



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

FINAL NARRATIVE REPORT

Beneficiary State Party: URUGUAY

Project title:	Documentation, promotion and dissemination of the Candombe traditional drum calls, identity expressions of the Sur, Palermo, and Cordón neighbourhoods in the city of Montevideo.
Time frame:	Starting date: 29/08/2013 Completion date: 31/08/2015
Budget:	Total: US\$388269 <i>Including:</i> Intangible Cultural Heritage Fund: US\$186871 State Party contributions: US\$201398 Other contributions: US\$
Implementing agency:	UNESCO National Commission
Implementing partners:	Candombe Advisory Group (GAC) / National Commission of Cultural Heritage
Contact person:	Title (Ms/Mr, etc.): Mr Family name: Pons Given name: Nicolás Institution/position: Director of International Cooperation and Projects / Secretary General of National Commission of Uruguay for UNESCO Address: Reconquista 535, 5th Floor Telephone number: +598 29161016 E-mail address: npons@mec.gub.uy cip@mec.gub.uy

Background and rationale

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.

Not fewer than 750 or more than 1000 words

A number of positive changes have occurred, between the situation existing at the origins of the Project and the situation today, as a direct result of the Project's actions that have been implemented. Guidelines have also been designed to allow, both in the present and in the near future, the work to be aimed from the State, the civil society (including the GAC and practitioners from around the country), and the younger generations of Afro-descendants and/or practitioners in general.

The Project's baseline showed the non-existence of a Safeguarding Plan (despite the existence of unconnected guidelines, orientations and specific actions). Today, Uruguay has a Safeguarding Plan to direct policies aimed at preserving, disseminating, promoting, communicating and educating. Such plan -which was defined counting on the cooperation of referential individuals that include academicians, technicians and musicians from all around the country- indicates lines of action, objectives, actors to become involved, and specific needs for the execution. The Plan unites the views and outlooks of the various actors involved, and is thus legitimated by society, and therefore adjusted to the actual possibilities of implementation, a task that is already underway.

The national inventory of "*comparsas*" (troupes) proved a crucial input for identifying and georeferencing actors throughout the territory, by means of simple "index cards" with basic data, liable of regular updates by the MEC's officials, so as to ensure their sustainability.

Some years ago there was certain degree of concern about the risk of *candombe* "*toques madre*" (traditional beats) becoming lost, modified, or "deformed". The Project has enabled: i) the dissemination of "*toques madre*" by means of courses and workshops; ii) the exchange of experiences, in all provinces, with other groups and *comparsas* who are also players of *candombe*; iii) making the "traditional rhythms" through the making of a film, and with an audio-visual piece regarding all the exchange activities held throughout the country, with the resulting identification of differences between the traditional beats at Sur, Cerdón and Palermo areas, of times gone past, and those held in our days in those neighbourhoods, as well as in other regions of Uruguay; iv) the availability of educational material (Plan Ceibal), booklets, flyers, etc.

From the start of the Project, and thanks to the participation of the various actors involved, it may be asserted that the recording and dissemination actions of the traditional beats and its foundations, have had the necessary promotion, and making them sufficiently visible, for the whole Uruguayan society, and specifically those related to drums, to identify, know and recognize them. Not everyone who plays *candombe* must necessarily belong to one of the three "*toques madre*" (Sur, Cerdón and Palermo), though it is always possible to trace their roots in one of them, where the fact of being a living heritage also implies dynamics, mixes and transformations. In such sense, the contribution implied by the Project has been highly important to facilitate and promote knowledge about "*toques madre*", including the changes generated by the various groups and by the influenced exerted by specific territorial contexts.

This experience was seen as valuable and acknowledged by those who were part of it throughout the country and are grateful for it. In such sense, mention must be made of the actions carried forward within the formal education system with students from the higher grades of elementary school. The process that started with the Project's resources now has highly valuable didactic materials and methods, to be pursued by Uruguay in coming years.

