

Montevideo, July 14, 2023

United Nations Educational, Scientific and Cultural Organization, UNESCO,

For Fundacion Cienarte it has been very satisfactory to work with you during all this project and we are proud to be able to achieve the objectives. A new age for bandoneon started in Uruguay with many public and private actions that will continue.

During the execution of the project we had to go through the difficult time of covid that changed our plans at the point that we lost Master Raul Jaurena s invaluable inputs. The outstanding job done by the teachers was a tribute to the Master.

In the financial area the Exchange rate american dólar/uruguayan pesos went down and the same amount of dolars became less pesos affecting the Budget. Fundacion Cienarte had to provide more services than originally planned. Prices were higher than originally estimated. This was particularly important in the purchase of 5 bandoneons that exceded the Budget and Fundacion Cienarte paid the difference.

Several expenses that are included in the original Budget were paid by Cienarte and money will be recovered once the last instalment is paid.

One pending decision is the regime of legal protection of bandoneons. It is being considered by the authorities and there are two different ideas: a) forbid people to sell bandoneons out of the country b) create a public registration of the instruments that allow to track them.

Last but not least we have to point out the remakable interest that we found in the community, particularly children and young people, for bandeneon and tango. We expect that in the future other similar projects come to make stronger the awareness about our cultural heritage.

Best regards,

Best regards,

Narrative report, financial report and annexes are atached. Copy of the inventory is sent in a separate deliver.



Martha Fernández

Miguel Martínez

**INTERNATIONAL ASSISTANCE FROM THE
INTANGIBLE CULTURAL HERITAGE FUND**

FINAL NARRATIVE REPORT

Beneficiary State(s) Party(ies):

Project title:	The bandoneon: sound of tango
Time frame:	Starting date: 1/04/2021 Completion date: 14/07/2023
Budget:	<p style="text-align: right;">Total: US\$ 179.705</p> <p><i>Including:</i></p> <p>Intangible Cultural Heritage Fund: US\$ 99.764</p> <p>State Party contribution: US\$ 48.087</p> <p>Other contributions: US\$ 31.854</p>
Implementing agency (contracting partner or UNESCO Field Office):	
Contact person:	<p>Title (Ms/Mr, etc.): Ms</p> <p>Family name: Fernandez</p> <p>Given name: Martha</p> <p>Institution/position: Cienarte Foundation secretary of board of directors.</p> <p>Address: 18 de julio 1730 local 10</p> <p>Telephone number: 598 24093993</p> <p>E-mail address: secretaria@cienarte.org</p>
Partner agency (in the case of a service from UNESCO project):	
Implementing partners:	

Background

Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.

Tango was registered in the Representative List of Intangible Cultural Heritage of UNESCO in 2009 based on the joint application of Argentina and Uruguay. Tango is music, dance, poetry and singing. It is part of the Rio de la Plata culture and well known all over the world. The sound of bandoneon is an essential part of tango; it identifies and means tango. It is a german instrument that was adopted in this region more than anywhere else and its sound identifies Rio de la Plata. At the moment this project was presented only a handful of bandoneonists mostly over 60 years old were playing the instrument. Most tango ensembles had no bandoneon and in a few cases they had only one. For various reasons its permanence as an emblematic instrument in Uruguay was affected, constituting a risk for the heritage element: Tango. Due to this situation the project Bandoneon: sound of tango was created.

The project aimed to safeguard the traditional tango sound through the following activities: realization of an inventory of bandoneon players and luthiers, establish a decentralized bandoneon school in four regions of the country, develop an updated teaching method of bandoneon, generate training opportunities in lutherie for young people, increase the awareness of the bandoneon in the community and valuation of the bandoneon and the players.

At the moment of the request:

- In Uruguay there were only 3 persons working in bandoneon lutherie very close to retirement.
- The access to the instrument was expensive and difficult.
- There was no bandoneon inventory.
- There were no more than 25 professional performers of bandoneon nationwide and many of them were old people.
- There was an important shortage of bandoneon teachers particularly outside of Montevideo.

Expected results were: inventory available to the public, decentralized school of bandoneon established with an updated teaching method free for all the people, young bandoneon players, young bandoneon luthiers well trained, more awareness of the bandoneon in the community and valuation of the instrument and players.

