest. The project has made visible what was previously invisible. A cultural territory of fandango has been delineated. The Caiçara people, who had been dispersed or forced out of their native areas, have now been 'reintegrated' into this territory. Fandango has become a common language of communication among them and a way of sharing their experiences.

*Nowadays, we play the songs of the folks from Cananéia. When I went to Cananéia, I saw them playing a lot of songs from here. That's really cool. Their songs are energizing our dance here. We get requests like: hey, play that one from Cananéia! That's really cool, because it happens there, too.*

(Aorélio Domingues, musician, composer, instrument-maker and coordinator of the Mandicuera Association)

For local residents, Fandango's Living Museum has encouraged greater interaction with different communities and people in their own environments. The direct and indirect interaction made possible by the museum has led to a greater appreciation of fandango – and of the Caiçara culture – locally, regionally and nationally.

Fandango's Living Museum has also created opportunities for income generation for craftspeople and makers of musical instruments as visitors often want to buy violas, violins, tambourines, tapping shoes and other handmade objects. Fandango musicians are also more easily accessible for cultural institutions, experts and art agents who wish to promote their musical performances, organize workshops, produce CDs and publish books on the local culture.

## AN ONGOING, MULTIFACETED DIALOGUE

Fandango's Living Museum has been created through an ongoing dialogue involving a large number of stakeholders, ranging from fandango practitioners to collaborating individuals and institutions.



1.

1. Fandango's Living Museum has created new opportunities for income-generation through local crafts (Ilha dos Valadares, Paranaguá).

2. Romão Costa making wooden fandango shoes at his workshop (Ilha dos Valadares, Paranaguá).



2.

*The exchange of information is powerful: it mainly occurs between NGOs and associations involved in popular culture. It is very important because people are living this way of life, but up to now it has been almost invisible. Now people see and understand its importance.*

(Aorélio Domingues, musician, composer, instrument-maker and coordinator of the Mandicuera Association)

Along the way, many Caiçara and youth associations have become involved in the network, actively participating in the discussions to shape the future of fandango and the Living Museum.

*The Fandango's Living Museum project was born out of our desires. Above all, we wanted to share our fandango. I think that this partnership, all this unity among the groups, is fantastic.*

(Laurice Salomão de Bona, coordinator of the Professor Helmosa Group)

Fandango's Living Museum is a true network of partnerships with collaborating individuals and institutions, participants and visitors, from State administrators and cultural experts to bodies involved in education and tourism. It is run by a network of a dozen community-based organizations and associations, at least one from each locality. These associations have developed a series of projects in addition to those of a more private nature undertaken by *fandangueiros* and fandango groups.

In 2006, in response to the needs expressed by many youth groups, workshops were organized to train young *fandangueiros* from different municipalities in project development and management, as well as media communications. As the Living Museum gathered momentum, it also spawned various local initiatives. For instance, the Caiçara Cultural Centre of Barra do Ribeira, Iguape, was established in 2005, followed by the House of Fandango of Guaraqueçaba in 2007, both set up and managed by local organizations. Importantly, these initiatives have created spaces and opportunities for the communities, including young people, to practise and appreciate fandango.



1.

1. While many of the *modas* are of unknown authorship, there are also recognized composers (*modistas*) throughout the region. Armando Teixeira (Cananéia) was an important composer of fandango songs.

2. Leonildo Pereira posing in his locality (Vila do Abacateiro, Guaraqueçaba).

3. Fandango's Living Museum has increased people's awareness of the common heritage of the Caiçaras. The members of the Pés de Ouro Group (Ilha dos Valadares, Paranaguá).



2.



3.

In the thick of the global debate about new approaches to 'heritage-making', and going against the trend towards greater homogenization, Fandango's Living Museum puts traditional popular cultural manifestations, both rural and urban, at centre stage; it also puts local organizations in touch with the fields of management and public policy on culture. This process takes time, however, with many (often long) meetings. Throughout, the aim has been to respect the local sense of time, especially the time needed for understanding and decision-making by youth, adults and elders who – with the encouragement to play a leading role – could contribute the knowledge and forms of organization of individuals, families and fandango communities.

What is the next step for the Caiçara communities that have gained experience in the Fandango's Living Museum project, in collaboration with the Caburé Cultural Association and many others? To be sure, the project is not yet over. The ongoing dialogue that it has provoked continues to influence future efforts to safeguard the living heritage of fandango.

*We need to find ways – I don't know if it's through creating extractive reserves or conservation units for sustainable use... something that guarantees the legal permanence of the Caiçara communities. The government would thus give permission and real rights to each family for the use of the forest. If the place is designated a conservation area, it will prevent real-estate speculation. I think this could be done.*

(Dauro Marcos do Prado, State museum coordinator and member of the Juréia Youth Association)



Fandango represents the heart and soul of the Caiçaras; it has been given a new breath of life by the Living Museum project. Leonardo Gonçalves Rosa and Castorina Rosa at Vila das Palmeiras (Morretes).



#### **Credits:**

Pages 5, 11, 15(2), 17, 20-21, 23, 25(2, 3), 28-29, 31, 33, 36-37, 39, 43(1,3), 45, 47(1), 55, 57, 59: Felipe Varanda/Caburé Cultural Association. Pages 15(1), 25(1), 43(2): Alexandre Pimentel/Caburé Cultural Association. Pages 47(3), 49(1): Leco de Souza/Caburé Cultural Association. Page 47(2): Joana Corrêa/Caburé Cultural Association.

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