The public visibility gained during the past years by the referential figures of "*toques madre*" (members of the GAC, many of them quite elderly), candombe itself, and its cultural context - including its history and locations-, by the role played by Africans in the making of the Republic of Uruguay, as well as the role played by black women and the whole community of Afro-descendants, is undoubtedly outstanding. The Project has contributed, through a predefined communicational strategy, to position these issues within the public agenda, by valuing aspects neglected by the "official history". This contribution helps to strengthen the consistency of society by acknowledging everyone's participation, with focus on the contribution of Afro-descendant culture in history. Beside it contributes to eliminate stigmatization and prejudices regarding the Afro-descendant population and, and more specifically regarding candombe practitioners.

Thanks to this project, Uruguay now has a series of photographic files from the yesterday and today of different characters and stories recovered from private collections, restored and made available on paper and digital format thus allowing access to the public. An audio-visual file regarding elderly characters related to jamming and candombe has also been implemented which includes historical, anthropologic and musical surveys not available until now.

Maintaining candombe and its socio-cultural space alive, is the challenge for today and the future to be faced by the state, but also by the Candombe Advisory Group (GAC), the community of Afro-descendants, and the local actors spread throughout the whole territory. The tools have been created and the path is defined. Now it will be everyone's responsibility to encourage the changes required to guarantee that present and future generations will know, value and recreate this rich intangible heritage.

Objectives and results attained

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

Not fewer than 100 or more than 500 words

The objectives of the project were:

- * to promote and disseminate knowledge about candombe and its socio-cultural context, specifically "*toques madre*" of the Sur, Cordón and Palermo neighbourhoods, transmitted by representatives well known by the community;
- * to generate new ways of information and communication with the society in order to highlight the element's values;
- * to complete the national survey on candombe;
- * to create didactic materials in order to make candombe heritage part of the formal education system, and
- * to define a Safeguarding Plan.

These objectives have been reached since original actors provided a first-hand account to thousands of schoolchildren and interested candombe lovers in the whole country, by applying proper information tools. The meanings of candombe and its socio-cultural context (including

characters, rites, customs, physical environments and specific traditional beats) have been made available thanks to this Project, which enhances the valorization of the African contribution to our national identity. The Project's implementation, by means of the most representative agents within the GAC, led to an official acknowledgement of the candombe communities.

The Project has provided new tools that are now available to all, such as:

- **New means of communication.** Creation of a website enabled the dissemination of candombe's main concepts and history, including the neighbourhoods, their referential figures and features of traditional beats and singularities that make them stand out as part of a living culture. This initiative will remain in time and will be updated with the contributions from the actors involved. A Facebook site for the Project has also been created, which included the training for the "GAC's" members to manage and update it, permitting the direct dialog with users of social networks.
- **New tools for dissemination.** Generation of flyers, posters, audio-visual documents, and soundbites facilitating the continuous dissemination of this heritage asset not only throughout the country but also abroad.
- **New ways of acquiring knowledge.** Direct contact has been established with individuals and groups related to candombe throughout the national territory, facilitating the exchange and knowledge about the "historical" aspects provided by the members of the GAC, through encounters with the various local styles for drumming, with special mention on the contribution of Afro-descendant women towards the building of a national identity.
- **New educational material.** Creation of materials for use within the formal education system (Ceibal Programme), including the gender perspective and views on non-stereotypical roles, as well as activities with school teachers, principals, and students, aimed at the launch of a process that implies great potential for being extended through all elementary education.
- **Participatory construction.** The Safeguarding Plan was defined while the rest of the activities were implemented, allowing the interaction between those conveying the plan, the public, the organizations and those responsible for editing the plan. The strategic guidelines for the State's participation were defined along with organizations from civil society and those implementing the plan, to provide a consistent and comprehensive framework for the elaborated public policies.

As an immediate consequence of the Project, candombe and its socio-cultural context, as well as the main referential figures from the traditional beats at the Sur, Cordón and Palermo neighbourhoods were made public, promoted and acknowledged throughout the nation. The Project, among other public policies oriented at acknowledging and recognizing the value of the African legacy in historical roots, aimed at de-stigmatizing negative views of the past, while promoting the inclusion of those who carry such legacy central element of Uruguay's national identity.