The project needed a suitable and internationally recognized person who may be capable of leading the project and in turn develop a teaching method, teach Masterclasses and provide artistic supervision. In this sense Master Raul Jaurena was requested to lead the teaching and artistic area of the project. Jaurena was part of the planning of the project and develop of the teaching method but died on January 2021 due to covid. That absence was a huge problem for the parties conducting the project. The legacy of the Master appeared when Amijai Shalev a young bandoneonist and teacher that was part of Jaurena s group took the responsibility to be the Artistic Director of the project, complete Jaurena s teaching method and

conducted the Masterclasses. His job was outstanding and very appreciated by the students of the Escuela del Bandoneon and became a tribute to Master Raul Jaurena. Also has to be recognized the joint effort done by Zulma Soarez as Coordinator of the teaching staff working with Amijai Shalev.

Not fewer than 750 or more than 1000 words

Objectives and results attained

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

General objective: Safeguard Tango with its characteristic by increasing the number of bandoneon players for tango especially young musicians.

This objective was attained since 32 students under 35 years old of the decentralized Bandoneon School finished the course in four regions of the country. Five of them are under 12 years old. Most of them decided to specialize in the instrument after this introductory course.

Specific Objectives:

- **Identify instruments, interpreters and possible bearers of bandoneon instrument knowledge.** An inventory was created by Comisión de Patrimonio Cultural de la Nación.
- **Educate and develop knowledge in interpretation, teaching and preservation of the instrument.** Through Bandoneon school, lutherie course and a free teaching method available this objective was also attained.
- **Valuation of the instrument and tradition bearers and performers.** 20 persons were publicly recognized nationwide, over 2000 boys and girls were part of a presentation entitled *Bandoneon a la clase* in their schools nationwide.

Expected results:

- 1) **Inventory of bandoneons and bandoneonists available to the public.** The *Comisión de Patrimonio Cultural de la Nación* is publishing it.
- 2) **The population of Uruguay is more sensitized as to the relevance of the bandoneon as intangible heritage.** A big amount of information was provided to the public through the press and social media.

2.1 At least 4 regions of the country have a Bandoneon school and teaching methodology. A Bandoneon School was created in Maldonado (East), Montevideo (South), Río Negro (West) and Tacuarembó (North) working during all the project with regular weekly classes. An introductory method to bandoneon interpretation created by Raul Jaurena and Amijai Shalev was freely available for all music public school of the country

2.2 20 basic primary schools across the country participate in raising awareness and training activities. More than 2000 children and adolescent are involved in the process. A performance named *Bandoneón a la clase* (Bandoneon to the school) was presented in schools all over the country. It was a joined activity with the net of schools named *Red PEA* / and Cominal. This performance showed the children bandoneon that was an instrument that most of them did not know. It also generated an exchange of experiences and opinions about bandoneon and tango. Over 2000 children and adolescents took part.

2.3 A tertiary and/or non-formal process is initiated and /or consolidated in relation to the bandoneon teaching. An agreement was signed with the University

and bandoneon classes took place in the Arts College of the University. With the background of this experience a project will be presented by the Arts College to continue the classes since 2024 as part of the formal offer. Regarding bandoneon lutherie it will be included in the formal offer of UTU (*Universidad del Trabajo*) since this year. Both activities will be included in the formal offer for the first time in Uruguay.

3) The instrument, tradition bearers and performers are socially recognized.

The different activities of the project allowed to reach a good amount of information in the press about the instrument and the performers. Beside 19 persons related to bandoneon were recognized in different parts of the country and social media campaign named *Sabias que?* was carried along the project.

Not fewer than 100 or more than 500 words

Description of project implementation

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

Not fewer than 1000 or more than 1500 words

On April 2021 the implementation of the project started. Sofía Antonaz was hired as coordinator. On May 25th the project was officially launched. Due to the pandemic situation it was not possible to conduct a launching ceremony and it has to be done through an online transmission from the National Auditory. Dra Ana Ribeiro Education and Culture vice minister, Zulma Soarez coordinator of the teaching area and Sofía Antonaz, coordinator of the project were in charge of the launching activity that included messages from the local governments of Maldonado, Montevideo, Río Negro and Tacuarembó. A nationwide press campaign supported the launch.

From that day on the applications for the Bandoneon School started in the four regions. Over 140 persons under 35 years old applied. This number was highly over the expected and a selection has to be done in order to reach a reasonable relation of students and instruments available.

Each local government provided the room for the classes as agreed.

Hiring teachers was not easy because, as we knew, there was an important shortage of teachers particularly out of Montevideo. For example the teacher for Río Negro travelled 178 km every Friday to teach in Fray Bentos, Rio Negro's capital city. Despite the project intention it was not possible to hire women as teachers in any region.

Training for the teachers was conducted by Amijai Shalev artistic Director of the Bandoneon School. They were prepared to work with the method developed by Raul Jaurena using the manual that was printed by the project.

In July 2021 74 students started the classes in the 4 regions. Each one received a

book with Jaurena's manual.

Due to the fact that the Ricardo Pereira, Tacuarembó teacher, is blind it was decided to put the Jaurena's manual in a Braille format. It was not part of the activities proposed originally; it was considered important to offer to blind people the opportunity to learn to play bandoneon with this manual updated. This activity is being realized in the workshop of a jail that is part of the *Instituto Nacional de Rehabilitación*. So far half of the Jaurena's manual is available in braille format.

As we imagined it was very difficult to have enough instruments for the Bandoneon School. From the beginning of the classes at least one instrument was available at each region and during the course it was increased.

In December 2021 Amijai Shalev conducted a Master Class in the Arts College of the National University. It was primarily oriented to music students but open to all public interested.

Also on December 2021 it took place the First National Meeting of the Bandoneon School in Fray Bentos, capital city of Rio Negro. Over 60 students and teachers were part of the meeting that included many public activities such as public presentations of the students and a tango show at the Barrio Anglo that is declared cultural heritage by UNESCO.

Due to the success of the First National Meeting of the Escuela del Bandoneon the students asked for a Second National Meeting that took place in Atlantida, Departamento de Canelones in November 12th 2022. The meeting was an opportunity for the students and teachers of the four regions to exchange their experience. Public presentations and a tango show were very good and local people followed the activities. It was also visited the Cristo Obrero church that is recognized as cultural heritage by UNESCO.

In 2022 a procedure for loan instruments to the students started and allowed the student to study at home. Besides 2 Montevideo students were invited to be part of the orchestra of Destaoriya Tango School.

An agreement was signed with ANEP (national education authority) and UTU (*Universidad del Trabajo*) to create the first bandoneon lutherie course. In April 2022 with the support of the German embassy in Uruguay was possible to bring to Montevideo Stefan Furich, a young German luthier owner of the Hartenhauer factory in Klingenthal, Germany. During four weeks he trained 7 future uruguayan trainers (5 UTU teachers and 2 Fundacion Cienarte teachers). After that training Stefan choose the teacher that would be in charge of the course during the year. In may 17th the course was launched in a press conference that was very successful. Very soon the places available for the course were completed and at the end of may the course started with Jose Mangino as local teacher trained by Stefan Furich. In a workshop provided by UTU, 24 lutherie students started the course using all the tools that were bought from our project and donated to UTU.

In October 2022 Ricardo Mateo, that is the best known Uruguayan bandoneon luthier, offered a Master Class open to the public with a streaming through Youtube that allowed people all over the country to be part.

As part of the valuation activities a performance named *Bandoneón a la clase* (Bandoneón to the school) was created and it was presented in 20 schools nationwide. The performance was an interactive class that presented the instrument

to the children and adolescent. It was in charge of the teacher Ramiro Hernandez that explained the origin of bandoneon and the way it arrived to Rio de la Plata, play a tango song and offered the children to be part of a game that finished with two of them playing bandoneon directed by another child with Ramiro's instructions. Most of the over 2000 children and adolescent that took part discovered bandoneon and many were interested in learning how to play it.

Along the project time 20 recognitions were offered to musicians and luthiers that kept the bandoneon tradition in Uruguay. Their names are attached. Each one received a leather craft made by the uruguayan craftsman Luis Gutiérrez.

As it was planned 200 copies of Raul Jaurena's manual were printed and besides the students of the Bandoneon School 15 public music schools all over the country received them for free in order to facilitate the teaching of the instrument in the future.

Several letters asking to start or continue the bandoneon teaching were delivered to different institutions that offer formal or non formal music education.

In 12th, 13th and 14th of May 2023 Bandoneon Fest took part in Montevideo. It was the third national meeting of the students and teachers of the four regions of the Bandoneon School. The Artistic Director of the project Amijai Shalev came from Montreal , Canada to be part. Students, both interpretation and lutherie, families and public were part of this Bandoneon Fest that was a real tango party in the capital city of Uruguay. Public presentations of the Bandoneon school students, final test of the course and an activity at Auditorio Vaz Ferreira at the National Library happened on Saturday may 13th. During the activity in Auditorio Vaz Ferreira 24 students of the Bandoneon School received their certificates for completing the course successfully and were able to play several songs by themselves and in a big ensemble that included the teachers. On Sunday May 14th the Bandoneon Fest ended with a tango concert in 18 de julio that is the main avenue of Montevideo in the front of the central building of the National University. The students of the *Escuela del Bandoneón* and professional tango groups played for a very enthusiastic public and it finished with a milonga (tango dance) in the street organized by *Avalancha Tanguera*. *Destaoriya Ensemble*, *Las Bandoneonas* and *Leonel Gasso Cuarteto* were the professional groups that played in the concert. During the activity the bandoneon lutherie workshop created by the project showed their work next to the stage.