Description of project implementation

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

Not fewer than 1000 or more than 1500 words

The Project's Central Unit consisted of one coordinator and one administrative assistant.

The coordinator resigned his position eight months prior to the end, due to personal reasons, and was substituted by a highly-qualified teacher with vast experience who was hired until the Project's closing plus an additional month for arranging the institutional aspects that would convey greater impact and sustainability to the project. The assistant also changed in the last two months, with an extension of working hours (changing to full time services) as a consequence of the requirements of the multiple activities accumulated towards the final stage of the Project. (Annex 0)

In order to improve the effects of interventions throughout the territory, tasks were shared with the Ministry of Education and Culture's Centres and the provincial authorities in the whole country.

Additionally, coordinated actions with civil society organizations and local troupes enabled to gain knowledge and increase the visibility of new forms of candombe throughout the nation. The educational activities at elementary schools were coordinated with the authorities of the formal education system (ANEP – National Public Education Administration, and ANEP-CEIP, the National Board of Initial and Elementary Education), as well as with the principals and teachers at each centre.

Regarding the hiring of personal services and the acquisition of goods and products, the official formal mechanisms of the government of Uruguay (public calls for proposals and/or bidding processes) were applied in order to make the process transparent and guarantee equal possibilities.

The selection committees consisted, in most cases, of representatives from the various Departments within the Ministry of Education and Culture involved in this area, and GAC's members.

The implementation of this Project contributed to the definition of sustainable public policies, including the development of methods for articulation between the multiple departments within the Ministry of Education and Culture, the governmental areas (local and national), and social organizations.

The engagement towards strengthening the GAC was an important effort and the results obtained were progressive in relation to planning capabilities, the definition of collective activities, and the proper and harmonized management of the different visions existent within the group. The work to be undertaken must continue along this line, particularly aiming at strengthening the capabilities in the newer generations and broadening the minds of the elder practitioners in relation to the ways in which candombe and its socio-cultural context may be re-created, also with the inclusion of new ways originating in the provinces, and boosting the rich dynamics that candombe entails. Though the Project has allowed significant advances in this respect, continuous efforts are required towards the direction described.

In what concerns to the activities implemented:

1.1 Collaboration in the design of strategic guidelines for the Safeguarding Plan. Two hired specialists worked throughout the country with methods of participative dynamics to establish the strategic guidelines of the Safeguarding Plan. This activity was supplemented with the contents of a prior cooperation project for supporting policies on culture and scientific dissemination known as AECID. (Annex1.1)

A consulting firm was hired to prepare the final report including the combination of contributions from the two projects, and the writing of a book published under the title "*Patrimonio del Uruguay. Relevamiento del Candombe*" (Uruguayan Heritage: Survey on Candombe).

(Annex1.1)

Work meetings were held in order to enrich and legitimate the Plan's guidelines. Such meetings included the presence of academic referential entities such as the School of Social and Educational Science and the Music School of the University of the Republic, apart from political figures and members of different groups, institutes and civil society in general, who shared their viewpoints and evidenced their interest and commitment towards continuing with the Plan's development and implementation. (Annex1.1)

1.2 Contribution to the National Inventory of Intangible Cultural Heritage of Candombe and its socio-cultural context.

The input obtained as described in the item above, an online database was created containing

the Inventory of Intangible Cultural Heritage of Candombe and its socio-cultural context, which represents a substantive progress for working in a dynamic manner (visit https://www.google.com/maps/d/viewer?hl=es&authuser=0&mid=ze_4RKSd7V2k.kKifXTKMULpE) (Annex1.2)

1.3 Photo Archive

A consulting firm was in charge of a research work done on the photo archives and personal collections of referential figures of candombe from the Sur, Cordón and Palermo neighbourhoods. This task included the compilation and restoration of vintage photographs related to neighbourhoods, characters and customs, collected as a way of preserving and enhancing the information available. Later on, a person in charge of communications prepared a publication that included, for memory sake, photographs taken at the meetings held in the provinces as part of the Project. (Annex1.3)