Other activities that were not part of the original project:

As a result of the strong relation established with other institutions that supported the project some activities that were not part of the original project were possible.

- 1) Together with *Casa de los Escritores de Uruguay* and CIATYC, Fundacion Cienarte organized a national literary contest about bandoneon in poetry and essay. Gabriela De Boni got the prize in poetry and Alejandro Ferrari in essay. There were also recognitions for Alvaro Ojeda and Jose Arenas in poetry and Alejandro Viscarret in essay. A book with all these works is already published in digital version in the web page of the Uruguayan National Library.
- 2) An audiovisual piece was filmed along the activities of the project and is already in Youtube as *Bandoneon: el sonido del tango*.
- 3) The students of the *Escuela del Bandoneon* played in the opening of

the tribute to Raul Jaurena that took place in Teatro Solis (main theatre of Montevideo) on June 13th 2022. They also played in the activity *Tango Bitte* that took place in the German embassy in Uruguay.

The implementation of the project was very hard because many things happened at the same time in different places of the country and for long time. The joint work of the Executive Committee with the institutions involved and the local governments of the regions was very strong and the reason to reach successfully the objectives. The Project Coordinator had a difficult work along the project but did a very good job allied to many volunteers from Cienarte Foundation that helped very much.

The presence in the media required a big effort since Bandoneon was not a matter of interest for most journalists and they didn't believe that the public had any interest in it. At the time the activities of the project were taking place the interest increased and the project was present in radio, TV, newspapers and social media.

The involvement of the community was very important. A lot of public followed the public activities. The families of the students of Escuela del Bandoneon travelled with them to the three National Meetings in Fray Bentos, Atlántida, and Montevideo and had an active participation.

The final event Bandoneon Fest was a big success and required more logistic support than planned. At that moment Fundacion Cienarte's members were very important to be able to receive a lot more people than expected due to the families and public that travelled with the students and added to the local public of Montevideo.

Lutherie course was a unique experience for UTU and the students that took part. Stefan Furich, the German luthier that trained the trainers on May 2022, was so impressed by the interest of the people that is still in contact with the students asking questions and teaching from Klingentall, Germany

Community involvement

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

The project had an Executive Committee nominated by Cienarte Foundation: Raul Lorenzo, Zulma Soarez, Eduardo Leon Duter, Victor Cunha and Jorge Nandez were part of it. The Monitoring Committee was named by the Ministry of Education and Culture : Vice Minister Ana Ribeiro, Marcello Figueredo, Carmen Orguet, Leticia Cannella and Alberto Magnone were part of it.

Along the execution of the project permanent exchange for organization of joint activities was established with the local governments of Maldonado, Montevideo, Rio Negro and Tacuarembó as well as UTU and National University.

Besides two evaluation meetings with these institutions and others as Joventango, Avalancha Tanguera, Agadu, Futango, Casa de los Escritores and Audem, were held. The first one was in the Education and Culture Ministry in October 2022 and the second one was in Cienarte Foundation in June 2023. Were very good experiences for all the institution that took part and in many cases don't even know each other.

Many cultural and artistic institutions supported the execution of the project. For example, Joventango and AGADU allowed the students to use their bandoneons, Casa de los Escritores was in charge of the Literary Contest and Avalancha Tanguera organised the final street dance in Bandoneon Fest.

Special recognition deserves the school teachers that all over the country helped in the execution of Bandoneon a la clase in primary and high schools. Also music journalists and professional tango players and dancers helped in different areas and were very happy to realize that were not alone and many people was interested in tango.

The three meetings of the *Escuela del Bandoneon* had an important support of local authorities, shops and hotels.

The persons that were recognized were suggested to the Executive Committee by local musicians and journalists.

Three polls to the students and teachers were done during the project and a virtual forum was established including students, teachers and the Director of the Escuela del Bandoneon.

A special area of the Cienarte Foundation web page (www.cienarte.org) was created and used along the project to communicate news and receive suggestions. A Youtube Channel was created and was very useful specially for the people out of Montevideo.

Regarding the gender approach many goals were reached: a) a strong women presence in the Bandoneon School b) for first time in Uruguay there are women bandoneon luthiers c) most of the people involved in the execution of the project were women (team, authorities, artists) d) the role of women in tango was clearly shown e) 60% of the Monitoring Committee were women.