1.4 Voice Archive, and audio-visual work on Candombe and its socio-cultural context

The CD entitled "Women Vocalization", referred to as Female Voices of Candombe was made possible thanks to the participation of representatives from the three neighbourhoods. Its public release took place at the SODRE National Auditorium, conveying onto the event its deserved privilege and visibility, with the presence of representatives from official spheres and social organizations. (Annex1.4)

As planned, a new publication of the CD entitled "Llamadas at Charrúa Street" (by Benjamín Arrascaeta) was released, which records aspects of a neighbourhood closely related to "*toques madre*". (Annex1.4)

2. Formal and non-formal education.

2.1 Development of the pedagogic contents of Candombe

The Ministry of Education and Culture subscribed an agreement with the Ceibal Programme which served as the bases for a series of contents now available to all students in the country through their individual PCs known as "*ceibalitas*" (the computers delivered as part of the one laptop per child programme) dealing with different candombe topics such as history of the genre, drums, women and their roles, "*toques madre*", and the various characters implied in candombe which were illustrated by a professional hired for that purpose. (Annex2.1)

These didactic materials were produced in combination with the booklet entitled "Candombe at School" that was prepared for organized workshops at schools in Montevideo. (Annex2.1)

The workshops held at elementary schools were proven highly valuable for the educational institutions as well as for the GAC's members in charge of the workshops and for the whole management team. This led to the creation of an audio-visual piece to record the experience, which was named "Candombe and bow" [in reference to the blue bow that is part of the uniform worn by students of every public elementary school in Uruguay] ("*Candombe y Moña*"), which also includes images of the Project's closing activity. (Annex2.1)

In this sense, and considering the significance of non-formal education and adult schooling, the Ministry of Education and Culture provided financing for the production of an audio-visual piece entitled "Traigan Candombe" through the National Television of Uruguay (TNU), with funds of national sources. (Annex2.1)

The remaining funds of the documentation film item were applied to fulfil the funding provisions for the creation of another audio-visual relative to the provincial exchange meetings held at each Department of Uruguay, which were undervalued in the Project's design stage.

2.2 Event for interchange between children and musicians

65 different workshops were offered at 13 schools in Montevideo, all of which were directed by the GAC's referential figures. The criteria applied for selecting the schools was: the two public music schools in the city, the public schools attended by the historical referential figures of candombe, and other schools previously interested in hosting the workshops. The contents dealt with the history of candombe and of the neighbourhoods, the roles played by women, the traditional beats ("*toques*"), the different characters of candombe, and their songs and dances. The activities involved participation by the schools' authorities and teachers, all of which was very positively evaluated in the outcome, with a demand for workshops much greater than the possibilities available for visiting more schools. (Annex2.2)

The Project's closing event –that took place at the SODRE National Auditorium- was attended by over 1,000 of the children who had been part of the workshops at public schools. The party presented a show of what was learned, and included the donation of different materials, and theme bags distributed amidst an atmosphere of celebration, also with the enjoyment of a recreational intervention by young members of an NGO. (Annex2.2)

3. Networking with local actors

Exchange meetings were held in 2014 and 2015 by GAC's members and members of different troupes, *comparsas*, organizations, dancers and individuals from the cultural spectrum from all over the country. These meetings were an enriching activity for the GAC's members as well as for the representatives of the various regions, with an exchange of information regarding the particular and specific forms of *candombe* practiced in different areas of Uruguay. All accompanied with actions for dissemination, valuation and promotion. This activity has proven most significant, considering the broadened and enhanced vision acquired by all actors involved. (Annex3)

19 drum sets ("cuerdas de tambores" includes 3 drums each) were purchased, with their respective shoulder straps ("talines") and sticks, for working on the territory, all of which were given to schools at the public event, upon conclusion of the Project, accompanied by a diploma.

The audio-visual piece "*Candombe, intercambio en el territorio*" [Candombe exchange on the territory] narrates the experience carried out (Annex3), including fragments of the images recorded at each event (www.patrimoniocandombe.org.uy).

Demountable exhibition panels, amplifying equipment, and microphones were purchased, in addition to the printing of informative banners. (Annex3)

4. Institutional strengthening of the Advisory Group and of Afro-descendant groups

4.1 Training courses for Advisory Group and Afro-Uruguayan groups.

An agreement was subscribed with the Afro-Uruguayan Cultural Centre ("Casa de la Cultura Afrouroguaya"), a key actor in Uruguay, aimed at empowering the impact of long-term interventions. The Centre hired a group of educators for three courses (of six months each) including theory and practice of dancing and drumming, available to children and adults, which included over 50 participants.

The Ministry of Education and Culture and the University of the Republic backed up the institutional strengthening of the GAC with communicational workshops and project proposals. (Annex4.1.1)

4.2 Teaching about the three original traditional beats, for Afro-descendant practitioners

The "GAC" offered courses on the history of three traditional drum beats, at the Afro-Uruguayan Cultural Centre and at the Ministry's Cultural Centres, which proved highly successful and effective. (Annex4.2)

4.3 Visibility and dissemination

The Project's website was created to spread information on all actions carried out. Flyers were produced for promoting and invigorating the value of *candombe* and its socio-cultural context. (Annex4.3)

Community involvement

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

Not fewer than 300 or more than 500 words

All stages in the Project (design, execution and assessment) included the participation of interested actors. The GAC was present since the project's design stage and worked along with

different directors and areas within the Ministry of Education and Culture in all instances relative to queries and decision-making.

Weekly meetings were held with the whole group, besides the attendance of potential new members (specifically the children of the group's members), to make projections on the impact of future actions in both the mid and long terms.

Seeking to strengthen the group as such and to enhance recognition within, the Project provided the GAC with an administrative structure aided through institutional and personal support towards improving the group's internal dynamics and consistency.

Joint work was undertaken with the Advisory Group to attain legitimation before national and provincial authorities, in addition to civil society throughout the national territory. The GAC was part of various interview and public appearances alongside Ministers of the central government, under-secretaries and area directors from the Ministry of Education and Culture, as well as mayors and deputy mayors from the different cities visited. This enabled the Project to contribute to the acknowledgement policies put forward by the government in relation to Afro-descendants and more specifically the people related to candombe.

Several activities, and especially those related to training and knowledge transfer, implied the participation of members of the Afro-Uruguayan Cultural Centre (including over 20 civil society organizations with African roots dealing with various topics such as music, dance, gender, participation, dissemination of traditional beats, etc.). The multiple participation of different actors implied the reconciliation of differences and the coordination of different views, including the practice of negotiation amongst different groups, all of which has been part of the Project's framework.

The work carried out throughout the nation enabled encounters with more than 200 groups implying over one thousand people who mostly "play, dance and sing candombe", all with particular specificities of the various areas and regions within the country. This is particularly an important aspect for the North, where the cultural inflow from Brazil represents a significant influence. In this sense, it also became necessary to encourage the GAC to think of and develop a plan for its "meetings", and a programmed method to approach other ways of viewing, sensing and living the reality of candombe, which often implies leaving prejudice behind and being open to other forms of doing candombe, as much "original" as their own. Achieving this respect amongst the representatives and other practitioners enabled the construction of working relations that remain beyond the Project's finalization.

Sustainability and exit/transition strategy

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

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

Not fewer than 100 or more than 500 words

The Project is an instrument to roll out, support, supplement and indicate guidelines for the State, civil society and the GAC as well, as it is the result of a clear political decision by the

Uruguayan government and community members willing to strengthen the initiatives to be undertaken.

Through its Ministry of Education and Culture (MEC) of Uruguay, the State created the MEC Candombe Group, with the inclusion of different departments from within the Ministry, aimed at articulated actions to empower public resources available. This group has been working for the past three years, and is now consolidated to lead, in principle, and sustain the guidelines assumed.

The budget of the National Committee for Cultural Heritage includes additional funds for the development of the Safeguarding Plan and all its strategic guidelines.

The MEC Centres, which include over 120 locations (spaces for participation) at towns with a population below 5,000 inhabitants, enable the Project and its impacts to be shared at the country's scenarios most distant from the capital city.

An active participation by the provincial governments and municipal authorities, through all these years, for the planning of events included in the Project's framework has strengthened the training and sensitizing efforts oriented at and shared with them. Such cooperation allows the availability of sensitized local authorities and technicians who will become partners with the Ministry of Education and Culture towards future work at the local scenarios. The involvement of authorities, principals and teachers from the formal education system, as well as the generation of didactic resources through the Ceibal Programme enables to think of extended cooperation in the future. Having a number of multi-media instruments and the commitment by National Television of Uruguay –from which funds have already been received towards production thereof– have permitted the dissemination of materials to be applied locally and internationally through the agencies of the Ministry of Foreign Affairs.

The development of the activities described in the Project, along with the effects of interventions carried out on the territory and within the education system, as well as the creation of inputs, books, audio-visual materials, CDs, films, all in combination with the guidelines set forth in the Safeguarding Plan, have led to processes and effects most likely non-reversible.

The sustained weekly work carried out for over two years aimed at building the GAC's skills, all of which has been supplemented with courses, technical assistance, the creation of the web page, and the production of informational and promotional material have trained the Group's members to continue with the promotion and preservation of candombe, while transmitting their legacy to the younger generations. This was solved by inviting young representatives from the traditional neighbourhoods to be part of the GAC.

A final aspect to point out is the fact that the joint work carried out with social organizations of candombe amateurs has been a means for promoting mutual knowledge and for creating networks.

Lessons learnt

Describe what are the key lessons learnt regarding the following:

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

Not fewer than 300 or more than 750 words

The Project had an ambitious definition with clear objectives, including a great number of activities, based on the idea that an agile management was required to attain such target, including also the significant participation of the various actors involved.

Multiple departments from the Ministry of Education and Culture have been part of the Project's management and implementation, in addition to State organizations and entities from civil society. It was all possible due to the political support received by the management unit to "align the Project's objectives and actions" with the country's current public policies.

The allocation of additional resources provided as supplements by the Heritage Committee, the departments of Education, Culture and the MEC Centres, as well as contributions by National Television of Uruguay and local municipal authorities enabled the design of materials, the making and dissemination of films, and aspects such as the availability of spaces and transportation, among others. All such inter-institutional arrangements made it possible to overcome obstacles and prompted the participation of individuals towards combined resources and the creation of new initiatives of coordinated work, all of which has been assessed as a positive external aspect in this Project.

Permanent efforts have been deployed for strengthening the GAC, though the current conditions still call for more. Thinking and working as a team while leaving personal interests aside in pursuit of collective interests with the mid and long terms in mind constitutes one of the Project's main challenges. Given the fact that the majority of team members are referents with personal leaderships and the younger generations abide by them almost unquestionably, this may represent a restricting aspect in the enrichment of the group's work, since the more elderly find it hard to share their scope of "power" with the growing generations.

Therefore, further work will be required from the State's perspective to preserve "*toques madre*" of candombe and their socio-cultural context, but most of all this will be a basic ingredient required from the standpoint of those involved, in order to generate their own skills for development, in addition to the necessary "care and conservation of their culture, their traditional beats, and their particular ways of viewing, living and sensing reality" in an autonomous manner.

The known fact that candombe has expanded throughout Uruguay's territory and is currently played by white and black people –beyond the three traditional beats of the Sur, Cerdón and Palermo neighbourhoods– leads us to think about the ways of experiencing this manifestation: while it is a characteristic cultural expression for some, others also consider it part of their historic and existential heritage. This Project has paved the way to learn about and encounter the origins, history and representatives of the traditional beats known as "*toques madre*" and recognize them as a living expression in constant transformation.

Thanks to the Project's intervention, there is now georeference of new actors and practitioners of candombe, with the possibility of continuing to include others, in cooperation with the guidelines established in the Safeguarding Plan, and with the acknowledgement of society both referred to the traditional heritage perspective as well as in relation to contemporary varieties.

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)

List of annexes

0. General Support (PDF)

- Terms of reference and Contract; Cultural Manager. Ignacio Expósito (pages 5-11)
- Terms of reference and Contract; Cultural Manager. Javier Correa (24-36)
- Contract; Financial Officer; Marcia del Pretaro (12-22)
- Contract; Financial Officer; Helvecia Pérez (38-46)

1. Supporting the elaboration of the Safeguarding Plan of Candombe and its sociocultural space

1.1 Collaboration to the design of the strategic guidelines of the Safeguarding Plan (PDF)

- Contract; 2 Research consulting; Olga Picún and Valentina Brena (3-18)
- Contract; Compiler, editor and proofreader, Helvecia Perez (25-27)
- Book cover: "Living Heritage. Candombe Survey" (28)
- List of participants (30)
- Georeferenced map (32)

1.2 Contribution to the National Inventory of Intangible Cultural Heritage of Candombe and its sociocultural space (PDF)

- Contract; 2 Research consulting Olga Picún and Carina Moreira (2-9)
- Workshop participant list and pictures (10-36)
- Guidelines for the safeguarding plan (37-99)

1.3 Photography archive of the Candombe and its sociocultural space (PDF)

- Contract; Web designer; Gabriel Souza (2-5)
- Contract; Editor and compiler; Helvecia Pérez (6-9)
- Contract; Photographer Mayra da Silva (10-13)
- Georeference Map of de country with institutions and groups surveyed (14-15)
- Book Cover: "Candombe in pictures" (elaborated with a picture survey) (16-17)

1.4 Archive of voices and audiovisual of the Candombe and its sociocultural space PDF

- CD cover "Candombe female voices" and Press conference pictures and articles of the CD (2-14)
- CD cover "Llamadas of Charrúa Street" (15-16)

2. Education formal and non – formal

2.1 Development of pedagogic contents of Candombe PDF

- Plan Ceibal resources list (3-8)
- Mary Porto Casa's illustrations (9-15)
- Cover of the Didactic material "Candombe en la Escuela" (16-17)
- Capture image of the audiovisual "Candombe y moña" (18)
- Capture image of the audiovisual: "Traigan Candombe", (national contribution) (19)

2.2 Interchange meetings between children and musicians (PDF)

- List of schools and groups participating in the project (2)
- Program of workshops held in schools (3)
- Photographs (4-10)
- Final event: Program. Press. Difusion materials (includes bags designed to give to the school children) (11-16)

3. Networking with local actors (artist, performers, stakeholders, press)

- Report (2-96)
- List of de participants (97-130)
- Pictures (131-144)
- Press (145-159)
- CD cover of the audiovisual "intercambio en el territorio" (161-162)
- Vimeo Links with short films (160)
- Exhibition materials (163-185):
 - Flyers in spanish, in english, in portugues.
 - Banners
 - Demountable Exhibition panel
 - Amplifier picture
 - Flyers

4. Institutional Strengthening of the Advisory Group and the afrodescendant groups

4.1 Training courses

4.1.1 (PDF)

- Final report "Institutional Communication training" (by Communication advanced students from University of the Republic; 2013) (3-40)
- Workshop "Project management" (by International Cooperation and Projects; 2014) (41-82)
- Agreement MEC – "Casa Afro"; planning; pictures; report. (83-153)

4.1.2 (Audiovisual)

- Audiovisual of Casa Afro's activities

4.2 Teaching of the three original call (toques madres) for afrodescendant practitioners (PDF)

- Report (2-5)
- Participants list (6-10)
- Evaluation forms (11-15)
- Diploma (16)
- Photos (19)
- Flyers (17-18)

4.3 Visibility and diffusion

- Terms of reference and contract (2-7)
- Image capture of products (web; face) (8-12)

Name and signature of the person having completed the report

Name: Nicolás Pons

Title: Secretary General / National Commission of Uruguay for UNESCO

Date: September 30, 2015

Signature:



Mtro. Nicolás Pons
Secretario General
COMISIÓN NACIONAL
PARA LA UNESCO