Not fewer than 300 or more than 500 words

Sustainability and exit/transition strategy

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

- *Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.*
- *Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.*

Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.

Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage.).

a) 24 students finished the **introductory course of bandoneon** and are ready to continue learning interpretation of the instrument and playing for the public.

Maldonado, Montevideo and Tacuarembó included in their public music school's bandoneon interpretation course and Rio Negro will do the same as soon as a teacher is selected and trained. In the four regions of the country there is a free opportunity for young people to learn bandoneon interpretation.

Paysandu and Soriano will also include bandoneon interpretation courses in their public schools despite they have no classes during the project.

The continuity or opening of these courses will be financed by local governments.

- A free updated manual for bandoneon interpretation courses is available and was delivered to public music schools nationwide.
- 5 teachers of different regions are trained to teach with Raul Jaurena's manual and Cienarte Foundation is prepared to train others with the support of Amijai Shalev.
- Destaoriya (tango school of Cienarte Foundation) has now 5 bandoneons that will be used to continue the courses in Montevideo and other regions.

b) The **bandoneon lutherie** course trained 20 persons and all of them decided to continue with the activity. Stefan Furich is in contact with them and their goal is to be able to manufacture an uruguayan bandoneon.

- UTU will include bandoneon lutherie in the curricula. The workshop is in place and all the materials and tools were donated by the project.

- c) For the first time Uruguay has a bandoneon inventory done by the Commission for National Cultural Heritage that will be available to the public.

- d) Due to the literary contest, for the first time Uruguay has essays about bandoneon in the country.

- e) People increased the awareness about bandoneon, particularly children, adolescents and young.

Not fewer than 100 or more than 500 words

Lessons learnt

Describe what are the key lessons learnt regarding the following:

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

- More young people than we thought are interested in learning how to play bandoneon. Over 100 registered for *Escuela del bandoneon* in the four regions. The project was able to teach to 60 of them but the interest was shown and the continuity of the courses is needed. Local governments understood that and will continue.

- Train bandoneon teachers is a priority to continue this process, particularly in the west region of the country. In that region the shortage is big and most old bandoneonists are not teachers. Cities as Paysandú or Salto are big but there are not bandoneon teachers. Mercedes, Soriano is a city well known by its Jazz Festivals but there is no bandoneon teacher. Destaoriya tango school of Fundacion Cienarte reached agreements with the local government of Paysandú and the institution Jazz a la calle of Mercedes, Soriano in order to create bandoneon courses in both places.

- More women have to be included in the bandoneon world. For many years it was a men world with very few female players or luthier. The project helped to show the interest of women in bandoneon.

- Bandoneon is an expensive instrument particularly for young people. Actions should be taken to rebate the prices. To develop a basic instrument for studying and the option of local manufacture should help in this objective. Students of the lutherie course have to be supported in order to help to find a solution to this problem.

- For many years professional tango ensembles had only one bandoneon player due to the shortage of those musicians. It is important that from now on they include more bandoneon players since there now there are young players available.

- The Jaurena method and manual showed to be very effective for the introduction to bandoneon playing even for people that have no music experience. It should be widely used. All the public music schools of the country received a free manual form the project and Fundacion Cienarte offered technical support from the teachers of Destaoriya tango school.

Not fewer than 300 or more than 750 words

Annexes

List the annexes and documentation included in the report:

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

Annex 1: Press media and social media

Annex 2: Folder with photos of the Bandoneon Project, link to the Complete registration of the Bandoneon Lutherie Master Class and Bandoneon Project audiovisual

Annex 3: Bandoneon loan agreement for students Bandoneon donation agreement AGADU bandoneon loan agreement National Heritage Commission bandoneon loan agreement

Annex 4: Inventory document donated to the UTU bandoneon lutherie workshop

Annex 5: Agreement with the University of the Republic Agreement with UTU Agreement with ANEP

Annex 6: Letter to the Tacuarembó Academy of Tradition and Internship agreement with Universidad Claeh

Annex 7: Documents for delivery of manuals to schools

Annex 8: Letter requesting bandoneon teaching to: UdelaR, ANEP, Departmental government of Montevideo.

Annex 9: Letter requesting the protection regime for bandoneons to the National Heritage Commission.

Annex 10: Book of the Bandoneon Literary Contest

Annex 11: Escuela de Tango Destaoriya list of bandoneons

Annex 12: Inventory of bandoneons and bandoneonists

Name and signature of the person having completed the report

Name: Martha Fernández and Miguel Martínez

Title: Secretary general and president

Date: 14/7/2023

Signature:

