

CULTURE & DEVELOPMENT

INTANGIBLE CULTURAL HERITAGE IN LATIN AMERICA AND THE CARIBBEAN

Capacity-Building
Programme



United Nations
Educational, Scientific and
Cultural Organization

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



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"OUR VISION IS FORWARD-WORKING,
A VISION OF SUSTAINABILITY, AND
INTANGIBLE HERITAGE IS ONE OF OUR
STRONGEST ASSETS TO BUILD THE
FUTURE WE WANT FOR ALL"

IRINA BOKOVA





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EDITORIAL TEAM
 UNESCO REGIONAL OFFICE FOR CULTURE IN LATIN AMERICA AND THE CARIBBEAN, HAVANA, CUBA
 FERNANDO BRUGMAN · LEIRE FERNÁNDEZ · GILDA BETANCOURT · BEGOÑA GUZMÁN

CULTURE AND DEVELOPMENT 12
 EDITION: LEIRE FERNÁNDEZ · lfernandez-gomez@unesco.org
 DESIGN: MIGUEL GUERRERO · design2@excelencias.co.cu
 TRANSLATION: ADOLFO FUENTES · adolfogf22@yahoo.es
 PRINTING: ESCANDÓN IMPRESORES · escandoncuba@enet.cu

CONTACT UNESCO LA HABANA
 habana@unesco.org
 CALLE CALZADA NO. 551, ESQUINA A CALLE D, VEDADO, LA HABANA. CP 10400
 PHONE: +537 833 3438, 832 2840, 832 7741, 832 7638
 FAX: +537 833 3144

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FERNANDO BRUGMAN

Over 1,000 delegates from 138 countries participated in the 9th Annual Meeting of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, in November 2014 in Paris. Among them were representatives of many Latin American and Caribbean countries that have already ratified the Convention for the Safeguarding of the Intangible Cultural Heritage. This region, which exhibits a rich diversity of cultural manifestations, is deeply committed to defending and safeguarding this heritage.

Safeguarding the intangible heritage is tantamount to ensuring the continued transmission and recreation of its practices, representations, expressions, knowledge and skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. It includes the instruments, objects, artefacts, and cultural spaces associated therewith.

This heritage is manifested in oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship. It provides a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity, as essential foundations for sustainable development. However, we are not always aware of this vital contribution of the intangible heritage to development. Each of these changing manifestations results from ways of understanding the world and social organization. They are also mechanisms for dialogue and conflict resolution, and instruments for social cohesion and, above all, for the transmission of knowledge.

Out of the 33 States of the Region, 30 have already undertaken to safeguard this heritage under the Convention. To support their initiatives, UNESCO has formulated a number of proposals as part of the Global Strategy for Strengthening National Capacities for Safeguarding the Intangible Cultural Heritage. The Intangible Cultural

Heritage Fund, established under the Convention, finances the Strategy implementation activities thanks to the voluntary contributions of countries like Norway, Spain, Netherlands and Japan, and the direct contributions of the beneficiary States themselves.

Around four years ago, 11 experts of the region participated in a Training of Trainers Workshop in Havana to implement the capacity-building strategy in Latin America and the Caribbean. Over 500 people have ever since benefited from this programme, thanks to these facilitators and the support provided by the UNESCO field offices in the region and the Intangible Cultural Heritage Section in Paris.

This issue of Culture and Development includes the assessments of these facilitators on the Strategy implementation results. Its contributions show that, despite the progress made, there is still a long way to go. It also includes the conclusions and recommendations formulated by the UNESCO Office in Havana, and an article on the contribution of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage (CRESPIAL) to the implementation of the Convention.

Likewise, it contains illustrations of the elements of the intangible cultural heritage of the region that have been inscribed on the Lists of the Convention or the Register of Best Safeguarding Practices.

The magazine also features a special contribution from Haiti in connection with Vodou, on the International Decade for People of African Descent.

A special recognition goes to the Kingdom of Norway for its support to the safeguarding of the intangible cultural heritage in the world and the publication of this issue.



A VIBRANT CULTURE

■ Kris Rampersad

Although the cultural heritage sectors have been the traditional backbone of the economic, tourism, agricultural, and other main sectors in the region, a major challenge remains weaning Caribbean governments, leaders, policy and decision makers off touristic lenses that view the cultural heritage sector as 'frolic and play' to see it through development lenses for economic and social equity that help diversify sources of livelihoods and economic wealth of their countries along with identity consolidation. The challenge for re-positioning and re-prioritising cultural heritage within their development planning, budgeting and implementation frameworks remains.

Guyana and St. Kitts and Nevis were two countries that invested their own resources on capacity-building initiatives for safeguarding, without resorting to the funding mechanism of the main donor for the regional programme (Japan-Funds-in-Trust). That these countries chose to directly invest in capacity-building is worthy of emulation by other regional governments, as a signal to moving cultural heritage development higher among priorities on the national and, indeed, international sustainable development agenda.

From the internationalist, UNESCO angle, an appreciation and understanding of the Caribbean psyche and its cultural mechanisms have underscored the successes I have seen with the countries with which we interfaced. In the first instance, there was need to appease and place in perspectives these various UNESCO instruments, widely viewed as alien and treated with suspicion as additional means of imperial imposition on societies that are still reeling from centuries of colonial domination. It is also somewhat difficult for people whose lives are culture-driven in all spheres to fathom, digest or define differences between tangible and intangible heritage or the expressions of culture and their manifestations as cultural products.

This has invariably also meant altering and adapting conventional modes of transmission of knowledge of the conventions themselves. Workshop manuals, materials, methods, approaches and presentations have to be continuously reworked and readapted to accommodate culturally specific learning modes of the respec-

tive societies. For Trinidad and Tobago, preparation of a poster on one of its ICH elements was a precursor to lifting national and community awareness about the value of the element towards its safeguarding.

Recognising the overriding weaknesses in implementation at all levels and across the region, also introduced was a short, concise action plan generated by the participants. This model was shared with and transferred and has now been adopted in work in the Caribbean around the World Heritage Convention, as a means of addressing deficiencies within the Caribbean in understanding and accessing this Convention to date.

The element of continuity has also been one of the factors contributing to some of the successes of the safeguarding initiatives. The capacity-building process started in Grenada and has evolved through Belize and Jamaica and other countries. Continuity in organisation and facilitation are two dimensions, but it is also important in participation. The shifting nature and insecurities of employment in the Caribbean culture sectors have meant that often people trained move on to other sectors, divisions or professions. A clear example of this again comes from Belize, where two of its participants in the workshop on implementing the Convention also participated in a targeted youth workshop in Grenada, and were able to take lead roles there. They also were part of the follow-up workshop in Belize on inventorying and are now part of that countries core team working towards preparation of nominations.

I have heard the arguments in relation to the absence of culture-centred development as a targeted sustainable development goal in the proposed United Nations Sustainable Development Goals (SDGs) of the post-2015 agenda. They are sound arguments, or seem to be. Culture and culturally-driven transformation is indeed an overriding phenomenon that is integral to and cuts across goals and of gender equality, equity, poverty alleviation, reduced infant mortality, health, education, and the challenges of climate change. Yet, all of these are in themselves cross cutting goals and they occupy targeted status as defined Sustainable Development Goals, so why not culture centred-development as a post-2015 SDG?



A GULOYA TRADITIONAL MASK, AS INHERITED FROM CARIBBEAN ISLAND ANCESTORS, DOMINICAN REPUBLIC

Indeed, that there is much unfinished business regarding the Millennium Development Goals (MDGs) are largely owed to their inherent blindness in recognising and positioning culture-centred development as a targeted goal, as many of the reviews of the MDGs reveal. However, as we have also witnessed with the MDGs, targeted focus allows the political and decision making machinery to priorities to ensuring consideration of named goal form part of their development agenda. A targeted goal of culture-centred development will provide this justification for culturally-driven reform of economic, political and social systems that have inhibited full achievement of the MDGs and can go a long way to ensuring better success in the proposed SDGs. For communities, as in the Caribbean, in small island developing States, in the lesser developed world that

the MDGs and post-2015 SDGs target in efforts towards greater equity, equality and more balanced development, addressing the skewing of development through cultural lenses might help the SDGs towards greater success of its goals than has been achieved by the MDGs.

It would also help our people and communities, reaping small fruits from a few piecemeal efforts of workshops on capacity-building, to reap greater rewards and benefits to higher priority position within national development agenda that ricochet through societies, towards greater equity and sustainability.

Culture-centred development cannot be a silent partner or an invisible element in the sustainable development agenda. It must be at its core, heart, centre, a primary focus, as an engine of changing global paradigms through localised approaches. 

CAPACITY-BUILDING PROGRAMME

■ Gilda Betancourt

The growing interest of UNESCO member countries in the Intangible Cultural Heritage (ICH) and their support for the actions developed by the Organization in this field led to the drafting of the Convention for the Safeguarding of the Intangible Cultural Heritage, which recognizes its importance in the understanding that this is an important factor in maintaining cultural diversity in the face of increasing globalization, which also contributes to intercultural dialogue and promotes respect for other ways of life. The Convention also states that the importance of this heritage does not lie in the cultural manifestation itself but rather in the wealth of knowledge and skills that are transmitted from generation to generation. Likewise, it establishes that the social and economic value of this transmission of knowledge is relevant to social groups, including minority and majority groups within a State, and is equally important for developing and developed countries.

Therefore, it can be said that ICH does not only include inherited traditions of the past, but also contemporary rural and urban practices characteristic of diverse cultural groups. It is transmitted from generation to generation, is constantly recreated in response to the environment, and provides a sense of identity and continuity, thus creating a link between the past and the future through the present.

ICH also contributes to social cohesion by fostering a sense of identity and responsibility that helps individuals feel they are members of one or several commu-

nities and of society in general. Such intangible heritage flourishes in communities and depends on those whose knowledge of traditions, skills and customs is transmitted to the rest of the community, from generation to generation, or to other communities.

As a key concept, the 2003 Convention states that ICH has to be recognized as such by the communities, groups or individuals that create, maintain and transmit it. As this Convention meets the interests and needs of UNESCO Member States, the ratification process has been going smoothly for 11 years, and over 150 States have adhered to it.

However, Member States faced a wide range of limitations to implement the 2003 Convention, so the UNESCO Secretariat formulated in 2009 a global strategy for strengthening national capacities to help establish institutional and professional settings favourable to ICH sustainable safeguarding and promote wide public understanding over its concepts and purposes.

This strategy was developed by the Intangible Cultural Heritage Section at the Organization and its field offices, mobilizing financial resources from the regular programme of UNESCO, the ICH Fund, and a large group of generous donors.

Latin America and the Caribbean have been selected as one of the regions for the implementation of this global programme. It is marked by a great cultural diversity that includes, in varying degrees and ways, indigenous, European, African and, more recently, Asian and Middle East elements.



A BOY WEARING A PARACHICO TRADITIONAL COSTUME, MEXICO

The native populations on the mainland and the islands used to make a creative use of natural resources often under difficult and aggressive conditions. They came up with interesting results in a variety of areas, such as craftsmanship, medicinal preparations, agricultural and culinary practices, community organization, and housing. The wide range of languages, beliefs, festivities, music, and dance has contributed to this cultural wealth. Although governments, social organizations and communities themselves had made occasional contributions to the revitalization and protection of the cultural heritage in their respective countries, there was a need for concerted action that would provide for, in a more

organic way, the safeguarding of the vast intangible heritage present in the region. Here lies the importance of implementing the global programme for strengthening national capacities along these lines.

The programme, featuring a long-term strategy and a diverse approach to the topics to be addressed, focused on: (1) reviewing cultural policies and pieces of legislation to incorporate ICH safeguarding, (2) re-designing the institutional infrastructure that in most cases did not cover the intangible heritage, (3) developing inventorying methods and systems based mostly on expert-conducted ethnographic or anthropological studies, and (4) involving various actors, particularly



A WOMAN EMBROIDERING A PARACHICO TRADITIONAL COSTUME, MEXICO

communities, with special emphasis on technical training and skill acquisition, which are necessary for ICH safeguarding.

To facilitate the use of these mechanisms by States Parties, the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, established under the Convention, composed of 24 countries, and seeking to ensure an equitable rotation among different regions, meets to evaluate nominations and decide on the inscription of the good practices and cultural expressions of the intangible cultural heritage that are submitted by States Parties. After the relevant evaluation process is completed, the Committee, assisted by experts, approves the nominated expressions that have been presented to:

The **List of the Intangible Cultural Heritage in Need of Urgent Safeguarding**, consisting of ICH elements that communities and States Parties deem relevant for transmission. The inscriptions on this List help to mobilize international cooperation and assistance, so that the actors concerned can take appropriate safeguarding measures. From 2009 to 2014, the Intergovernmental Committee has inscribed four elements of Latin America and the Caribbean on this List.

The **Register of Best Safeguarding Practices**, consisting of programmes, projects and activities that best reflect the principles and objectives of the Convention. From 2009 to 2014, the Committee has selected four programmes, projects and activities implemented in Latin America and the Caribbean for this Register.

The **Representative List of the Intangible Cultural Heritage of Humanity**, composed of expressions that illustrate the diversity of the intangible heritage and contribute to raise further awareness about its importance. In 2008, the Committee incorporated 40 elements, which had been previously proclaimed Masterpieces, on the Representative List. From 2009 to 2014, the Representative List has included another 27 elements of the region.

To meet the training needs that had been identified through preliminary consultations between the Headquarters and field offices of UNESCO and its national counterparts, the strategy focused its activities on three main areas:

Developing educational contents and materials for capacity-building

The Intangible Heritage Section of UNESCO was responsible for preparing the educational materials necessary for providing training on the most relevant topics under the 2003 Convention. Manuals were developed for the workshops to be held, including ratification, implementation, community-based inventorying, and nominations to the Lists, the Register of Good Practices, and requests

for international assistance. Both printed and visual materials (videos, photos, power point presentations, etc.) were made available to facilitators and participants.

In turn, the materials were translated in collaboration with several UNESCO field offices: the translation into Spanish was undertaken by the Regional Office in Havana; the translation into Creole is being completed by the UNESCO Office in Haiti; and the translation into Portuguese, by the Office in Brasilia. Other informational materials were made available to actors, such as the KIT on the Convention, which was translated by the Regional Office into Aymara and Guaraní.

Establishing and operating a wide network of experts as facilitators

The training to be provided relied heavily on facilitators. To this end, 11 Latin American and Caribbean experts from Mexico, Colombia, Venezuela, the Dominican Republic, Ecuador, Brazil, Trinidad and Tobago, Argentina, Honduras, and Peru were selected and trained. These facilitators attended a workshop in 2011 with the aim of becoming familiar with the Convention, its Operational Directives, and the use of educational materials prepared by the Secretariat.



TRADITIONAL WEAVING OF THE ECUADORIAN TOQUILLA STRAW HAT

A webpage for facilitators was designed to further promote exchange among them, so that they could be kept abreast of results, lessons learned, changes and adaptations necessary under the programme.

Expectations about the work to be developed by facilitators were largely exceeded, since most of them had to advise national institutions in recipient countries on the establishment of permanent groups, follow distance field exercises, make occasional decisions without having basic information about the actual safeguarding situation in the country and, in many instances, without sufficient background information on workshop participants. Their sense of responsibility, experience in managing ICH in their countries of origin, mastery of the Convention, and their own contributions based on ICH knowledge, made it possible to achieve the expected results.

Providing training and capacity-building services in recipient countries of Latin America and the Caribbean

For this purpose, around 40 actions have been implemented in the region between 2011 and 2014. They have included:

- advisory services for policy-making, technical assistance, and national consultations seeking to identify training needs: Curacao, Belize, Jamaica, Trinidad and Tobago, Haiti, and Aruba;
- convention ratification workshop: Saint Kitts and Nevis;
- convention Implementation workshops: Argentina, Bolivia, Ecuador, Cuba, the Dominican Republic, Haiti, Aruba, Nicaragua, Guatemala, Honduras, Jamaica, Belize, Colombia, Bolivia, Uruguay, Paraguay, and Chile;
- community-based inventorying workshops and several field exercises, as a follow-up to these workshops: Guatemala, Belize, Jamaica, Trinidad and Tobago, El Salvador, Haiti, Cuba, and Argentina;
- nomination and international assistance request workshop: Cuba, the Dominican Republic, and Haiti; and
- other regional events: Training of Trainers Workshop in Cuba, the Caribbean Youth Forum in Grenada, the Regional Workshop on the Role of NGOs, with participants from 18 NGOs of the region in Ecuador, and the Programme Strategy Review in Cuzco, Peru.

In other words, training actions were developed in 23 of the 30 countries signatories of the 2003 Convention in Latin America and the Caribbean, with the participation of over 600 people.

Such activities were implemented mainly thanks to the financial contribution of several donors. Countries

of the region, other than programme recipients, have organized training actions with their own funding, including Colombia, Mexico, and Peru.

In several cases, the recipient countries have established or strengthened the institutional structure to follow-up ICH safeguarding. Some others are reviewing their policies and laws in this connection. And some others, which have participated in inventorying workshops, have developed appropriate mechanisms for these processes, with the necessary participation of communities. Most recipient countries already have a team of specialists in a position to successfully address ICH safeguarding.

Community participation, one of the key issues in the Convention, continues to pose one of the most serious challenges to its implementation. Each country should therefore deal with the role of communities so as to expand it and carefully consider the current limitations, which are context specific and should be given top priority.

The visibility of the intangible cultural heritage and the need for its safeguarding have considerably grown in the region. The UNESCO website (www.unesco.org/culture/ich), the Portal of Culture of the Regional Office in Havana, including a page dedicated to the programme and the project in the region (www.unesco.lacult.org), several publications, and coverage by the press, television stations, and the Internet in many Latin American and Caribbean countries have been very instrumental in this connection.

The only Category 2 Centre on ICH in the region, that is, the Regional Centre for the Safeguarding of the Intangible Cultural Heritage (CRESPIAL) in Cuzco (Peru), has made a significant contribution to the dissemination of the Convention and its mechanisms, providing support for training actions through online courses and integrating 15 countries of the area into these efforts.

While there has been undeniable progress towards the implementation of the Convention, the mechanisms that this international instrument and its Operational Directives provide, especially for the appropriate submission of nominations to the Lists, have not been maximized to date. On the other hand, nominations to the Representative List continue to outnumber those to the Urgent Safeguarding List, despite some headway in the latter. As shown above, four countries in the region (Peru, Brazil, Mexico, and Colombia) have had 20 of their expressions included on the Representative List (excluding the seven that were selected Masterpieces under a selection process prior to the Convention and were incorporated on the Representative List in 2008). This is closely connected with the capacity of States Parties to properly identify and prepare the forms required. The Urgent Safeguarding List, the most relevant

RECIPIENT COUNTRIES	DONORS	CURRENT STATUS
Argentina, Paraguay, Uruguay	UNESCO/Japan Funds-in-Trust	Final project phase
Cuba, Dominican Republic, Haiti	Contribution of the Kingdom of Norway to the ICH Fund	Final project phase
Aruba, Curacao, Caribbean Netherlands, Sint Maarten, Suriname	Contribution of the Kingdom of the Netherlands to the ICH Fund	Completed project, ready for implementation
Belize, Jamaica, Trinidad and Tobago	UNESCO/Japan Funds-in-Trust	Activities under implementation
Ecuador	UNESCO/Japan Funds-in-Trust	Project started in 2014
El Salvador, Guatemala, Honduras, Nicaragua	Contribution of the Kingdom of Spain to the ICH Fund	Final project phase

to safeguarding processes, is not widely accepted by States Parties. Only four countries of the region (Peru, Brazil, Venezuela, and Guatemala) have had elements included on this List. The Register of Best Practices, a



A WHITES AND BLACKS' CARNIVAL FLOAT, COLOMBIA

mechanism to promote experience-sharing along these lines, has included only four practices of countries of the region, namely Bolivia, Mexico, and Brazil (two). Out of all the mechanisms established under the 2003 Convention, this has been the less utilized and visible.

Meanwhile, requests for international assistance have been limited, and the use of this important technical and financial aid mechanism by States Parties to the Convention has been insufficient. Although there have been training efforts on request preparation, the expected results have not been achieved.

Similarly, the number of multi-national nominations relative to common intangible cultural heritage elements present in the territory of more than one State Party is still small. The Representative List includes only three expressions of this type: the oral heritage and cultural manifestations of the Zápara people (Ecuador and Peru); the language, dance and music of the Garifuna (Belize, Guatemala, Honduras, and Nicaragua); and the Tango (Argentina and Uruguay). Another multi-national element has to do with the Best Practices of safeguarding the intangible cultural heritage of Aymara communities (Bolivia, Chile, and Peru).

At a recent meeting held in Cuzco, facilitators made several suggestions to improve the training process, including the need to adapt the teaching materials to local contexts, use methodologies based on participatory approaches to workshop development, prepare materials for law and policy making, and contribute to safeguarding plans.

A general evaluation of the most relevant issues to ICH safeguarding at present shows that the training component is still valid and should be given priority. 



Intangible Cultural Heritage Elements included in one of the Lists of the Convention or in the Register of Best Practices

1. Mapoyo oral tradition and its symbolic reference points within their ancestral territory
2. Paach Ceremony
3. Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order
4. Eshuva, Harákmbut sung prayers of Peru's Huachipaíre people
5. Xtaxkgakget Makgkaxtlawana: the Centre for Indigenous Arts and its contribution to safeguarding the intangible cultural heritage of the Totonac people of Veracruz, Mexico
6. Fandango's Living Museum
7. Call for projects of the National Programme of Intangible Heritage
8. Safeguarding intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru
9. Capoeira circle
10. Festivity of Virgen de la Candelaria of Puno
11. Baile Chino
12. Pujillay and Ayarichi, music and dances of the Yampara culture
13. Traditional Mexican cuisine - ancestral, ongoing community culture, the Michoacán paradigm
14. Traditional weaving of the Ecuadorian toquilla straw hat
15. Festival of Saint Francis of Assisi, Quibdó
16. Ichapekene Piesta, the biggest festival of San Ignacio de Moxos
17. Mariachi, string music, song and trumpet
18. Wayuu normative system, applied by the Pütchipü'üi (palabrero)
19. Ritual ceremony of the Voladores
20. The Peña de Bernal, guardian of a sacred territory
21. Pilgrimage to the sanctuary of the Lord of Qoyllurit'i
22. Holy Week processions in Popayán
23. Venezuela's Dancing Devils of Corpus Christi
24. Pirekua, traditional song of the P'urhépecha
25. Tango
26. Traditional knowledge of the jaguar shamans of Yuruparí
27. Knowledge, skills and rituals related to the annual renewal of the Q'eswachaka bridge
28. Whites and Blacks' Carnival
29. The parranda of San Pedro from Guarenas and Guatire
30. Frevo, performing arts of the Carnival of Recife
31. Círio of Nazaré
32. Parachicos in the traditional January feast of Chiapa de Corzo
33. The Candombe and its socio-cultural space: a community practice
34. Marimba music and traditional chants from Colombia's South Pacific region
35. The scissors dance
36. Language, Dance and Music of the Garifuna
37. Huaconada, ritual dance of Mito
38. The Carnival of Oruro
39. The Andean Cosmovision of the Kallawayá
40. Oral and Graphic Expressions of the Wajapi
41. The Samba de Roda of Recôncavo of Bahia
42. The Cultural Space of Palenque de San Basilio
43. The Carnival of Barranquilla
44. The Tumba Francesa
45. Oxherding and oxcart traditions in Costa Rica
46. The Oral Heritage and Cultural Manifestations of the Zápara people
47. The Güegüense
48. The Rabinal Achí Dance Drama Tradition
49. The Maroon Heritage of Moore Town
50. The Indigenous Festivity dedicated to the Dead
51. Taquile and its Textile Art
52. The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella
53. Cocolo Dance Drama Tradition

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

www.unesco.org/culture/ich



MAPOYO ORAL TRADITION AND ITS SYMBOLIC REFERENCE POINTS WITHIN THEIR ANCESTRAL TERRITORY

The oral tradition of the Mapoyo and its symbolic points of reference within the ancestral territory encompass a body of narratives that constitute the collective memory of the Mapoyo people. It is symbolically and permanently linked to a number of places located within the ancestral territory of the community along the Orinoco River in the Guayana region of Venezuela. The tradition touches on the social structure, knowledge, cosmogony and stories that have made the Mapoyo legitimate participants in the birth of Venezuela as a republic. Community elders are currently the main keepers of the oral traditions of the Mapoyo and their symbolism.

However, various factors are endangering transmission to newer generations. These include the increasing outward migration of young people looking for better economic and educational opportunities, land encroachment caused by the mining industry, and the exposure of young people to formal public education that discourages the use of the Mapoyo language.



A MAPOYO GIRL PREPARING FOOD FOR THE COMMUNITY

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EARTH PRODUCTS

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ORAL TRADITION OF THE MAPOYO TRANSMITTED FROM THE OLDER TO THE YOUNGER GENERATIONS

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PAACH CEREMONY

Paach is a corn worship ritual held in the municipality of San Pedro Sacatepéquez. It is a ceremony of thanksgiving for the good harvest, in Guatemala which highlights the close link between humans and nature. This cultural practice is transmitted orally and otherwise: a group leader provides instructions to novice practitioners at workshops organized for this purpose, and children become familiar with the ceremony by accompanying their parents to the celebration. In recent years, the number of people attending the ceremony has dropped due to the indifference on the part of the youth and economic insecurity, which has forced some bearers of the element to abandon the practice. In addition, the advanced years of practitioners who best know the element and waning transmission could result in the disappearance of this traditional cultural expression.



A COMMUNITY OLDER WOMAN COOKING CORN IN THE TRADITIONAL WAY



AN ALTAR IN THANKSGIVING FOR A GOOD CORN HARVEST



RAW CORN



THE ENAWENE NAWE PEOPLE PERFORMING THE YAOKWA RITUAL TO HONOUR THE SPIRITS AND ENSURE THE MAINTENANCE OF THE COSMIC AND SOCIAL ORDER

YAOKWA

THE ENAWENE NAWE PEOPLE'S RITUAL FOR THE MAINTENANCE OF SOCIAL AND COSMIC ORDER

The Enawene Nawe people live on the basin of the Juruena River, in the rainforests of southern Amazonia in Colombia. Every year, in the dry season, they perform the Yaokwa ritual to honour the spirits and ensure the maintenance of the cosmic and social order among different clans. This ritual links local biodiversity to a complex symbolic cosmology intertwining various, though inseparable, areas of society, culture and nature. However, both the ritual and local diversity are seriously threatened by deforestation and a wide range of invasive practices: intensive exploitation of mineral deposits and forest lands, ranching, water contamination, deteriorating upper course of rivers, uncontrolled urbanization, construction of roads, waterways and dams, drainage and diversion of rivers, forest burning, poaching, and illicit wildlife trade.



ENAWENE NAWE PEOPLE



CEREMONIAL SPACE FOR SUNG PRAYERS

ESHUVA, HARÁKMBUT SUNG PRAYERS OF PERU'S HUACHIPAIRE PEOPLE

The Huachipaire are an indigenous ethnic group that speaks the Harákmbut language and lives in Peru's southern Amazon tropical forest. The Eshuva or sung prayer is an expression of Huachipaire religious myths, performed for healing or as part of traditional ceremonies such as the drinking of masato, a traditional beverage made of fermented manioc, and the initiation of new Eshuva singers. According to oral tradition, the Eshuva songs were learned directly from forest animals and are sung to summon the spirits of nature to help alleviate illness or discomfort or promote well-being. Eshuva songs are at the risk of being lost, however, since the transmission has been interrupted due to a lack of interest on the part of Huachipaire youth, recent internal migration, and the influence and assimilation of external cultural elements. At present, there are only twelve known singers among the Huachipaire.



THE HUACHIPAIRE PERFORMING ESHUVA OR SUNG PRAYERS

JAGUARS' CONVENTION

■ Adriana Molano Arenas

Sitting on a thinking bank at a dwelling in the Colombian north-eastern Amazon, I explained to knowledgeable persons, leaders and community members in Pirá Paraná what UNESCO, the Convention, its lists, the national policy, national lists, and the concepts of intangible heritage and safeguarding were about. Then, they asked me to leave the room and they stayed there coca chewing and talking all night long. At dawn, they called me back and told me they had understood it all very well and that they had decided to take the path of safeguarding. After this meeting, a team at the Association of Indigenous Captains and Authorities of the Pirá-Paraná (ACAIFI), and the advisors at Gaia Amazonas (NGO) embarked on a tour of their ancestral territory to translate into their own language and incorporate into their stories and views of the world all those words, concepts and systems of thought used by national and international bureaucracy. Thus began a very fruitful, mutually valuable experience-sharing at three levels (international, national and community). A few months later, the working team composed of ten indigenous people, including knowledgeable persons and researchers, and two advisors of the NGO submitted a nomination to the National Heritage Council, the highest advisory body of the Ministry of Culture for cultural heritage, for inclusion on the national list. They entered the room, lighted a protection incense stick, and began to tell us about the process they had carried out to prepare this nomination, the way they sailed along the river to talk to communities and translate concepts for them. After giving much food to their thoughts, they had concluded that, what we called safeguarding, they

called it *carayuru*. This is a red pigment from the leaves of *Bignonia chica* that is used for protection, a decisive element in sickness prevention and healing systems. To them, having a safeguarding plan in place would be synonymous with protecting this knowledge.

The Pirá Paraná River (Hee Oko~Ba, Yuruparí River) forms the "heart" of a large area called Hee Yaia Godo (territory of the jaguars of Yuruparí). The name comes from traditional knowledge, that is, from all the powers of Wisdom-Knowledge Ketí Oka, gained by the jaguars of Yuruparí spirits, Hee Yaia. They are the Masters of the Hee Power Knowledge or the Masters of Life Sciences. These beings left sacred knowledge, places and elements that our knowledgeable persons (kubua) used for healing (Baseri) both humans and the environment in different seasons of the year. Hee Yaia (Kubua Baseri Ketí Oka) or Healing-Knowledge-Word of jaguar shamans of Yuruparí summarizes the secret knowledge given to us to look after the territory and Life, takes the form of rituals, dances and songs, and helps to manage sacred places, elements and plants. This is the cultural manifestation that we are strengthening internally and that we want to protect (nomination of Hee Yaia Ketí Oka, traditional knowledge of the jaguars of Yuruparí, i.e. the indigenous Groups of the Pira Paraná River [Vaupés resguardo, 'protected area, Colombian Amazonia] to the National Representative List of Intangible Cultural Heritage).

I am telling here this short story because, to me, mainstreaming the Intangible Cultural Heritage (ICH) into public policies is a translation exercise, going from the explicit international language of the Convention for the



JAGUAR SHAMANS OF YURUPARÍ, COLOMBIA

Safeguarding of the Intangible Cultural Heritage and its Operational Directives, the official language of national public policies, into the political and cultural language of the community.

While the intangible heritage has gradually become a privileged area for State action, culture has turned into one of the main dimensions required to understand, act and decide upon the dynamics of the current world. In this regard, the intangible heritage is now being seen as a powerful managing tool used by States, social groups and communities to take ownership of the political sphere (Sánchez, Molano).

After the ratification of the 2003 UNESCO Convention and under the cultural legislation in force, the Ministry of Culture of Colombia, the leading agency for cultural policy-making in the country, formulated an indicative safeguarding policy that gives priority to collective, community participation and to social management capacity-building.

Involving social groups, often historically marginalized and victimized under various forms of violence, is wi-

thout a doubt one of the most important contributions of an intangible heritage safeguarding policy and should, in principle, be its primary goal. In the Latin-American context, where access to education and participation spaces has historically been reserved for national elites, recognizing the validity of other forms of understanding the world and of the valuable contribution to the construction of nations at present is a first step to enforce the right to recreate, preserve and enjoy cultural expressions (Sánchez, Molano).

The National Representative List of Intangible Cultural Heritage, which was established by law, seeks to reveal the diversity of experiences and modalities employed by various communities to advance their sense of ownership to the current territory of Colombia, which provides the basis for common identity. This representative list aims to raise further awareness about the multiplicity of human, social, historical, cultural and economic experiences in and of the country. It also tries to provide these groups with recognition for increased capacity-building in self-management from the administrative and political points of view in connection with their heritage, as well as in individual and collective empowerment.

In 2012, building upon a relatively favourable situation in Colombia, the Intangible Heritage Group committed to achieving PEACE and working with people who had been, up to that moment, marginalized from cultural public policy-making in particular and from the State in general, a community whose only link with the State was the army. Only three generations of colonists have been living in La Macarena Special Management Area (AMEM). This large territory, which exhibits a unique biodiversity, is a key conflict zone in the area. While one night was more than enough for indigenous people in the Colombian Amazonia to understand the concepts mentioned above, thanks to their ancestral, well-founded, relevant and live culture, the colonists in AMEM needed one year to comprehend and identify the living heritage they had been building since 1970. After long discussions and translation and interpreting exercises, these colonists who had migrated from many areas of the country and had endured violence in different periods, concluded that their heritage consisted of their own social organization, which had made it possible for them to take ownership of a territory, and that their status of colonists, which had been stigmatized by most people in Colombia until then, made up their own heritage.

The community organization of men and women farmers and indigenous people in AMEM has provided for a social system that had been developing since the beginning of colonization up to the mid 20th century. It has built a local society made up of agricultural and indigenous communities, has favoured cultural ownership over the territory

and a search for ecological adaptation, coexisting with natural parks in the area.

It has also made it possible for most newcomers to survive in an unfamiliar environment, and remain, to this day, in the country, despite the social conflicts that have negatively affected society as a whole. These farmers and indigenous people have established their own, closely interrelated communities, and have developed a local society with cultural values, rules of behaviours that regulate different aspects of daily life, and collective participation and reflection for problem-solving. The ways these communities live, communicate with each other, and share their knowledge and experiences facilitate the construction of infrastructure works such as bridges, roads and schools. Our ICH is today at risk, a risk that endangers our lives as local farmers, and the preservation of fragile ecosystems at five natural parks in the vicinity. If this risk is properly managed, the entire country in general and the peace process in particular will benefit. This is, in fact, a yearning shared by all Colombians who wish to build a country free from armed conflicts (Nomination of "The community organization of the colonists in La Macarena" to the National Representative List of Intangible Cultural Heritage).

This area has so far been a violent territory, where farmers have been victims not only of conflict but also of segregation. It could well become a peace laboratory if negotiators manage to reach an agreement. Finally, what the country needs to negotiate is a wide range of concepts and ways of understanding development. Sustainable development will have to make headway in a country that has always given priority to non-sustainable economic practices. Under these negotiations, the role of intangible heritage and, thus, of governance, is critical because the idea should be to engage communities in the efforts underway to keep their identity alive. In practical terms, safeguarding has encompassed prevention, protection, commitment, and monitoring actions that seek to guarantee lifestyles that have a positive bearing on the human heritage and regional identity. This gathers people together and fosters exchange and respect for differences. Safeguarding promotes a reflection that helps to recover traditions that are preserved in

the memory of their bearers and to highlight the importance of ownership in and out of the community. It is a form of resistance, autonomy, independence, re-affirmation of legitimate values, and recognition of a territory (Ministry of Culture of Colombia, 2014: 48). 



CHILDREN ON THE BANKS OF THE PIRÁ PARANÁ RIVER, CORE OF THE TERRITORY OF THE JAGUARS OF YURUPARÍ, COLOMBIA

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WHO DOES CONSENT?

■ Enrique Pérez López

There are various local, regional and national situations that help to understand what a community is. There are also legal, political, territorial, linguistic and cultural definitions, and even theoretical and conceptual interpretations and descriptions.

A cultural conception of what communities are or can be makes it possible to see the differences between them and get to know their complexity and the way to approach them. In the case of indigenous communities, the sense of belonging, language and territory are some of the definite aspects for membership. Joining a community means accepting rights and duties at the individual, family and social levels. When a person decides to join a community, he/she is automatically involving his/her family in it. In non-indigenous urban societies, the sense of community may be based on common objectives rather than on territoriality or language.

Understanding community dynamics requires identifying where the community or group of interest is located and who its members are. For the analysis of indigenous communities, it is necessary to consider what Floriberto Díaz Gómez, late Mixe anthropologist of Santa María Tlahuitoltepec (Oaxaca, Mexico), identified as elements that support communities, including a territorial space well demarcated and defined by the possession thereof and the residence therein, together with a common history that is orally communicated and transmitted from generation to generation. The community is also identified by the language, which may well be a variant of another that is spoken in a wider territorial space. The way a community is organized plays a

decisive role in political, cultural, social, civil, economic and religious aspects, as is the community system for justice administration and procurement. All this gives membership a sense of comprehensiveness.

These building blocks of a community should be fully identified to understand the relations between people, their territorial space, and time as they determine the rules defined and transmitted from generation to generation in their natural and social context. A good understanding of the community paves the way for the implementation of successful activities. In our case, it provides for intangible cultural heritage safeguarding actions.

All communities have different conditions and characteristics, but sometimes they share such features. The Convention for the Safeguarding of the Intangible Cultural Heritage does not provide a precise definition of community. However, it gives us a very general idea of what is meant by it. The Convention indicates that "communities, groups and, in some cases, individuals" are involved in the practice or transmission of an element of the Intangible Cultural Heritage (ICH) and recognize it as part of their cultural heritage as a whole. This general idea about the community helps to identify its members. However, there is a risk posed when it is approached from this perspective, as a group of people involved in the practice or transmission of ICH, because this may suggest that the community and its members can be easily identified. In practice, we notice a different reality, especially in field work. In reality, we realize that communities entail a complex web of relations. A



A YOUNG GRAFFITIST AT THE TRADITIONAL CELEBRATION OF THE GREAT FEAST OF CHIAPA DE CORZO, MEXICO

group of people who make use of or transmit an expression are but only part of the intricate workings on a huge canvas that is called community. This is not always the case, however. This complex perception is likely to be seen only in indigenous communities where everyone is involved in decision-making over collective life at some point in time.

The idea that the community is the one involved in the practice or transmission of an element of ICH makes it possible to identify those who enact a certain cultural expression and decide whether or not to participate in a given activity. But their decision would affect only the group because they cannot make decisions on behalf of the entire community. The complexity of communities hinders participation processes when they involve all their members. A group of bearers who practice and transmit a cultural manifestation may well be identified, but they make up only a core. However, there are other members of the same community who are not directly involved in such practice or transmission at a specific moment, but can play a decisive role at any other.

Under the 2003 Convention, communities, groups or individuals should give their free, prior and informed consent for various actions because they are the people who convey and transmit ICH and who identify with it.

The international instrument indicates that people are the bearers of the knowledge and skills required for the manifestation and transmission of ICH. The participation of the community is a requirement that should be met by States Parties, as stated in Article 15: "Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management." Therefore, this participation requires appropriate knowledge of the dynamics of the community, since this will promote an effective communication process.

In fact, the communities of bearers are the practitioners of their cultural heritage and should decide on related actions. The provisions of the Convention are important milestones, which aim to promote the active participation of communities on the basis of free, prior and informed consent. This ethical ideal, which should govern the implementation of ICH safeguarding measures, is of the essence, as information about the biological and tangible cultural heritage, as well as the knowledge that has been preserved for generations, has been taken from communities without any clear idea about their use and

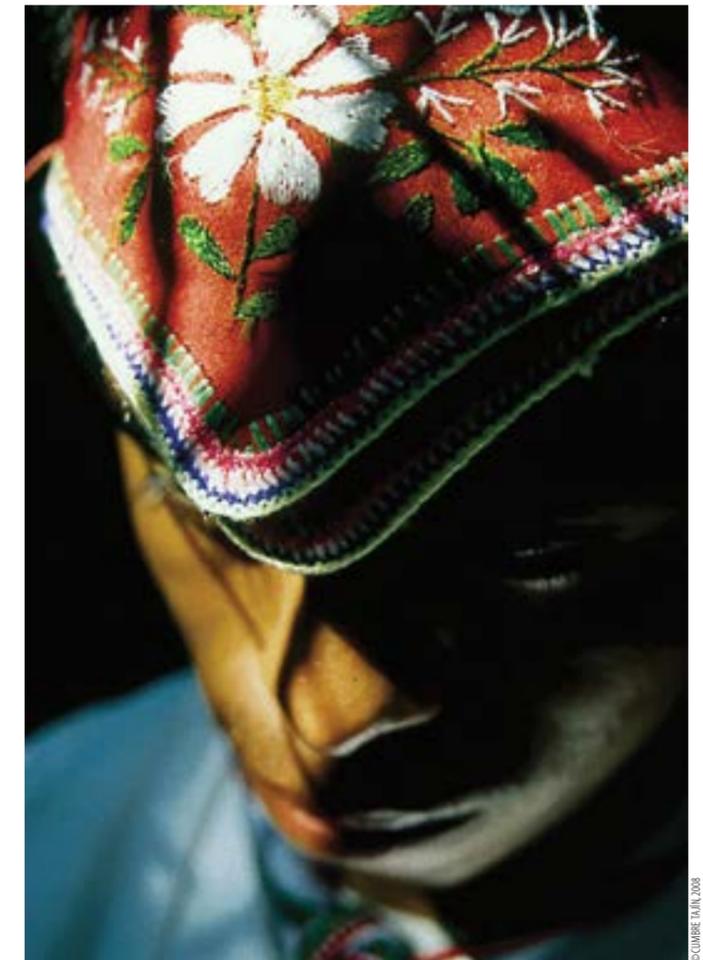
has benefited only those who obtained the information. This information is often used for academic or, most regrettably, commercialization purposes. As the communities are not involved in decision-making over activities, they cannot derive any benefit therefrom. This is also partly facilitated by the absence of protocols governing the conduct of the parties.

The lack of community participation in and consent to actions has built mistrust among its members. This makes it difficult to obtain consent from them, except for public institutions and/or NGOs that have already been engaged in effective collaboration and mutual recognition. Against this background, obtaining consent from communities to implement any safeguarding action, which should ideally be pursued in the spirit of the Convention, is a long process because it should include awareness-raising measures before consent is sought for any safeguarding action. Through awareness-raising, the communities, institutions, NGOs and, when appropriate, individuals, jointly develop a protocol to clearly establish the obligations of the parties.

The experience gained in the process of implementing the *Global Strategy for strengthening national capacities for safeguarding intangible cultural heritage*, through theoretical and practical exercises, made it possible to raise awareness about the need to involve communities after they give their free, prior and informed consent. This model of action, based on ethical principles and responsibility, was really innovative, as the "specialists" used to take the role of experienced researchers who generated information, while communities played the role of informants, objects of research. A retrospective analysis of the actions carried out to register the intangible cultural heritage was conducted under the Convention.

The community members, who had the opportunity to participate in training actions, including workshops, used the tools available and the practical experience gained for inventorying. For example, it was relatively easy to obtain their consent when there was some sort of working relation and/or cooperation with the institution or NGO in question. The fact that not all participants in these actions experienced the processes of promoting socialization, building trust, and setting objectives and commitments may be considered as a weakness. It should be stressed that these training pro-

cesses helped to change attitudes while working with communities. It was recognized that the experts who are most familiar with heritage are the communities themselves and that the specialists and researchers working with them are only co-facilitators of the process, supporting the communities in the identification and definition of what is and what is not their heritage. All this led to the active participation of the community not only in furthering its manifestations but also in implementing other safeguarding and visibility actions at the local, regional, national and international levels. 



A THOUGHTFUL YOUNG MAN AT THE RITUAL CEREMONY OF THE VOLADORES, MEXICO

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TOTONAC PEOPLE ENJOYING THEIR TRADITIONAL CUISINE



A BOY PLAYING A MUSICAL INSTRUMENT AT THE CENTRE FOR INDIGENOUS ARTS

XTAXKGAKGET MAKGKAXTLAWANA

THE CENTRE FOR INDIGENOUS ARTS AND ITS CONTRIBUTION TO SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE OF THE TOTONAC PEOPLE OF VERACRUZ, MEXICO

The Centre for Indigenous Arts was established upon a request from the Totonac people, who wanted to create an educational institution to transmit their teachings, values, art and culture. The structure of the Centre represents a traditional settlement comprising several schools-houses. The latter, which conceive creative practice as intrinsically linked to their spiritual nature, seek to revitalize the Totonac culture, including indigenous practices, through the use of vernacular language as teaching aid, the resumption of traditional skills, artistic production, the restoration of traditional government bodies, and the reforestation of plants and trees needed for cultural practices.



DANCE KNOWLEDGE TRANSMITTED AT THE MUSEUM

FANDANGO'S LIVING MUSEUM

Fandango is a type of music and dance popular in coastal communities of southern and southeastern Brazil. The Fandango's Living Museum was established to promote safeguarding activities as an important element of the cultural heritage of communities. This initiative came from a non-governmental organization: the Caburé Cultural Association. This safeguarding model is based on cooperation and can be adapted to other cultural expressions and similar regional contexts, upon consideration of local characteristics.

CALL FOR PROJECTS OF THE NATIONAL PROGRAMME OF INTANGIBLE HERITAGE

Every year, the National Programme of Intangible Heritage of Brazil makes a national call to encourage and support initiatives and practices of the Brazilian society related to the safeguarding of the intangible cultural heritage. The projects should include the participation of communities and stakeholders, promote social inclusion, improve the living conditions of the creators and bearers of this heritage, and respect both individual and collective rights. Each selected project is given a grant for 100,000 Brazilian reais (\$ 50,000 dollars) and is expected to be implemented in a 12-month period. This call is, by itself, a model for funding and promoting civil society initiatives aimed at safeguarding the intangible cultural heritage.



AYMARA WOMEN'S COMMUNITY

SAFEGUARDING INTANGIBLE CULTURAL HERITAGE OF AYMARA COMMUNITIES IN BOLIVIA, CHILE AND PERU

The proposed sub-regional project aims at developing safeguarding measures to ensure the viability of the oral expressions, music and traditional knowledge (textile art and agricultural technologies) of the Aymara communities of Bolivia (La Paz-Oruro-Potosí), Chile (Tarapacá-Arica-Parinacota-Antofagasta) and Peru (Tacna-Puno-Moquegua). The project intends to adopt as its working strategy the creation of a sub-regional and international network comprising individuals, communities, groups, cultural managers, specialists, indigenous organizations, research centres, NGOs, and Governments, to promote the exchange of experience and information, and training in order to strengthen capacities in the region.



AYMARA CHILDREN BECOMING FAMILIAR WITH AGRICULTURAL TECHNOLOGIES

PASS IT ON

■ Edis Sánchez



A GIRL ON THE CULTURAL SPACE OF THE BROTHERHOOD OF THE HOLY SPIRIT OF THE CONGOS OF VILLA MELLA, DOMINICAN REPUBLIC

The transmission of knowledge, practices and skills, along with their traditional spaces and objects, from generations of adults or more experienced people to the present generations, is vital for the maintenance, enhancement and dissemination of the Intangible Cultural Heritage (ICH) present in our country. This process usually follows a natural course of generational exchange where, from a very early stage, children and young people learn from their elders the knowledge and skills that make customs and skills survive far beyond themselves but, in some cases and for various reasons,

many of these young people dissociate themselves from the process of transmission as time goes by.

An appropriate transmission of ICH deserves not only that adult generations involve their descendants in these traditions, but also that they themselves have the possibility to enact their customs without major obstacles caused by social changes of the present times or simply by oblivion and poor visibility that results from the apathy of public sectors and society in general, which are called upon to be aware of the need for safeguarding, in the spirit of the 2003 UNESCO Convention.

Likewise, the younger generations should have the opportunity to, well beyond modern proposals that make it possible for them to express themselves or along with them, appreciate the importance of the legacy of ICH that their seniors preserve, through the incorporation of these elements into equitable or at least fair programmes of preservation, presentation, training, publication or dissemination by relevant means, as this knowledge also belongs to the new generations who will somehow replace their parents and grandparents in these endeavours.

Young people are often more attracted to these modern proposals than to traditions, while the opposite is the case of the elderly; therefore, we must find a way so that the latter keep on practicing their ICH elements, which is easier for them (not impossible) than to adopt new forms, while the former not only inherit and use ICH but also merge or incorporate the content of the modern proposals into them.

In Los Morenos community (El Chaparral sector), where the Cultural Space of the Brotherhood of the Holy Spirit of the Congos, an element inscribed on the UNESCO Representative List of the Intangible Cultural Heritage, is located, a group of teenagers led by Roberta Regalado, who has participated in the two UNESCO training workshops held in the country (on the implementation of the Convention and on community-based inventorying), has vigorously and proudly embarked on the preservation of the cultural heritage transmitted by their elders, mainly represented in the "Cult of Dolorita" (Our Lady of Sorrows)

symbolized in the community by a small craft bust inherited by them and their elders from past generations (since 1844), as described in the book *El turbante blanco* (The White Turban) by Wendalina Rodríguez Vélez, published in 1982.

They have revitalized some events that had not been held for some time, such as the *Indians Parade*, which have led them to express the love of their ancestors for the primeval inhabitants on the island, highlighting at these events the food and allegorical costumes of that period.

In terms of music, a group of young players has been established to merge various musical styles of the area, namely *palos* and *salves* mixed with *bachata*. This has earned them the sympathy of their peers and has led to a renovation of the taste of those youngsters for the traditions of their elders, whose music is now performed at a faster rhythm, without these changes being necessarily of interest to Regalado, who has been mainly concerned about them getting back to their roots.

But not everything is rose-tinted. Some elders have begun to criticize the fact that these young people are significantly changing the rhythm of their traditional music, introducing new instruments and elements into expressions that had never included them. They would not speak openly about it with these young people. The latter could not understand the mistrust developing in their elders. So, one day I met with one of the oldest ladies in the community and asked her about what was happening with the youngsters, and she told me just what I have mentioned above.

This situation is not new. In the book of Wendalina Rodríguez (Rodríguez, 1982), on page 367, reference is made to an octogenarian leader of that tradition who was concerned about its future. He said: "I don't think there are many... Not everyone has the understanding or the connections for this."

Then, trying to mediate in the conflict, I told the group of youngsters that in another sector of the same area there was a group similar to theirs led by another talented youngster who is well known throughout the region. His name is Bernardino Pascual Graciano, grandson of a late bearer of the Congos of the Holy Spirit. I let them know that this youngster plays in commercial

establishments for entertainment purposes and does roughly the same thing they do to entertain costumers. However, this very same young man may well play with his group in any other ceremony, as his grandparents and relatives used to do. While being part of the present, he remains faithful to the past of his ancestors.

It is then vital to address these two realities so as not to force neither one nor the other and provide for an interesting transition from generation to generation, for the benefit of the tradition and the sense of ownership, often diminished in the young population who takes on the practice of these ICH elements, as maintained with great effort and strength by the oldest practitioners.

Despite the strong attraction of young people to new codes of fun, ways of dressing, rituals, events and a whole range of elements that deny older formats, quite often represented by ICH elements, the latter survive in their respective environments.

Similarly, some representatives of the younger generations are concerned about being somehow more original or using more traditional codes than those in fashion. In this regard, ICH provides one of the best tools many of them are actually using to rediscover themselves, making a difference in their groups and influencing others. The National Conservatory of Music of Santo Domingo recently hosted the Berkley event, an academic proposal for around 150 young composers. They spent several days getting trained by and preparing concerts with experienced professors of this American School of Music. Just a few would be selected for further studies at Berkley.

Pauly Germán was finally granted the scholarship. He indicated he had mixed modern music with ICH elements he had learned of at the folklore class. His initiative may have gone unnoticed to his competitors, but not to the jury.

This and other examples show various ways of how past and present generations can work together to strike a balance between the past, very much alive in the Dominican countryside, and the present. This experience may also be well replicated not only in music but also in rituals, handicraft, local cuisine, folk poetry and other important components of the ICH. 

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YOUNG HERITAGE

■ Lucas Dos Santos

Children and adolescents are subject to many influences that may compromise the learning process of traditional expressions in their communities. These influences come from everyday life and are not often perceived as risks. In fact, not all risks these manifestations are subject to entail a problem or a difficulty for a given community. Quite the contrary, there are many cases of positive aspects of daily life that have a negative impact on ICH.

To understand these risks, it is essential to be able to properly work and keep youth involved. The list of situations below describes some common events that have a bearing on the generational transmission of traditional expressions:

- the shortage of raw materials can pose a serious problem to the transmission of certain traditional manifestations, either due to environmental changes that lead to a decline in the number of species, or due to the impossibility to accede to the sites where they occur as a result of a change in ownership;
- the industrialized products that are typical of the modern world discourage the use of traditional materials;
- higher levels of education make young people believe that rural work is not good enough;
- a boom in Pentecostal religions has had quite an impact on ICH because they usually ban many traditional practices and their transmission; and
- increased access to television and mobile supports exposes children and young people to ways of life that are characteristic of urban modernity.



A YOUNG WOMAN GRINDING GRAIN, MEXICO

The challenge is always present: How to ensure the participation of youth in ICH expressions?

Appreciation from outside, can it work? A popular saying in Brazil goes: "A local saint performs no miracles," meaning that one really appreciates what he/she has only after somebody comes from outside and tell him/her about it. The efforts made by the elderly in the community to keep their traditional expressions alive are not always properly appreciated by the younger generations. However, when someone from outside says that these manifestations are valuable, they change their mind and approach them differently. A new door, that of reflection, opens: "Why is that important to these people?"

In this regard, inventorying, for example, can give food for thought about the importance of certain local practices and become a critical factor to encourage youth to keep such practices alive in their day-to-day lives.

This is essential for Intangible Cultural Heritage (ICH) revitalization. Any expression of this heritage can be kept alive only if it makes sense for human existence. On the other hand, it will do so in the eyes of young people only if they are led to reflect on the role and significance of such expressions in their daily lives. So, the appreciation that comes from outside in connection with these manifestations can initially be crucial to encourage reflection on the importance of ICH.

The new technologies can be very instrumental in safeguarding ICH, because young people are usually attracted to them. They include: cameras, computers and other devices useful for recording ICH expressions. They should be seen as effective mechanisms for interaction between young people and traditional manifestations.

It should be stressed that the process of taking a picture or of filming a community gets young people involved in a fruitful reflection on what should be recorded, what is important, and why it is so. Therefore, the process of recording helps to train them in the application of a new approach to their communities and traditional practices. While, on the one hand, the new technologies provide important tools for safeguarding, as they favour the recording of manifestations and encourage young people to interact with traditional practices; on the other, they bring about changes in these practices since they incorporate new elements into development modalities. The image becomes a new element.

The school is an important ally in safeguarding and should be considered as a privileged locus for the implementation of safeguarding actions. In fact, addressing these manifestations at school is a simple way to bring ICH into the daily life of the community. It is a well-known fact that children often teach or engage in certain discussions when they raise at home the issues discussed at school. In addition, children and young

people incorporate what they learn into their view of the world. In Mozambique (Africa), there is a government program called "Development of local curriculum," which makes it possible to adapt academic contents to local realities and knowledge. Thus, the elders of the community go to schools to teach traditional practices to children. For example, in a fishing village, they transmit tools and skills, and speak about the different types of fish and their characteristics, as well as about fishing processes. In another village, potters teach how to search for and find mud to make vessels and other ceramic ornaments. These issues are mainstreamed into the official curriculum.

There is also a need to have an impact on technical and/or higher education. As mentioned earlier in this article, young people are eager to continue studying to improve their quality of life. This should also be encouraged in their communities. In this regard, young people should be taught to identify what is needed in their communities and pursue studies in areas likely to contribute to their development. It would be very fruitful to establish student scholarship systems on traditions and related topics. For example, agricultural sciences and biology help to overcome raw material shortages for certain traditional activities. On the other hand, medical sciences can be very instrumental in preserving traditional medicines. In Brazil, there are institutions implementing student scholarship programmes based on the premise that graduated students make good use of the knowledge gained in their own communities.

The role of language as a vehicle of identity is associated with the involvement of young people in traditional expressions, because language is a powerful instrument to convey the people's view of the world. In fact, cultural and economic colonization and/or internationalization processes make young people leave aside their traditional languages and use other languages that are considered to be "more valuable". So, keeping the local language alive means ensuring that these expressions are somehow preserved.

The publication of the results of ICH inventorying and/or other safeguarding actions in the local language or in two languages (official and local) can make a significant contribution along these lines. Such results can also be used to produce educational materials for schools in local languages.

For sustainable transmission

One young man once asked: "Just because my father and grandfather were fishermen, do I have to be a fisherman too? And all that to keep traditions alive?"

The answer to this important question is that the purpose of the 2003 Convention is not to involve young people in manifestations they have no interest in, but



CHILDREN PREPARING FOR THE GREAT FEAST OF CHIAPA DE CORZO, MEXICO

rather to let those who are actually interested do so. And, in many cases, although the bearers recognize the importance of keeping traditions alive, they have no incentives from the outside world to help them out. In this context, safeguarding actions should always seek to improve quality of life through traditional expressions and to turn ICH into a means to devise solutions to everyday problems. This provides the only way for ensuring ICH viability in the future. For these purposes, new technologies and knowledge should be

used for local action. It is like the sustainable development maxim goes: think globally and act locally. Of course, all technological supports and new skills that children and young people can bring to their communities and, therefore, to ICH, will involve changes in these expressions. As the reader casts a glance over this article, young people are incorporating new meanings, practices, technologies and knowledge into the ICH of their communities and keeping their culture and identity alive. This is what we all expect, including you and me. 



YOUNG PEOPLE IMPROVISING A CAPOEIRA CIRCLE

1



PREPARING FOR THE FESTIVITY OF VIRGEN DE LA CANDELARIA OF PUNO

2



MUSICIANS OF ONE OF THE BAILES CHINOS BROTHERHOODS

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YAMPARA PEOPLE DANCING PUJILLAY AND AYARICHI, CELEBRATING THE RAINY AND DRY SEASONS, RESPECTIVELY

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1. CAPOEIRA CIRCLE

Capoeira is an Afro-Brazilian cultural practice that combines martial arts and dances at the same time and can be considered a traditional cultural expression, a sport, or even an art. The capoeiristas form a circle and two of them compete in the centre of it. The circles are made up of men and women, and each circle has a teacher, an instructor and several students. The teacher, who is the custodian of the knowledge of the circle, teaches the repertoire to students, keeps the group cohesions and sees to the observance of a ritual code. The circle also plays a role in the three following areas: reaffirming mutual respect among communities, groups and individuals; promoting social integration; and preserving the Afro-Brazilian memory of resistance historical oppression.

2. FESTIVITY OF VIRGEN DE LA CANDELARIA OF PUNO

The Festivity of Virgen de la Candelaria, celebrated each February in the city of Puno, Peru, includes activities of religious, festive and cultural character that draw on Catholic traditions and symbolic elements of the Andean worldview. Three regional federations of practitioners cooperate to organize the festivity and preserve the traditional knowledge and skills associated with dance, music and mask-making. Rehearsals and crafts workshops are the places where these skills are passed on to younger generations. The festivity closes with a ceremony for the Virgin, a parade and farewell masses.

3. BAILE CHINO

Bailes Chinos are brotherhoods of musicians who express their faith through music, dance and singing in the context of commemoration festivities. The practice stretches mainly from the area known as the Norte Chico to the central region of Chile. The music, dances and couplets are learnt through direct observation, imitation and transmission in the family. Bailes Chinos provide a tool for social participation that gives prestige to those involved. They function as a model for social integration and cohesion to which almost the entire local community subscribes, out of a sense of identity and solidarity.

4. PUJILLAY AND AYARICHI, MUSIC AND DANCES OF THE YAMPARA CULTURE

Pujillay and Ayarichi are the main musical and choreographic forms of the Yampara culture in Bolivia. They complement each other and form a whole: Pujillay is linked to the rainy season and Ayarichi, to the dry season. The transmission of musical and choreographic knowledge to children occurs without adult participation, often through collective games and observation. Pujillay and Ayarichi create unity among Yampara communities as a favoured way to communicate with nature.

WOMEN'S LEGACY

■ Eva Lidia Martínez Ordoñez



WOMEN WEAVING ECUADORIAN TOQUILLA STRAW HATS

The Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) makes no explicit mention of gender or, specifically, the role of women in the transmission or practice of intangible heritage. Women are included as part of "the communities, groups and, where appropriate, individuals that create, maintain and transmit" the intangible cultural heritage (Article 15, UNESCO 2003a). This approach to gender implicitly seems try to evade polarized positions on the participation of women in terms of ICH and, thus, prevent various forms of discrimination, including affirmative action. Likewise, the Convention seeks to prevent the expression of extreme forms of

cultural relativism that can have a negative impact on gender-equity and human-rights issues.

To avoid gender discrimination and extreme cultural relativism, the Convention highlights the importance of taking into account only the ICH "that is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development" (Article 2.1, UNESCO 2003a). These international instruments include the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), which was adopted by the United Nations General Assembly in 1979 and focuses on issues such as

civil rights, the status of women, as well as aspects that have to do with human reproduction and the impact of cultural factors on gender relations.

The Convention (1979) addresses the role of traditional cultural patterns as factors that limit the exercise of the rights of women and that can intensify gender inequality, so States Parties shall take all appropriate measures "to modify the social and cultural patterns of conduct of men and women, with a view to achieving the elimination of prejudices and customary and all other practices which are based on the idea of the inferiority or the superiority of either of the sexes or on stereotyped roles for men and women" (Article 5, CEDAW 1979).

It is clear then that this international instrument prioritizes the defence of human and gender rights versus cultural practices that may pose a threat to them. Again, this is a discussion on cultural relativism and the diverse ranges of the spectrum in terms of recognition and understanding of various cultural manifestations. However, considering this international instrument and the experience gained in the implementation of the *Global Strategy to strengthen national capacities for safeguarding the intangible cultural heritage*, it is worth asking how we deal, in our work as cultural heritage managers or practitioners, with the fact and reality that

some elements of ICH contradict the notion of gender equity. How do we treat these elements of ICH when drawing up inventories and preparing nominations with the full participation of communities, for some of which this contradiction is not problematic? should we use different criteria for inventorying and for submitting international and local nominations so as to avoid the contradiction that may arise between traditional practices and gender equality? these questions will not be addressed now, but it is necessary to create a space for discussion of these and other issues.

The UNESCO Intangible Heritage Section organized a meeting of women experts in December 2003, shortly after the adoption of the Convention, in order to address some questions about the relationship between gender, intangible cultural heritage, and the implementation of the Convention. In the context of this meeting, initial questions were raised to guide the discussion, including: To what extent are ICH practice and transmission dependent on gender? do the recognition and promotion of intangible heritage bearers contribute to the empowerment of women in contemporary society? can the concept of gender equality be always compatible with the preservation of traditional cultural forms of life? The experts discussed whether or not gender

differences (expressed in social roles and the division of labour between men and women) are translated into socially institutionalized inequalities. These questions are still relevant eight years after they were raised and should be further discussed at the regional level, under the process of implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage.

The safeguarding of the intangible cultural heritage can hardly be addressed without understanding and analyzing the social dynamics and cultural context in which it is developed. As the social structures of gender influence the safeguarding of ICH, we should also identify and differentiate the impact of such structures on the transmission and practice of ICH elements, considering it holistically. Similarly, as cultural managers and facilitators of the capacity-building project, it is vital for us to recognize cultural particularities in relation to the constructions of gender so as to develop safeguarding actions jointly with the communities. We should understand that, as outsiders, we should not impose what aspects of the tradition need to be safeguarded, because the cultural conservatism that evokes that same tradition to justify gender inequality is as ethnocentric as the approaches of cultural universalism or absolutism. The newest approaches in terms of culture and cultural policy are based on a close link between cultural freedom, human rights and human development (UNDP 2014), as well as on the fact that the recognition of cultural diversity should not contradict the universal principles of human rights, including the principles of gender equity. In this regard, it is also a discussion on cultural relativism and its practical application to cultural freedom, understood as "the freedom of people to choose their identity (of who they are) and live without losing access to other options that are important to them" (UNDP 2014). Cultural freedom involves the ability to innovate within the very cultural tradition, and this one in turn suggests opportunities to reflect on concepts such as 'traditional', 'authentic', 'commercialization' and cultural change in the transmission and/or reproduction of intangible cultural heritage.

The recognition that culture and, therefore, the intangible cultural heritage, are not static, takes into consideration the efforts of women and men, who within their socio-cultural parameters, strive to attain gender equa-

lity and enforce their rights to make decisions related to the management and safeguarding of their heritage. As part of the Workshop on Inventorying of Intangible Cultural Heritage with the Participation of Communities, held in Guatemala in February 2014, there was a field exercise in the community of Santa Cruz Chinautla, where participants inventoried two ICH elements of the community, including the process of developing pottery and ceramic products in Santa Cruz Chinautla (declared Intangible Cultural Heritage of the Nation). This exercise was conducted with the participation of women potters in Chinautla and was extremely rewarding because the capacity-building action for the bearers of the cultural element favoured a sense of ownership over ICH identification and documentation processes. In this regard, the element was documented through the articulation of perspectives of local actors or from within (emic) and of external actors or from outside (etic). Likewise, women potters decided what information could be made public and what information should remain private. The experience of this workshop illustrates how the empowerment of women responsible for the transmission of ICH elements or expressions can be achieved through training, the recognition of their responsibility, and the appreciation of their role in safeguarding this heritage. Future training actions should explicitly address the link between gender and ICH.

The report generated by the group of experts convened by UNESCO in 2003 shows the importance of gender as a cross-cutting issue in the 2003 Convention and the need for global discussions over gender and human rights from the perspective of the intangible cultural heritage. Once again, I take this opportunity to kindly ask to reflect on the validity of the questions raised at the meeting in 2003 and the relevance of further discussing gender and ICH in the region.

Taking into account that the *Global Strategy to strengthen national capacities for safeguarding the intangible cultural heritage* is being implemented in the region, it is important to think about the monitoring mechanisms for the ICH safeguarding actions to be proposed so as to measure the mid- and long-term impact of the project. In this vein, it is advisable to include monitoring variables that address the gender component. 



BREAD BASKET, MEXICO

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MICHOACÁN CUISINE



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YOUNG PEOPLE WEARING FANCY COSTUMES



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ECUADORIAN TOQUILLA STRAW HATS



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A GIRL AT THE BIGGEST FESTIVAL OF SAN IGNACIO DE MOXOS



A MARIACHI SOIRÉE

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WAYUU WOMEN WEARING TRADITIONAL DRESSES

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5. TRADITIONAL MEXICAN CUISINE: ANCESTRAL, ONGOING COMMUNITY CULTURE, THE MICHOACÁN PARADIGM

The Mexican cuisine is very elaborate and is full of symbols: tortillas and tamales, consumed on a daily basis, are part and parcel of the offerings made on the Day of the Dead. In the state of Michoacán and throughout Mexico, there are associations of cooks and other culinary tradition practitioners dedicated to improving crops and refining traditional cuisine. Their knowledge and skills are an expression of community identity and help reinforce social bonds and a sense of identity at the national, regional and local levels. The efforts made in Michoacán to preserve the traditional cuisine are also witness to the importance of this cuisine as a vehicle for sustainable development.

6. TRADITIONAL WEAVING OF THE ECUADORIAN TOQUILLA STRAW HAT

The toquilla straw hat is woven using the fabric of a peculiar palm tree that grows along the coast of Ecuador. Coastal farmers develop toquilla plantations and collect the stems to separate the fiber from the green bark, boil it to remove chlorophyll, and dry it with charcoal and sulfur for bleaching. The weaving of a hat can take from one day to eight months, depending on quality and finesse. The transmission of this craft tradition by communities is a distinctive feature of their identity and a component of their cultural heritage.

7. FESTIVAL OF SAINT FRANCIS OF ASSISI, QUIBDÓ

Every year, from September 3 to October 5, the 12 Franciscan neighbourhoods of the city of Quibdó, Colombia, organize the Feast of San Pancho. This celebration of the identity of the community of African origin in the department of Chocó is deeply rooted in popular religiosity. The Festival of San Pancho is the most important symbolic event in the life in Quibdó. It strengthens the identity of the department and promotes social cohesion in the community, while encouraging creativity and innovation to revitalize and recreate traditional knowledge and respect for nature.

8. ICHAPEKENE PIESTA, THE BIGGEST FESTIVAL OF SAN IGNACIO DE MOXOS

Ichapekene Piesta is a syncretic festival that reinterprets the Moxos foundational myth of the Jesuit victory of San Ignacio de Loyola, associating it with indigenous beliefs and traditions in Bolivia. These rituals are an act of faith and constant renewal that make it possible for the Moxos people to adhere to Christianity in the presence of ancestral spirits. The main procession involves 48 groups that dress up and use ancestor and animal masks to highlight the importance they attach to respect for nature.

9. MARIACHI, STRING MUSIC, SONG AND TRUMPET

Mariachi is a traditional music and fundamental element of Mexican culture. Traditional mariachis have two or more musicians dressed in regional costumes, drawing inspiration from the charro outfit, who play a wide repertoire of songs accompanied with string instruments. The mariachi music conveys values that promote respect for the natural heritage of Mexican regions and local history, both in Spanish and in other languages.

10. WAYUU NORMATIVE SYSTEM, APPLIED BY THE PÜTCHIPÜ'ÜI (PALABRERO)

The Wayuu community is based in La Guajira Peninsula, between Colombia and Venezuela. Its normative system comprises a set of principles, procedures and rites that govern the social and spiritual conduct of the community. Inspired by principles of reparation and compensation, this system is applied by indigenous people of high moral character: the pütchipü'üis or "palabrerros," persons experienced in solving conflicts and disputes between the matriarchal clans of the Wayuu.

CIVIL SOCIETY

■ Fabián Bedón



MICHOACAN FRESH PRODUCTS, MEXICO

This article is based on my experience as a facilitator within the framework of the implementation of the *Global Strategy for Strengthening National Capacities for Safeguarding the Intangible Cultural Heritage*, which was developed by the Secretariat of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2009 and has been globally implemented since 2011. The workshops I attended were held in 2012, 2013 and 2014 in Bolivia, Cuba, Colombia and Ecuador. This analysis focuses on the participation of civil society in the implementation of the Convention and on the short-term impact of civil society awareness-raising about ICH safeguarding.

The number of people trained in this three-year period stood at 156 (see table below). They have replicated and shared their knowledge in their organizations and communities through workshops, seminars, meetings of scholars and cultural managers, publications, chairs, etc. with a view to safeguarding the intangible cultural heritage present in their territories.

There is a need to highlight the importance of ICH in the post-2015 consultation, especially on issues like culture and development, held in Ecuador with the participation of over 2,000 people with the aim of providing inputs for the new Millennium Development Goals. Civil society organizations have become familiar

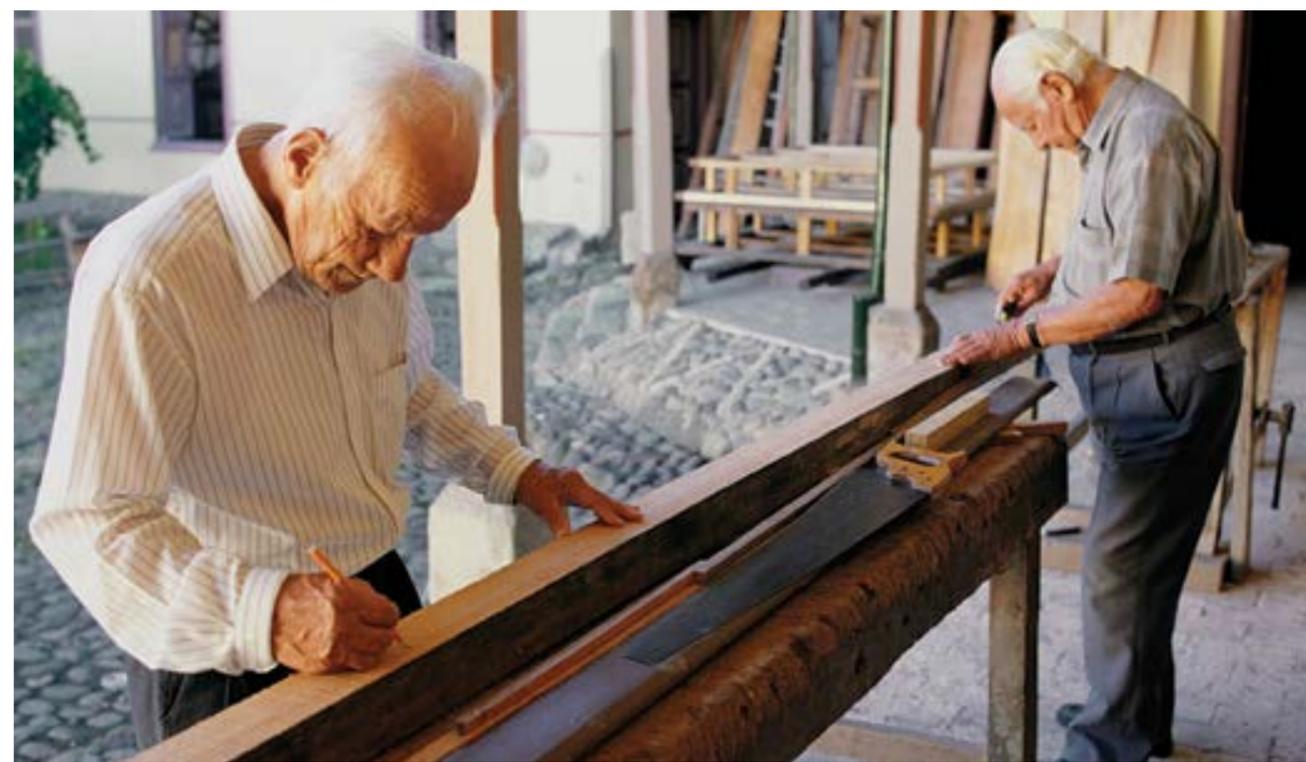
with the meaning and value of safeguarding both ICH and traditional knowledge, and with the need to strengthen their transmission either formally or informally. This is a key element to turn culture into the fourth pillar for development, in addition to the environmental, social, and economic aspects.

Safeguarding plans are being consolidated from this perspective, with the effective participation of communities. This is the case of the smooth operation of a school for the formal transmission of the knowledge required to weave the Panama hat (toquilla straw hat), a manifestation that was included on the UNESCO Representative List in 2012. Within the framework of the International Year of Family Agriculture, civil society organizations put together a safeguarding plan in the spirit of the 2003 Convention. The communities themselves identified their knowledge related to nature and the universe in family agriculture in the three geographical regions of Ecuador.

In the Plurinational Republic of Bolivia, the academia and bearer communities take into account the purposes of the Convention while implementing activities. This has become evident at the 2nd Congress of Anthropology Students in Bolivia and in the work of the Association of Miniature Artisans and Kallawayá communities in Curva and Charazani. Facilitation workshops and advisory services in connection with the implementation of the Con-

Latin America in general	21 non-governmental organizations (NGOs)
Cuba	7 public institutions
Haití	1 university 1 public institution
Dominican Republic	Ministry of Culture
Ecuador	2 public institutions 15 mass media
Colombia	15 community leaders in Cali, Valle del Cauca, Magdalena, Pasto, Awa, Nariño, Buenaaventura, Boyacá, Samaniego 5 public institutions
Plurinational State of Bolivia	Ministry of Culture 5 public institutions Representatives of Kallawayá communities and the Alasitas fair

vention have been promoted. Despite all these efforts, the strong impact of folkloristic trends, the appreciation of originality, and the sense of ownership have sparked controversy between departments in Bolivia and between this country and its neighbours. This is an example of the social cohesion that ICH international safeguarding measures have generated in the local society.



OLD CRAFTSMEN CARVING SCULPTURES FOR THE HOLY WEEK PROCESSIONS IN POPAYÁN, COLOMBIA

The participation of civil society in nomination processes has complied with ODs 83, 84, 86 and 89 relative to the establishment of a directory of experts, the development of joint approaches, and awareness-raising on community participation. If this requirement is not met, no safeguarding action can be either valid or sustainable.

A capacity-building workshop for NGO representatives was held in October 2012 in Quito to facilitate the implementation of the Convention. It provided a framework for discussion and the exchange of experiences, good practices and challenges regarding the contribution of these organizations to ICH safeguarding. It was attended by 21 NGOs, including 8 that are accredited to the Convention.¹ One of them is the ERIGAIE Foundation, "which was mandated in 2013 to develop the second phase of the Urgent Safeguarding Plan and prepare the file Working Chants of Llano (the Plain) for inclusion on the List of the Intangible Cultural Heritage in Need of Urgent Safeguarding.

Some countries of the region are somewhat distrustful of the work of NGOs. Along these lines, Ecuadorian

¹ Unfortunately, the Fifth Session of the General Assembly of the States Parties to the Convention, held at the UNESCO Headquarters in June 2014, did not accredit any NGO of the region or the Caribbean, so there is no equitable geographical representation, as set forth in OD 93.

President Rafael Correa stated: "This is serious. There is direct interference of foreign groups in countries that are members of the Bolivarian Alliance for the Peoples of Our America (ALBA). The latter are progressive countries that do not bow down to the Empire, countries whose governments have never been defeated at the polls. The Empire finances pseudo NGOs on the pretext of strengthening democracy and playing the role of interlocutor between political power and citizens, hoping to destabilize governments." (*El Telégrafo*, 2012). A similar policy is seen in Bolivia. INBOMETRAKA NGO was forced to change, once again, its legal status because any organization that includes Bolivia in its name should be state-owned in order to participate in the capacity-building programme put together in the country.

This difficulty is affecting NGOs in the region because international assistance is provided only after a framework cooperation agreement is signed between the government and the donor(s). The new strategy for the implementation of the Convention should include training modules that take this situation into account.

In conclusion, the States Parties to the Convention should develop public policies, programmes and plans, and involve other sectors that are not directly related to culture and heritage, such as agriculture, health care and education, if they are to encourage the participation of civil society in ICH safeguarding. 

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PREPARING FOR THE CEREMONY OF THE VOLADORES

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OTOMÍ-CHICHIMECAS PEOPLE ON PILGRIMAGE TO THE PEÑA DE BERNAL



PILGRIMS AT THE SANCTUARY OF THE LORD OF QOYLLURITI'

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11. RITUAL CEREMONY OF THE VOLADORES

The ritual ceremony of the Voladores is a dance associated with fertility, performed by various ethnic groups in Mexico and Central America, particularly by the Totonac people in the state of Veracruz, east of Mexico. Its purpose is to express respect for nature, the spiritual universe, and the harmony between them. For the performers of this dance and all other people who share the spirituality of the rite as spectators, the ceremony of the Voladores is a reason to be proud of their heritage and their cultural identities, while providing a sense of respect for both.

12. THE PEÑA DE BERNAL, GUARDIAN OF A SACRED TERRITORY

The Otomí-Chichimecas people, who settled down in the semi-desert area of the state of Querétaro, in central Mexico, have conserved a set of traditions that are witness to its unique relationship with the topography and the surrounding environment. Their cultural setting is dominated by a symbolic triangle formed by the Peña de Bernal and the hills of Zamorano and Frontón. Every year, the Otomí-Chichimecas people congregate to go on pilgrimage to these holy mountains, carrying miraculous crosses to request rain and divine protection, venerate their ancestors, and celebrate the identity and continuity of their community.

13. PILGRIMAGE TO THE SANCTUARY OF THE LORD OF QOYLLURITI'

In the pilgrimage to the sanctuary of the Lord of Qoylluriti' (Lord of the Star Snow), elements from Catholicism are mixed with the worship of pre-Hispanic gods in Peru. This pilgrimage begins 58 days after the celebration of Easter Sunday, when some 90,000 people from around Cusco undertake the pilgrimage to the sanctuary, located in the hollow of Sinakara. The crowd of pilgrims is divided into eight "nations" corresponding to their villages of origin: Paucartambo, Quispicanchi, Canchis, Acomayo, Paruro, Tawantinsuyo, Anta, and Urubamba.



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PROCESSION

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A DEVIL MASK



P'URHÉPECHA YOUNGSTERS

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14. HOLY WEEK PROCESSIONS IN POPAYÁN

Held since the colonial era, the Easter processions in Popayán are one of the oldest traditions in Colombia. From Tuesday to Holy Saturday, between 8.00 p.m. and 11.00 p.m., five processions devoted to Virgin Mary, Jesus Christ, the Holy Cross, the Holy Burial, and Resurrection cover around two kilometers to the city centre. These processions not only attract a significant number of visitors from all over the world, but are also an important factor of social cohesion and strengthen the sense of collective identity in the local population.

15. VENEZUELA'S DANCING DEVILS OF CORPUS CHRISTI

The small communities along the central coastal region of Venezuela have a special way to celebrate the Feast of Corpus Christi, an annual Roman Catholic holiday commemorating the presence of Christ in the Sacrament. Groups of adults, young men and children disguised as masked devils dance backwards in penitence as an official of the Catholic Church carries forth the Blessed Sacrament. The practice is steeped in creativity, organization and faith, and promotes a strong sense of communal and cultural identity.

16. PIREKUA, TRADITIONAL SONG OF THE P'URHÉPECHA

Pirekua is a traditional song of the P'urhépecha indigenous communities in the state of Michoacán, Mexico, sung by men and women. The diversity of styles results from the mixture of African, European and Amerindian influences. Regional variations have been observed in 30 of the 165 existing P'urhépecha communities. Pirekua has traditionally been transmitted orally from generation to generation and is not just a cultural expression that remains alive today, but also constitutes a distinctive sign of identity and a means of communication for more than 100,000 P'urhépecha.

17. TANGO

The Argentinean and Uruguayan tango tradition, known throughout the world, originated within the urban working classes in the cities of Buenos Aires and Montevideo, in the Río de la Plata basin. In this region, the customs, beliefs and rituals of European emigrants, descendants of African slaves, and native people (criollos) mixed to shape a specific cultural identity. The most distinctive expressions of such identity include tango music, dance and poetry, which embody and transmit cultural diversity and dialogue all at once.

17



A COUPLE DANCING TANGO

BACK TO SCHOOL

■ María Ismenia Toledo

It is a fact that the human person selects and gives special meaning and significance to what evokes memories, feelings, wants, and expectations shared with the social group to which he/she belongs. This is how we value what we know, feel and consider substantial for our lives; that is why, we seek to safeguard it from any factor that may put it at risk.

However, we do not act alone. We get by in society through a learning and teaching process in which we do not only share appreciation for the element we distinguish from all others, but also convey the references required to ensure its preservation as a significant element in our past and future. This principle reveals the close relationship between the safeguarding of the intangible cultural heritage and the importance of mainstreaming this social appreciation that is shared over the heritage, especially into educational processes.

Allow me to recall that, under these premises, the Convention for the Safeguarding of the Intangible Cultural Heritage highlights the role of education as a resource to ensure recognition of, respect for and appreciation of ICH. In this regard, it also underscores the importance of educational programmes in the protection of natural spaces and places of collective memory, which are inherent in ICH for recreation. This is clearly set forth in Article 14. This international instrument explicitly states that educational and training programmes should be designed for the general public, in particular for young people, as well as for communities and groups concerned who should become the main beneficiaries of such a provision.

In this context, the Operational Directives (DOs) of the Convention (Chapter IV) stipulate the adoption of formal and non-formal education measures at the national and local levels. Indeed, paragraph 107 encourages to implement a wide range of strategies that integrate ICH into many educational and training activities and scenarios for the benefit of school children, young people, university students and professors, indigenous communities, and bearers and/or practitioners of intangible cultural expressions. Likewise, from a broad perspective, the DOs underline the importance of making full use of the latest information and communication technologies and resources. Indeed, acting at different educational levels, benefitting multiple social segments, and using traditional educational resources as well as those of the current era, provide a guide for States Parties to the Convention to plan heritage education activities with a view to safeguarding intangible cultural expressions at the international, national, and/or local levels.

This is the case, for example, of the development and implementation of educational tools for teachers of primary and secondary education over the Internet. If they are translated into other languages, they may well be used in classrooms everywhere. These tools could be associated with a proposal of recreational resources and educational contents that could be tailored by the teacher concerned to various age groups. Technological breakthroughs make it possible for these resources to be downloaded from the Web and adapted to specific cultural realities for use. We believe that this experience



TOTONAC CHILDREN, MEXICO

would open up avenues for such tools to be applied at local educational centres, getting gradually enriched with contributions from teachers. Original contents may be related to world ICH expressions inscribed on the Lists of the Convention or to good practices and experiences in heritage education for ICH safeguarding. On the other hand, educational contents could cover, for example, issues related to the importance of ICH safeguarding, forms of transmission of knowledge and practices, community-based ICH recognition and recording, ICH and intercultural dialogue, ICH and creative freedom, ICH and risks, etc. By the same token, recreational resources may be based on the educational use of culinary and gastronomic knowledge, games/plays and oral narrations, chores and craft skills, festivals and celebrations, traditional productive activities, among others. As a follow-up to the points made above, in terms of harmonization between educational processes and ICH safeguarding, it should be stressed that a strategy like the one described above can be based on the very nature of this heritage, as this essentially provides a benchmark in

the history of individual and collective life of a specific human group. In this connection, all structures and dynamics that are inherent in this group, including knowledge transmission processes involving formal and/or non-formal education, have a part to play. It is also based on education itself, as it provides an instrument that encourages a spirit of inquiry and generation of new knowledge founded on the individual and/or collective experiences of teachers and students. It also helps to change attitudes in such a way that they are favourable to ICH.

We should recognize that there is still a challenge to further promote the educational role of those who work for academic institutions or programmes—whether in higher education centres or basic schools—while serving as government officials, NGO representatives, ICH bearers or community members, at the local, national or international levels. The workshop experiences highlight the fact that the incorporation of knowledgeable, skilful participants provides for the dissemination of knowledge at other training activities, especially when there are



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

educational materials available for awareness-raising on ICH, as well as the inclusion of new contents in such materials, on the basis of cultural experiences.

In this connection, it is relevant to make reference to some experiences developed by the Centre for Cultural Diversity in Venezuela. It has provided training to 24 national networks on heritage and cultural diversity, made up of traditional bearers and cultural activists, in addition to the experiences of a network on cultural diversity that has been consolidating the work at 287 Community Councils for Heritage Safeguarding and Cultural Diversity, composed of 687 tradition groups and manifestations. The teaching contents address

ICH in general and the activities conducted to encourage the production and exchange of local ICH-related knowledge, the critical analysis of specific situations, the contextualization of safeguarding proposals and solutions, the planning of relevant changes, decision-making processes as agreed upon, the validation of results under prior, free and informed consent of those involved, and strategies for the reintegration of knowledge in participating communities.

Although this network is mostly made up of adults, additional activities are organized for children and young people as ICH apprentices. They include children, grandchildren and family members of senior



THE Q'ESWACHAKA BRIDGE, PERU

bearers or students at schools that are covered by the networks. In all these scenarios, the educational materials prepared by UNESCO for the *Global Strategy for Strengthening National Capacities for Safeguarding the Intangible Cultural Heritage* have proven to be very useful, as have been the experiences of workshop facilitation that have provided educational skills and personal knowledge, to better serve future training processes of capacity building and ICH safeguarding in the region. These achievements, together with future strategies on heritage education in the hands of teachers, led by the bearers themselves, with technical programmes for community support by relevant government agencies,

and the eventual financial aid of public and/or private companies, will further contribute to ICH safeguarding at the national and regional levels. We would not like to end these reflections without expressing our hope that, sooner than later, we will find a way to make teaching techniques and formal-education resources inseparable from knowledge, strategies of transmission, and leading actors in the communities of origin. We are confident that this partnership will result in a thriving educational and training strategy that, despite standardized educational practices, will manage to incorporate the wealth of educational modalities and cultural diversity into ICH safeguarding objectives of our peoples. 



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YURUPARÍ RITUAL, COLOMBIA



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RENEWING THE BRIDGE

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WHITES AND BLACKS' CARNIVAL

18. TRADITIONAL KNOWLEDGE OF THE JAGUAR SHAMANS OF YURUPARÍ

The mythical and cosmological structures that make up the traditional knowledge of the jaguar shamans of Yuruparí are part of the ethnic heritage of many groups settled on the banks of the Pirá Paraná River, which flows from the department of Vaupés in southeast Colombia. Ancestral wisdom has it that the Pirá Paraná is the core of a vast space called territory of the jaguars of Yuruparí, whose sacred sites contain a vital spiritual energy that nurtures all living beings in the world.

19. KNOWLEDGE, SKILLS AND RITUALS RELATED TO THE ANNUAL RENEWAL OF THE Q'ESWACHAKA BRIDGE

The Q'eswachaka rope suspension bridge connects the two sides of the gorge of the Apurímac River in the southern Andes of Peru. It is renewed every year using raw materials and traditional skills dating back to Inca times. The Quechua peasant communities of Huinchiri, Chaupibanda, Chocchayhua and Ccollana Quehue feel that this common work helps not only to keep a means of communication in good condition, but also serves to strengthen social ties between them.

20. BLACKS AND WHITE'S CARNIVAL

Emerging from native Andean and Hispanic traditions, the Whites and Blacks' Carnival is a great festive event that takes place every year, from December 28 to January 6, in San Juan de Pasto, southwest Colombia. The carnival is a period of intense coexistence during which homes become collective workshops for the presentation and transmission of carnival arts and in which people of all classes gather together to exchange views about life. This festival is especially important as an expression of the desire to have a future filled with a spirit of tolerance and respect.

21. THE PARRANDA OF SAN PEDRO FROM GUARENAS AND GUATIRE

Every year, in the small towns of Guarenas and Guatire, Venezuela, devotees of Apostle San Pedro celebrate his feast day. The faithful sing popular songs in honour of the saint, in front of each of its images in the churches of the two towns. At midnight, mass is celebrated in all of them, and then participants take the images out to the streets in procession. These gatherings help celebrate community spirit and energy, and the parranderos' satisfaction, as well as the vitality of a tradition that symbolizes and reinforces the fighting spirit against injustice and inequality.



PARRANDEROS OF SAN PEDRO

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FAR BEYOND FOLKLORE

■ Mónica Lacarrieu

This article aims to reflect on an aspect of relevance in the area of ICH training, specifically the dissemination of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. This has to do with the role played by universities in promoting knowledge.

Based on the idea that most of these training actions are promoted by institutions and governments, this reflection builds upon the experience I have gained as a university professor while giving postgraduate courses in the region, including the Virtual Postgraduate Course on Cultural Policy-Making and Management, organized jointly by the Metropolitan Autonomous University (UAM) in Iztapalapa, the Organization of Iberian-American States (OEI), and the National Council for Culture and Arts (CONACULTA) of Mexico (2003 - 2011); the Postgraduate Course on Heritage Management (School of Architecture, Design and Urban Planning (FADU) at the University of Buenos Aires (UBA) (2010 - to date); the Master's Degree Course on Social Anthropology at the School of Philosophy and Literature (FFyL-UBA) (2008 - to date); and other courses at the National University of La Plata and the University of San Simón (Cochabamba, Bolivia). The first one focused on Cultural Management and the second one, on Heritage Management and Local Development. Since last October, Silvina Freiberg and I have been implementing a Virtual Postgraduate Course on Intangible Heritage Management at the School of

Economics of the National University of Córdoba. This action stands out because it makes it possible to discuss ICH at universities and encourage debate over the potential role of these institutions in providing training for the promotion and dissemination of the 2003 Convention.

Background on ICH University Training

The topics related to cultural heritage have drawn the interest of universities, especially architecture and city-planning schools and departments. Heritage had for many years been addressed on the basis of the knowledge associated with preservation, restoration, conservation and/or rehabilitation efforts. No mention was ever made of intangible heritage, because it had been linked only to cultural expressions like folklore and/or popular culture. In this regard, they were and still are part of the anthropology curricula.¹ Post-graduate courses have shown growing interest in ICH, while undergra-

¹ The Anthropology curriculum that was originally developed by the School of Philosophy and Literature (University of Buenos Aires) includes the subject Folklore. While it has been brought to date, it continues to address ICH topics applying anthropological approaches to culture in general and to popular culture in particular, as well as to communication and performance, with ICH being mentioned only in connection with cultural policies and nationalism.

duate courses still see it as a topic of little value. As already mentioned, it is dealt with in other subjects. While the notion of intangible heritage was developed prior to the drafting, ratification and implementation of the Convention, it is clear that it has been only after 2003, when it was adopted, that intangible heritage has been incorporated into postgraduate courses. But it is striking to see that the emerging interest it has awoken is linked to postgraduate courses related to cultural management, which became widespread in the region in the early 1990s. The postgraduate course organized at

UAM-Iztapalapa under the leadership of Eduardo Nivón is a clear example of this. It was developed and implemented in collaboration with a university, specifically its Anthropology Department, a government institution (CONACULTA), and an international cooperation agency (OEI). Only one of its modules was dedicated to ICH, although the course was intended for students and workers related to cultural management. Therefore, most of these courses include the word management in their titles or contents, such as those developed by the UNESCO Chair in Buenos Aires (on heritage and



DECORATING SAINT FRANCIS OF ASSISI, COLOMBIA

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MUSICIAN, COLOMBIA

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tourism) and those organized at the Ortega and Gasset Foundation in the same city, prepared from the same perspective.

The Role Played by Universities in the Promotion and Dissemination of the Convention for the Safeguarding of ICH

The experience gained over the development of the project "Living Heritage" has shown that universities are not usually inclined to approach international institutions that capture mainly the interest of government agencies. However, one of the lessons learned under this project has to do with the fact that most cultural and heritage workers who were involved in it at the provincial level are university graduates who have been trained in this area while implementing management procedures. Yet, it should be emphasized that at least two provinces invited university representatives to attend. The National University of Salta sent a representative of the anthropology specialty who was very close to the ICH director in the province. On the other hand, the National University of Jujuy (UNJU) sent a representative who had gained some experience working with local communities and

government to promote development at this level. This university has been given NGO status.

As mentioned above, we recently organized a Virtual Postgraduate Course fully dedicated to ICH at the School of Economics (National University of Córdoba). This unprecedented experience has so far been successful. The call attracted great interest. In fact, over 50 students registered for the course. It combines both undergraduate and postgraduate studies related to heritage management, with the professors exhibiting experience in the topic and in the work of UNESCO, as was the case of the training of trainers in 2011 in Havana. It also combines the dissemination of the 2003 Convention and the experiences pertaining to national and local public policies in Latin America, focusing on the notion of ICH, inventorying methodologies, and the development and implementation of special safeguarding plans. Likewise, it seeks to introduce original ICH-related themes such as sustainable development, youth involvement, etc.

As noted, progress has been made towards the inclusion of ICH in postgraduate courses, although priority continues to be given to other topics related to culture, except for the example that has just been mentioned. In contrast, ICH is very seldom addressed in undergraduate studies. It is so in specialties like anthropology or architecture, but never in social sciences, including communication and sociology. Even the new national universities like that of Buenos Aires, where most specialties are connected with tourism, cultural management, cultural industries, and new technologies, seldom include heritage and, particularly, ICH in their curricula. These issues are indirectly mainstreamed into specialties relative to cultural management, as is the case of the National University of Avellaneda.

Certain countries, like Bolivia and Ecuador, where native groups are closely related to intangible heritage, come up with a wider, more innovative view of ICH. In recent years, university students have come not only from middle-income families but also from communities that used to have no access to higher education. The knowledge about the Convention can thus contribute to strengthen safeguarding processes involving communities and promoting dialogue between young people from different social and cultural backgrounds and vulnerable population groups that require support to improve their socio-economic and political conditions. Universities can be very instrumental in bringing government officials, young people, and professors and students together. Experience shows that heritage and, especially, ICH have not been mainstreamed into curricula because they are not considered to have anything to do with social transformation. In this regard, the training of university professors and students should focus



PREPARING FOR THE RENEWAL OF THE Q'ESWACHAKA BRIDGE, PERU

on ICH safeguarding under the truly comprehensive processes that the Convention promotes. They can contribute not only to recognize but also to improve the situation of socially vulnerable population groups and local communities. Consideration is now being given to the fact that new graduates are expected to play a

key role in government transformation processes. This means leaving aside the instrumental sense of ICH to be able to formulate and implement public policies and safeguarding plans, not only for indigenous communities, but also for young people having different cultural backgrounds, just to give an example. 

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YOUNG PEOPLE PERFORMING FREVO AT THE CARNIVAL OF RECIFE

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DEVOUT FOLLOWERS AT THE TRANSFER OF VIRGIN MARY FROM THE SÉ CATHEDRAL TO THE SQUARE OF THE SANCTUARY OF NAZARETH IN THE CITY OF BELÉM

22. FREVO, PERFORMING ARTS OF THE CARNIVAL OF RECIFE

Frevo is an art, music and dance expression mainly practiced during the carnival of Recife, Brazil. The fast, frantic, powerful rhythm of its music, performed by military and brass bands, is based on the fusion of genres such as march, Brazilian tango, cotillion, polka, and classical music. The music is essentially urban and, like passo (accompanying dance), is also dynamic and subversive. This capacity to promote human creativity and respect for cultural diversity is inherent in Frevo.

23. CÍRIO OF NAZARÉ

The festivities of "Círio of Nazaré" begin every year in August and its highlight is the great procession held in honour of Our Lady of Nazareth, the second Sunday of October, to mark the transfer of a wooden image of Virgin Mary from the Sé Cathedral to the Square of the Sanctuary of Nazareth, in the city of Belém, Brazil. To many, the festival of Círio of Nazaré provides an opportunity to get back home and reunite with family, and to some others, an opportunity to organize political demonstrations.



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A PARACHICO YOUNG MAN

24. PARACHICOS IN THE TRADITIONAL JANUARY FEAST OF CHIAPA DE CORZO

The traditional Great Feast of Chiapa de Corzo takes place from January 4 to 23 every year in this Mexican city. Music, dance, handicraft, gastronomy, religious ceremonies, and entertainment are all part of this festivity in honour of Our Lord of Esquipulas and two Catholic saints: Saint Anthony Abbot and Saint Sebastian. The latter is particularly honoured. During the Great Feast, the dance of the Parachicos reaches all areas of local life, promoting respect among communities, groups and individuals.

25. THE CANDOMBE AND ITS SOCIO-CULTURAL SPACE: A COMMUNITY PRACTICE

Every Sunday and on many holidays, Candombe drum calls resonate in South Montevideo neighborhood and in another two southern districts of the Uruguayan capital: Palermo and Cordón, which are home to a population of African origin. Before the parade of Candombe, participants gather around bonfires to tune their drums and socialize. Transmitted within families of African descent, Candombe is not only an expression of resistance but also a local music celebration and a collective social practice deeply rooted in the daily life of these neighbourhoods.



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BONFIRE TO WARM THE DRUMS

IDENTITY AND CONTINUITY IN SPACE

■ Francisco Javier López Morales

Speaking of cultural heritage involves a large number of issues that should be addressed as inclusively as possible to facilitate understanding of a phenomenon whose main concepts have been expanding and evolving in such a way that the borders that were once considered immovable are today intermingled and, above all, complemented. It is both impossible and illogical to speak of tangible (built) cultural heritage in isolation from intangible cultural heritage, especially when reference is made to conservation and safeguarding.

The undeniable interdependence between them has for over 20 years remained at the centre of discussion by theoretical circles related to cultural heritage. Most of them have favoured a necessarily differentiated approach, while a few are for a more comprehensive approach to heritage issues, involving all actors concerned in conservation and/or safeguarding processes. Of course, this will be achieved only after constant challenges are appropriately met.

In Mexico, there are a wide range of examples to illustrate the close relationship between built cultural heritage and intangible heritage. This article will, however, focus on only two examples, where such a link is reflected in a conclusive and irrefutably complementary manner.

Building the "Maya House": A tangible cosmogony

The Maya civilization inhabited a large part of the region known as Mesoamerica in the current territories of Guatemala, Belize, Honduras, El Salvador and in five south-eastern states of Mexico: Campeche, Chiapas, Quintana Roo, Tabasco and Yucatan. Its vast legacy has gone far beyond the barriers of time. A clear example of

this is the building knowledge, an intangible heritage that has been transmitted for around 3,000 years.

Thus, the Maya building knowledge involves two domains: that of nature and that of construction. The knowledge of the natural environment is related to the identification of different plant species in their own habitats, species that are both necessary and appropriate for each part of the building structure, and when and how they should be processed in a way that the damage to the environment (in particular to mountains) is minimized and quickly redressed. This also shows that the practices associated with intangible heritage are closely linked to sustainable development and environmental protection. In short, this type of construction involves not only identifying the 45 woody species that can be used for certain structure components, but also making use of natural resources in keeping with the Mayan cosmogony and its mountain-associated rituals.

Aurelio Sánchez puts it as follows: "The fact of knowing how to build a house is directly related to the community or family activity that makes it possible to help others build their living spaces." The Maya House knowledge covers various aspects that are understood, mastered and implemented through practice and through transmission from generation to generation. In this regard, the Maya House is a small replica of the Maya world, very much in line with the cosmogony of their culture and the habitation needs in their own environment.

As the tangible is subordinated to the intangible in Mayan vernacular building traditions, there would be no point in leaving the latter out. The two make a whole that is heritage in its only and maximum expression,



THE AGAVES LANDSCAPE, MEXICO

with the tangible intermingling with and giving life and shape to the intangible.

The Agaves Landscape and the Ancient Industrial Facilities of Tequila: Supportive Communities

The main agaves-producing area in Mexico is located in the west, in the state of Jalisco. It has since ancient times become a heritage site that has been recognized as a productive, rural, cultural landscape that has given rise to one of the main icons that make Mexico famous all over the world: tequila.

Inscribed on the World Heritage List in 2006, the site has provided for an ancient cultural continuity that goes back to pre-Hispanic times. This property is the reflection of cultural expressions that clearly illustrate the close interrelationship between man and habitat, in other words, between a wild natural environment and age-old traditions, including traditional cuisine and popular festivities.

Thus, the field work that is part and parcel of the current process of making tequila has survived in the region from time immemorial. For example, the plant species *Agave Tequilana Weber* (blue variety) is native to the hills of Río Grande de Santiago and has been domesticated for over 3,500 years. The cultural knowledge about its processing was widely used in Mesoamerica as a source of sugar for food.

As of the 16th century, these pre-Hispanic cultural practices were integrated, as was the case of virtually all indigenous traditions, into European traditional knowledge, and eventually led to the (further industrialized) production process of today.

The fragile but still living memory of our identity, despite the ravages of modernity and globalization, remains among the inhabitants of the most remote villages, where practices and traditions have been preserved and transmitted from generation to generation. However precariously, local identities have managed to survive until today, guarding tangible and intangible traces of bygone days. Secular knowledge has taken refuge in vernacular architecture, folk arts, traditions, everyday speech, dances, festivities, gastronomy, and cultural or agricultural landscapes.

The recognition of the intangible values associated with tangible goods makes it possible to devise ways of promoting their transmission by owners and/or users. When there is no clear, direct link between the bearer and the intangible values or importance of tangible cultural property, the chain that relates it to the past, the present and the future and that preserves its relevance simply breaks. Cultural property without collective recognition of its importance, necessarily intangible, will almost invariably be doomed to gradual disappearance.

After having the opportunity to become familiar, albeit briefly, with these two peculiar, closely interconnected, totally valid cases related to two aspects of heritage, we are in a position to go far beyond the sharp distinction that is often made between conservation and safeguarding processes for these heritage elements/goods. It is essential that these experiences, which have highlighted the strong interdependence between the two areas, are replicated to ensure the most comprehensive and interdisciplinary approach possible. This will certainly guarantee their existence for future generations. 



MARIMBA MUSIC AND TRADITIONAL CHANTS FROM COLOMBIA'S SOUTH PACIFIC REGION

Marimba music and traditional chants from Colombia's South Pacific are part of the cultural heritage of Afro-Colombian groups in the departments of Valle del Cauca, Cauca, and Nariño. The musical heritage of the Afro-Colombian population in the region continues to be not only an important source of community identity in its hometowns, but also in urban areas where a large part of its population has migrated to in recent decades.



THE SCISSORS DANCE

The scissors dance is traditionally performed by the inhabitants of Quechua villages and communities in the south of central Andes in Peru and, for some time now, by populations in urban areas. This ritual dance, which takes the form of a competition, is performed during the dry season, over the peak of the agricultural calendar. The physical and spiritual knowledge associated with the dance is orally transmitted from teachers to students. Each group of dancers and musicians is a source of pride for the peoples of origin.



LANGUAGE, DANCE AND MUSIC OF THE GARIFUNA

The Garifuna come from the mixing of several groups of African and Caribbean origin, whose cultural elements have been totally assimilated. In the 18th century, they settled on the Atlantic coast of Central America, after having been forced to flee from the island of Saint Vincent. Today, these communities live in Honduras, Guatemala, Nicaragua, and Belize.



HUACONADA, RITUAL DANCE OF MITO

Huaconada is a ritual dance performed in the village of Mito, province of Concepción, in the central Andes of Peru. On the first three days of January every year, groups of masked men, called huacones, perform a series of choreographed dances downtown. They represent the former council of elders and become the highest authority of the village during Huaconada. They have to be men of exemplary conduct and high moral integrity. The dance is traditionally transmitted from fathers to sons, and the dresses and masks are inherited.



THE CARNIVAL OF ORURO

This carnival takes place every year in Oruro, at an altitude of 3,700 metres, on the mountains of western Bolivia. This six-day-long festivity covers a wide range of popular arts, including mask-making, weaving, and embroidery.



THE ANDEAN COSMOVISION OF THE KALLAWAYA

The origins of the Kallawayaya ethnic group, based in the Bautista Saavedra region, a mountain area north of La Paz, Bolivia, can be traced to the pre-Inca period. Like many other aspects of Andean culture, their practices and values have evolved through the fusion of native and Christian religions.



ORAL AND GRAPHIC EXPRESSIONS OF THE WAJAPI

The Wajapi, who speak the Tupi-Guarani language, are indigenous people of the northern Amazonia. The 580 members of this community currently live in 40 villages, in a protected territory of the Amapá state, northeast of Brazil. The Wajapi have an ancient tradition, which consists in using plant dyes to adorn their bodies and other objects with geometric motifs.



THE SAMBA DE RODA OF RECÔNCAVO OF BAHIA

The Samba de Roda is a celebratory event incorporating music, choreography and poetry. It was born in the 17th century in the state of Bahia, close to Recôncavo, Brazil. It is based on the dances and cultural traditions of African slaves in the region.



THE CULTURAL SPACE OF PALENQUE DE SAN BASILIO

The village of Palenque de San Basilio, with a population of around 3,500 inhabitants, is located in the foothills of the Sierra de María, southeast of the regional capital of Cartagena, Colombia. Palenque de San Basilio used to be one of the fortified communities called palenques (encampments), which were established by runaway slaves as places of refuge in the 17th century. Out of the many palenques that existed in earlier times, only San Basilio has survived until today and has become a unique cultural space.



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THE CARNIVAL OF BARRANQUILLA

Every year, during the four days preceding Lent, the Carnival of Barranquilla offers a repertory of dances and musical expressions from different Colombian cultures. Due to its geographical location on the Caribbean coast and accelerated economic growth during the colonial period, the city of Barranquilla has become one of the leading hubs for trade and rapprochement among Amerindian, European and African peoples and cultures.



© MARCO LOMERO

THE TUMBA FRANCESA

The dance, chant and drumming called Tumba Francesa was brought to Cuba by Haitian slaves who were sent to the eastern part of the country after the riots in 1790. The first written evidence of this tradition dates from the early 19th century. Performances include 30-minute-long chants and dances, and usually last well into the night.



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OXHERDING AND OXCART TRADITIONS IN COSTA RICA

Since the mid 19th century, the traditional oxcart has been the most famous handicraft in the country. The tradition of painting and decorating oxcarts started in the early 20th century. Originally, each region had its own design, which made it possible to identify the origin of the oxherd thanks to the painted patterns on the wheels.



© ANNE-GAËLE BEHRENDT/UNESCO

THE ORAL HERITAGE AND CULTURAL MANIFESTATIONS OF THE ZÁPORA PEOPLE

The Zápara people live in a region of the Amazon jungle between Peru and Ecuador. Based in one of the most biologically diverse regions of the world, they are the last representatives of an ethno-linguistic group that had included many other population groups before the Spanish conquest.



© INSTITUCIÓN CARAGÜENSE DE CULTURA

THE GÜEGÜENSE

The Güegüense, a virulent expression of protest against colonial rule, is a satirical drama well known in Nicaragua, which is performed every year on the feast of Saint Sebastian, patron saint of Diriamba, a city in the province of Carazo. The Güegüense is a synthesis of Spanish and indigenous cultures that combines theater, dance and music. It is considered one of the most distinctive expressions of the colonial era in Latin America.



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THE RABINAL ACHÍ DANCE DRAMA TRADITION

The Rabinal Achí is a dynastic Maya drama of the 15th century and a rare example of pre-Hispanic tradition. It includes myths about the origins of the inhabitants of the Rabinal region, Guatemala, as well as popular and political issues. It is expressed through masked dance, theater and music.



© KUDJIB

THE MAROON HERITAGE OF MOORE TOWN

Located on the mountains of eastern Jamaica, Moore Town is inhabited by descendants of independent communities of former runaway slaves, known as Maroons. Coming from west and central Africa, with diverse languages and cultural practices, the Moore Town Maroons developed new collective religious ceremonies incorporating several spiritual traditions.



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THE INDIGENOUS FESTIVITY DEDICATED TO THE DEAD

As practiced by indigenous communities, the Day of the Dead celebrates the temporary return of deceased relatives and loved ones to Earth. The festivity takes place in late October and early November every year. This period marks the end of the annual maize-growing cycle. This is a main crop in Mexico.



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TAQUILE AND ITS TEXTILE ART

The Taquile Island is located on the Peruvian Andean highlands, on Lake Titicaca, and is known for its textile art developed by men and women of all ages, whose products are used by all members of the community.



© MUSEO DEL HOMBRE DOMINICANO

THE CULTURAL SPACE OF THE BROTHERHOOD OF THE HOLY SPIRIT OF THE CONGOS OF VILLA MELLA

The Brotherhood of the Holy Spirit of the Congos of Villa Mella, Dominican Republic, stands out in the field of popular music, dance and festivities. The Brotherhood musicians play instruments called congos. These congos, whose origin is attributed to the Holy Spirit, are hand-played drums. The Brotherhood, which is now open to everyone, regardless of sex or origin, was founded by African slaves and mestizos in the 16th century.



© TOMARÍAS PELÁEZ

COCOLO DANCE DRAMA TRADITION

The Cocolo dance drama tradition was developed by descendants of slaves from the English-speaking Caribbean, who arrived in the Dominican Republic in the mid 19th century to do sugarcane plantation work. This linguistically and culturally distinct community founded its own churches, schools, benevolent societies, and mutual assistance services. Its most distinctive expressions included annual dance drama performances.

ASSESSMENT OF THE TRAINING PROGRAMME

■ Adriana Molano Arenas

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

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

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

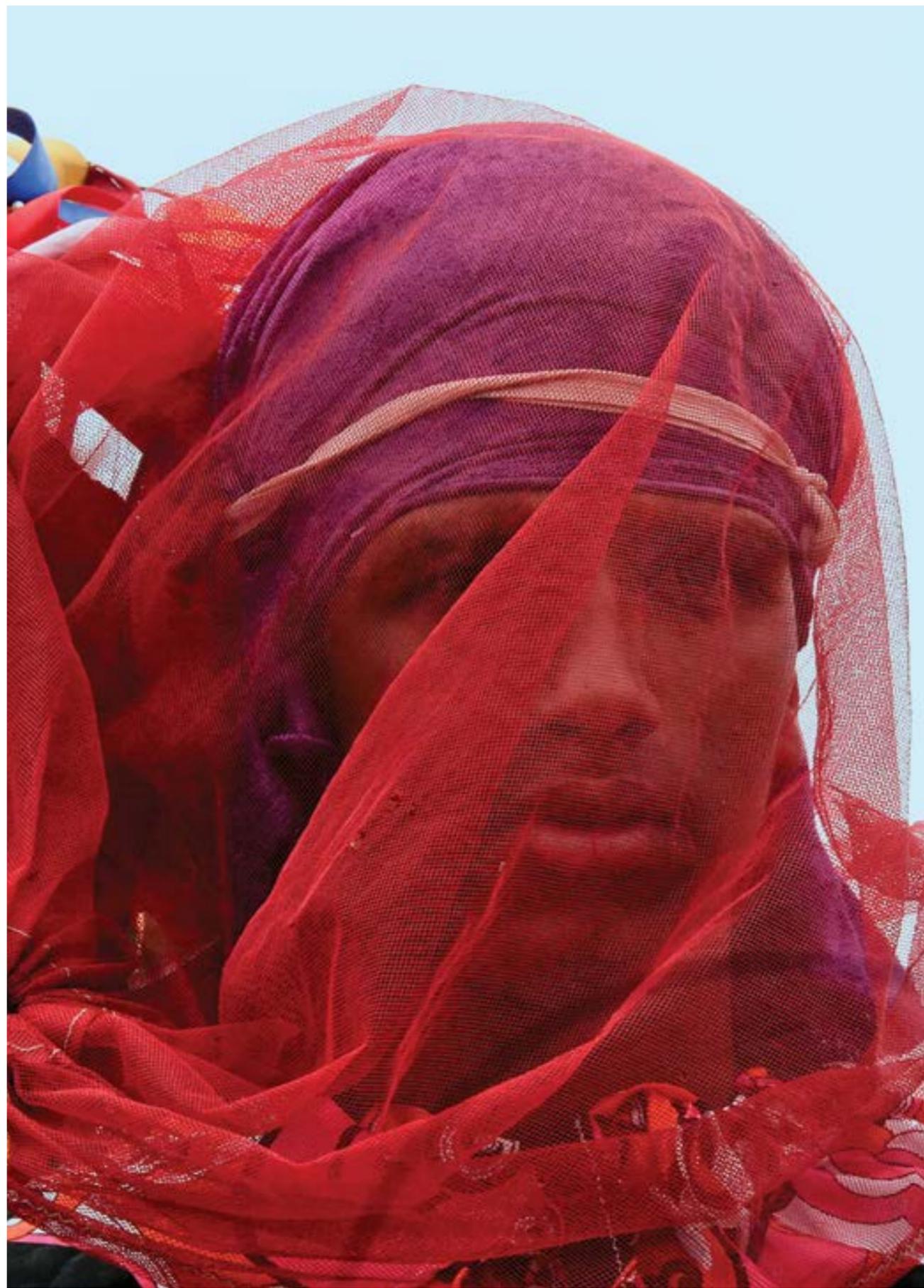
training programme and the Category 2 Centre (CC2) for ICH in the region (CRESPIAL).

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

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

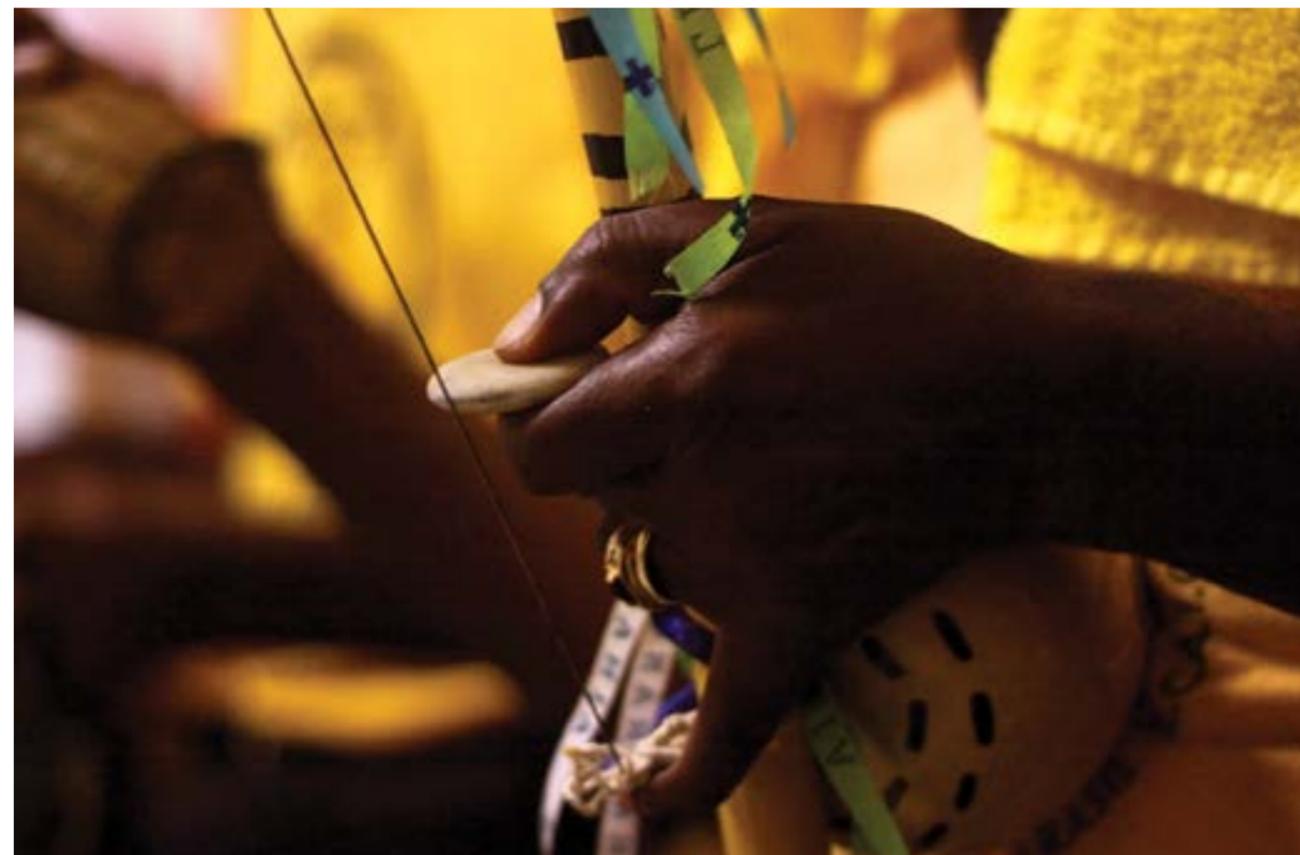
Has the training strategy managed to ensure better visibility of the ICH in the region?, and how and to what extent has this become evident?

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



A YOUNG MAN IN DEVIL COSTUME, VENEZUELA

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BIRIMBAO, BRAZIL

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

RECOMMENDATIONS

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

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

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

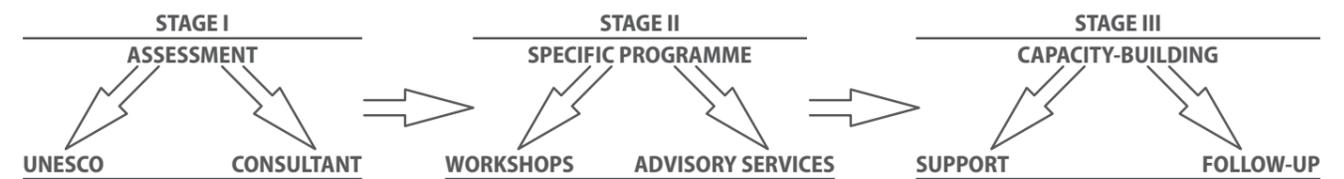
Based on the exchange of knowledge, the second stage of the strategy should seek to build capacities at the national and local levels for the smooth implementa-

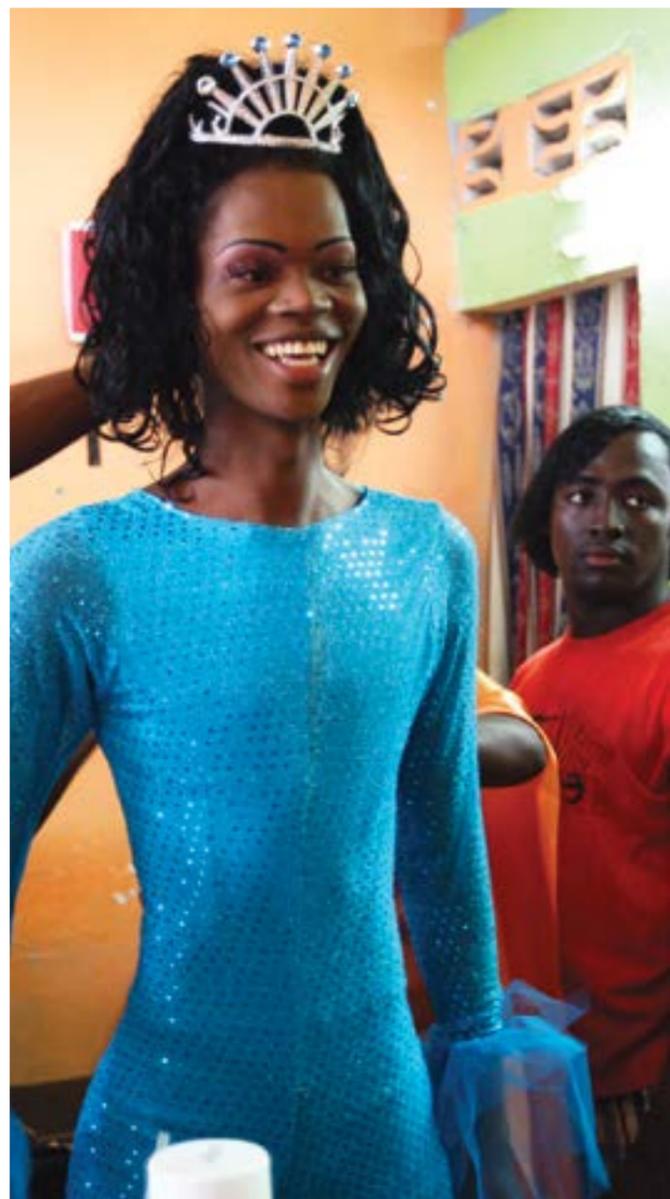
tion of the Convention. This should be followed by a second debate over two essential questions: What does the implementation of the Convention really mean to countries and communities?, and what real changes should come about when the State encourages community-based heritage management?

In this regard, it is essential to understand that the Global Strategy for Strengthening National Capacities for Safeguarding the Intangible Cultural Heritage provides a means to facilitate the transition to the second stage.

Thus, the new strategy should include two distinct stages:

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





PREPARING FOR THE FESTIVITY, COLOMBIA

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

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

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

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

There are three aspects to this process:

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

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

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

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

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

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



A PARACHICOS MASK, MEXICO

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

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

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

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

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

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

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

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

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

CAPACITY-BUILDING PROGRAMME

CONCLUSIONS AND RECOMMENDATIONS

■ Gilda Betancourt

- The capacity-building programme has contributed to the process of implementing the Convention in the countries of the region;
- The programme has helped to raise awareness about the Convention and the safeguarding of intangible heritage. These awareness-raising processes have involved not only specialists, bearers, government officials and decision makers, but also a broader public. For this purpose, information on the Convention, the capacity-building programme, national declarations, and intangible cultural expressions have been published in numerous print materials and web pages of the countries benefiting from the programme, thereby contributing to further raise awareness and awaken interest in the general population;
- The growing interest of various actors, including members of bearer communities, in enhancing the values of intangible cultural heritage (ICH) expressions in their countries and localities, and in ensuring that these expressions are given local, national and international recognition, has in some cases resulted in policies aimed at highlighting, through National Declarations, various intangible expressions that have eventually been nominated to the lists and the register of intangible heritage;
- While the role of communities has been emphasized by the Convention and its mechanisms, the programme has somehow provided beneficiary countries, including officials and specialists, with the opportunity to accept and, in some instances, implement a key concept: the bearers of intangible heritage should also have its safeguarding in their hands. This made it possible to carry out inventorying processes applying approaches based on this concept;
- It was concluded that the main purpose of the workshops was not to conduct an inventory or acquire inventorying skills, but rather help to change the current perception about the nature of this process, so that it is no longer seen as a merely bureaucratic procedure or simple documentation work to become an authentic safeguarding activity with the participation of communities, which has an impact on the practice and continuity of inventoried elements themselves;
- A conclusion the sources arrived at is that the Convention had raised expectations in the region, as it includes the full participation of communities, which are major players who had been previously ignored;
- The incorporation of members of civil society into training actions paved the way for collaboration between various sectors of society: universities, communicators, NGOs, etc., who have pursued a dialogue with intangible heritage experts and government officials;
- Some of the countries benefiting from the programme have established institutional units for intangible heritage; others have constituted national ICH safeguarding commissions or have implemented promotion and awareness-raising mechanisms, such as national declarations, which provide for institutional support and follow-up on a priority basis;
- A consensual conclusion is that everything that has been achieved under the programme is only the first stage of a process. Therefore, the original strategy needs to be amended and/or expanded;
- All stakeholders involved agree on a recommendation: the need for UNESCO to provide assistance to States Parties in the preparation of legislative and policy measures under the capacity-building programme. In this regard, it is essential to reorient the programme strategy to provide comprehensive support to countries rather than focus only on training workshops. This makes it necessary to design capacity-building workshops not as a mere series of training workshops but as a continued support to States to enable them to effectively implement the Convention;
- Persistent limitations include a narrow conception of cultural heritage, mainly around the notion of tangible heritage, so it is recommended to widen it to integrate the new paradigm of cultural heritage enshrined in the 2003 Convention. They also include the absence or poor visibility of ICH in national development strategies, which reflects a lack of understanding of the benefits that this living heritage can generate for sustainable development. It is thus recommended to overcome this obstacle to fully integrate ICH safeguarding into development policies;
- Along with all these challenges, there is a need to understand that the Convention is intended not only for those working in the culture sector but also for those involved in other development areas. Therefore, the capacity-building programme should also cover the latter;
- The work of the facilitators also required a considerable degree of creativity on their part, since many of them had to play the role of translators to facilitate communication and understanding among participants, elaborating on the language used in the Convention, national policies (when applicable), and communities. When local actors are contacted, it becomes evident that they expect not only to have workshops, courses or other specific training activities organized, but also a long-term, global plan. It is thus recommended that they are properly trained to perform the dual task of providing comprehensive training and support;
- It is also recommended that the capacity-building programme of UNESCO results in the formulation of a national ICH safeguarding strategy;
- The adaptation of materials is essential and should include not only the contents but also the layout and organization of activities, particularly when they require the active participation of communities, for example, in inventorying;
- A positive impact on cultural policies can be achieved by incorporating a review of the 1972, 2003 and 2005 conventions in capacity-building curricula. This could provide for a better understanding of the link between culture and development, in such a way that States Parties can be actively involved in the current UNESCO reflection along these lines. 

The UNESCO Office in Havana has taken into account the following documents, reports and sources for the preparation of these conclusions and recommendations: (1) the assessment made by the Internal Oversight Service of the Organization (IOS) on Conventions; (2) the conclusions of the meeting to review the programme in Cuzco, Peru; (3) the assessments and reports submitted by the 11 facilitators of the training programme; (4) the assessments made by specialists of UNESCO field offices, which were included in the reports prepared after concluding the various activities implemented under the training programme; (5) the external evaluation conducted by facilitator Adriana Molano, published in this issue; and (6) the considerations of national counterparts, including the reports submitted by States Parties.



CRESPIAL'S CONTRIBUTION TO THE IMPLEMENTATION OF THE UNESCO PROGRAMME

■ Fernando Villafuerte Medina

Since its establishment under an agreement between the Government of the Republic of Peru and UNESCO, the Regional Centre for the Safeguarding of the Intangible Cultural Heritage (CRESPIAL) has sought to meet the general objective of the Category 2 centres, which is to contribute, based on the national will of countries and on a regional cooperation vocation, to honour the commitments assumed by Latin-American countries members of the 2003 Convention for the Safeguarding of the Cultural Intangible Heritage.

As a Category 2 centre under the auspices of UNESCO, CRESPIAL has for eight years been implementing a number of activities aimed at achieving the strategic objectives of the Organization vis-à-vis the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. There are today 15 States participating in CRESPIAL. The members of its administrative body have been actively involved in its activities under actions and reflections deriving from the adherence to the 2003 Convention and the Centre.

In this context, the Centre aims to promote the safeguarding of the Intangible Cultural Heritage (ICH), strengthen institutional capacities for safeguarding, comply with the purposes and mechanisms of the Convention, and involve bearer communities in safeguarding measures.

Its functions include encouraging member countries to implement Convention provisions, organizing national capacity-building activities in the region, promoting institutional cooperation among professional networks and exchanges of experiences, fostering better understanding of and awareness-raising about ICH and the

Convention, and supplying tools and methodologies for the participation of communities in safeguarding their cultural elements.

Its work has over the years contributed to the implementation of the Convention. Some examples appear below:

- a Latin-American space has been created and consolidated for joint reflection and learning in connection with ICH safeguarding policies and plans in CRESPIAL member countries;
- the countries of the region have actively participated in the Centre and have made financial contributions to programmed activities. A number of thematic events, workshops and statutory meetings have been held in most member countries under international funding and South-South cooperation modalities;
- CRESPIAL has also managed three multinational projects: (a) Music and Dance of People of African Descent, which includes all member countries; (b) Safeguarding the Intangible Cultural Heritage of Aymara Communities in Bolivia, Chile and Peru, a project inscribed on the Register of Good Practices of UNESCO in 2009; and (c) Safeguarding the Guaraní Intangible Cultural Heritage, which includes Argentina, Bolivia, Brazil, Paraguay and Uruguay;
- over 1,000 cultural managers of member countries have been trained on ICH safeguarding related issues at virtual and in-person courses, workshops and other events;
- the Centre has published materials on state-of-the-art safeguarding activities and has produced CDs on the above-mentioned multinational projects;



KALLAWAYAS COMMUNITY

- it has developed tools for ICH safeguarding dissemination and capacity-building, applying new information and communication technologies through the Centre's webpage, the virtual bulletin, and social networks like Facebook and Twitter. Its ICH safeguarding related awareness-raising and knowledge management actions become evident in around 285,000 visits made to its website every month;
- it has signed inter-institutional cooperation agreements with Peruvian and other Latin-American institutions to, inter alia, organize dissemination, awareness-raising, and training events; and
- under specific agreements signed with the focal points in Peru and Mexico, it has supported and facilitated safeguarding plan development and updating processes with the participation of bearer communities and social and state actors related to various ICH elements.

All these successful actions have contributed to the smooth implementation of the Convention. We believe that progress has been made towards the provision of information on ICH and the Convention, and towards awareness-raising about various issues associated with its domains. We have also made steady progress in strengthening capacities through courses and workshops. We should indicate, however, that there is room for further improvement in ICH management and safeguarding processes.

The technical assistance provided by UNESCO and the training demands made by member countries favour a significant dynamic balance for positive adaptation, if

we are effective enough in our action. CRESPIAL is now covering extensive fields of work, including updating UNESCO strategies, mechanisms and Operational Directives, as well as meeting the demands of member countries on the basis of their own needs and progress, their varied institutional architectures, and the diversity and complexity of State-community relations.

The spaces for communication and experience-sharing between and among countries have also raised awareness about the existence of asymmetries in the implementation of the Convention, regional peculiarities, and new cooperation opportunities between and among countries. While CRESPIAL member countries have been promoting growing cooperation among them, we really welcome the strengthening of communicational spaces that translate into bilateral, trilateral and multilateral initiatives. The networks that have been established thanks to the action of individuals in many countries are pursuing clear objectives. Their further development is very promising and goes far beyond what was initially planned.

There remain important challenges, so that the Convention can reach its foundational purposes and fully implement its mechanisms. The flexibility of its strategies and directives makes it possible for CRESPIAL member countries to develop initiatives in line with the Convention and promote reflection on the safeguarding actions implemented at the field level and on the decisions that the countries agree upon at inter-governmental committee meetings and assemblies. These initiatives are mutually reinforcing and make the 2003 Convention a living, vibrant, evolving international instrument. 

THE VODOU LIBRARY

■ Erol Josué

Estelle Beauvoir defines "Vodou Songs" as the walls, corridors and books of the Great Public Library of Vodou. Like the books, they are stored and retrieved occasionally. They fuel our everyday lives and we live through them. Ask the "people of Vodou" and they will reply with music, a chorus of song snippets; even the music that could be classified as "sacred" from the perspective of other cultures is part of the vernacular and Vodou repertoire.

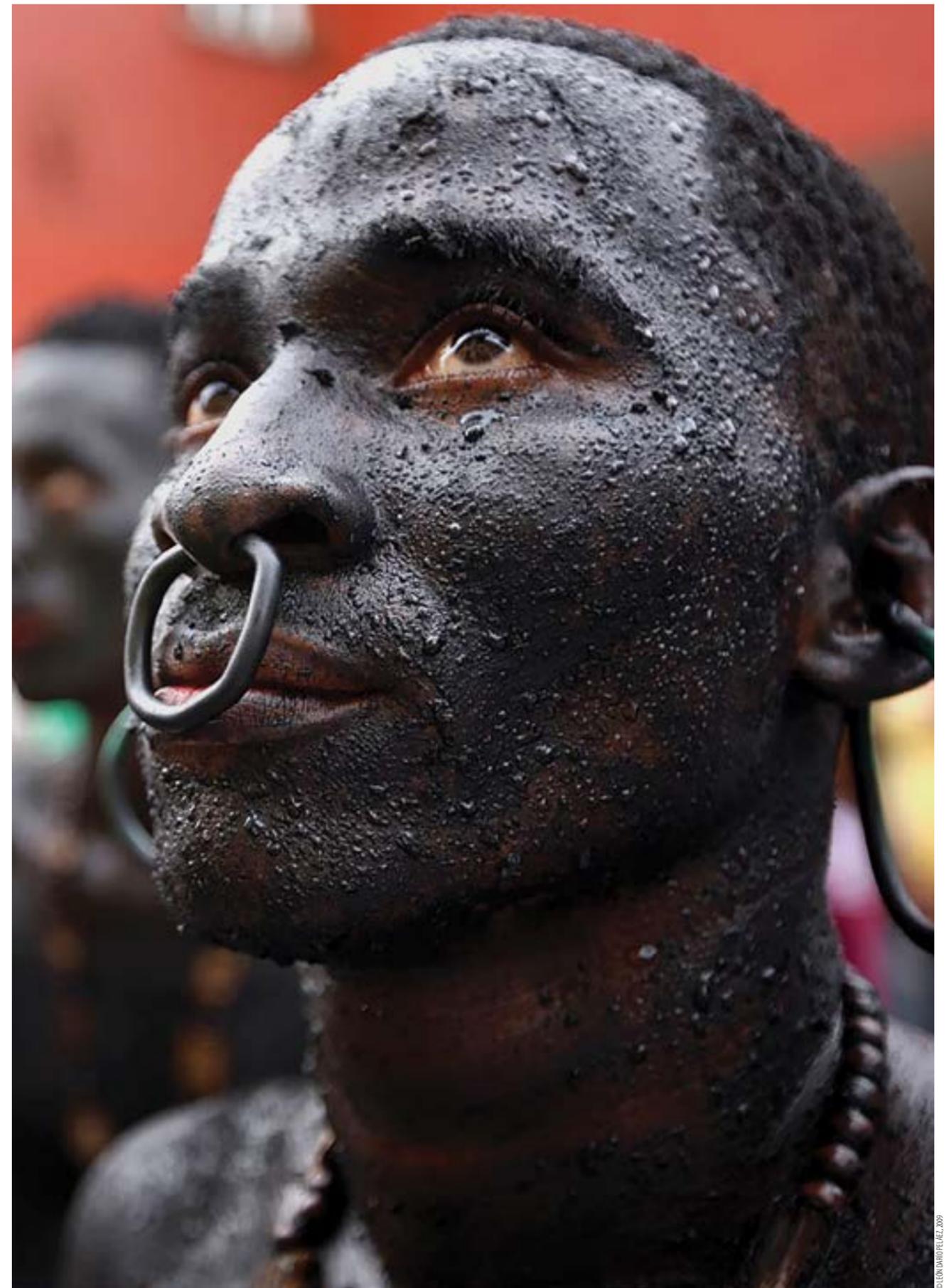
However, to grasp and understand this reality within the Vodou community in particular and in Haiti in general, it is important to understand the *Regleman*, the protocol that governs the liturgy of the *Sèvis Lwa*, the ritual aiming at putting the deity in relation to humans through a Vodou servant; the summoning ritual of *Loa*, the gods of Haitian Vodou.

The Vodou songs convey an old message to the present generations. Even when it is commonplace to listen to a Vodou song in the mouth of ordinary Haitians, who sometimes are not versed in the traditional practice of Vodou, the most sacred use of this music is reserved to the *houmfor*, temple or peristyle. There, the *Regleman* is applied with a precision that evokes sacramental formulas and/or an X-ray of society. Aside from the *houngan* or the *mambo* (priest or priestess, respectively), only the *Houndjenikon*, the person whose sole responsibility is to lead the *Regleman*, can officiate a Vodou ceremony with sacred songs in order to invoke the presence of the *lwa*. Obviously, people of all backgrounds are initiated into Vodou for different reasons and, apart from a *Houngan*, a *Mambo*, or a *Hounsi*, who are chosen to play a central role as intermediaries, psychologists, therapists, judges, community leaders, or contact persons to interact with

the Vodou deities, any initiate has a role to play in the world of Vodou. Two categories of initiates, however, play a very specific, unique role in the tradition:

- the *Houndjenikon*, initiated only to conduct the ceremony with more or less sacred songs. She gets in dreams, which is another way of transmission, other songs of the Vodou repertoire; and
- the *tanbouyé*, the instrumentalist playing the drum, is not a percussionist. He beats the Vodou drum to a special rhythm, according to the music of *Regleman* (*Rada, Petro, Nago, Ibo, Mayi, Martinique, Kongo, Dahoman, Banda*, etc.), also based on the adopted regional rhythm. The "drummer" is "lying," a term used in the initiation rite of the west and southeast, meaning the period of isolation or reclusion, of sidelining necessary for the acquisition of knowledge and *Limyè* (light, know-how), in the room dedicated to initiation, surrounded by his three main drums used to play the rhythm *Rada*: the *Manman tanbou* (also called *Selide*), *Second, Kata* or *Boula*, together forming the ensemble called "*Rada Battery*" or "*Parish*," a name inherited from the anti-superstition campaign, briskly carried out under Prt. Lescot, at the shameful American occupation of 1915. The latter caused a vivid and imminent reaction, expressed through an all-out resistance, also conveyed in Vodou folk songs.

It should be noted that most Vodou songs recount the anti-superstition campaign, during which a thousand tricks were used by people to protect themselves. For



FESTIVAL OF SAINT FRANCIS OF ASSISI, COLOMBIA



GIRLS AT THE FESTIVAL OF SAINT FRANCIS OF ASSISI, COLOMBIA

example, the Parish was inscribed on the drums themselves to testify that such instruments belonged to the church, that is, to the Parish, not to the Vodou temple or to the people, more inclined to use them in Vodou ceremonies and who, however, hid them otherwise to avoid painful punishment:

Lapawas o ki voye rele mwen (bis)
Li voye chache mwen
Voye relem lapawas
Nouvèl gaye

Thus, while the drummer is immersed in the initiation ceremony according to tradition, his drums are purified and prepared (for the immediate future use). The drummer or *tanbouyé* finds its real name in Vodou, *Adja Hounto* (*Adja*: Spirit, *Hounto*: Drum), the instrument itself, and *Hounto Gui* the *tanbouyé* itself in Fon language. The *Hounto* ceremony is of paramount importance in Vodou. A relationship, a sort of language is established between the instrument and the *Hounto Gui*.

In the Vodou tradition, singing is essential. It is the ultimate communication channel between an individual and the *loa*. Besides the music, there is a symbol, a relic, a pre-

viously sacred instrument that can be used in ceremonies or rituals, the *Ason*. Most ceremonies or rituals begin with the *Houngan*, the *Mambo* or the *Houndjenikon*, who acts as a "chorus chef" and therefore uses the *Ason* as a sacred instrument... The idea is to make reference, while singing, to the history and memory of the community (*Sosyete Lwa*). A real *Houndjenikon* and a good *Hounto Gui* strongly influence *Sosyete* since the mixture of their competences marvels and gives an excellent reputation to the Temple. She is somehow the guarantor of the oral Bible. Whoever presides bangs the *Ason* (an instrument that produces a particular noise), repetitively but rhythmically. This symbol of the priesthood and knowledge, which has the shape of the Earth, is covered with beads of different colors representing the different tribes of Africa.

Manmanm Tanbou an rele Selide
Jou a la
Pawòl la nan kè mwen (bis)
Ason an nan men Houngan
Zanmi gate (bis)
Manmanm Tanbou an rele Selide
Jou a la
Pawòl la nan kè mwen



GRANDDAUGHTER AND GRANDMOTHER, COLOMBIA

This repetitive, renewed sound, which may seem pure cacophony to a layman, can also convey other feelings as a powerful collective awakening of deeply buried discomfort, occasionally evoking a feeling of *déjà vu*. It is an essential part of the *Salwe Loa* ceremony or greetings to *loa* ritual (as a sign of thanks and recognition), but can also demand the presence of these ancestral deities. Most of the time, depending on the *Lakou* or peristyle (the *Lakou* is a sacred place of Vodou pilgrimage, such as Souvenance, Badjo, Nan Soukri, in Gonaives), the ceremony may begin with the *Priyé Ginen*, a litany in honour of *Loa* whose names are mentioned in prayer. It is commonly accepted that part of this prayer is dedicated to the King of Wongol, a *loa* whose name probably comes from the King of Angola. This part of the prayer goes something like this:

Wongol o
Wongol o
Wa montre m
Twa mo pryè
Ki mennen Afriken
Ki soti nan Ginen
Twa Pater, twa Ave Maria
Je vous salue Marie
Ki mennen Afriken
Ki soti nan Ginen

This song basically takes contemporary Haitians participating in the ceremony to the bygone era of the long journey from Africa to the New World on the *Négrier* (the infamous boat carrying slaves). And it curses the day when Christianity was introduced in Africa, mainly in Angola, questioning the King himself to get his attention, as a recall, about the prayer containing the three powerful words, which were used to train African ancestors in captivity in the name of Virgin Mary (Mary, mother of God). It is a constant reminder to say that the African ances-

tors were forced to slavery through Christianity. It is also a testimony to know that, when they became Creole in this new land, they remained African in soul. Each song in the Vodou tradition conveys its own special message. For example, at the beginning of a ceremony, immediately following the *Priyé Ginen*, the *Houndjenikon* invites all initiates in the temple to gather at the altar to sing the following song:

La fanmi sanble
Kreyòl nou la e
Nan pwen ginen ankò
La fanmi samble
Kreyòl nou la

The chorus above calls the family of initiates to come and stand together in proclaiming: "We are now Creole." The song suggests that the continuation of the struggle is not made for a possible physical return to Africa, but for the liberation of the Creole land of Haiti from all forms of slavery. Today, the song reminds one of the key victories of the Haitian Revolution: the unification of African and Creole in the quest for freedom, independence and well-being.

Some Vodou songs are very political. They serve as warnings to heads of State, monarchs and other dignitaries in power. Vodou is rooted in the socio-political structure of Haiti. Well-considering, anyone involved in politics in Haiti must experience the Vodou; it is an obligation (a prerequisite). Throughout the history of Haiti, the Vodou songs have always been used as prophecies in order to inform the nation about the future. Sometimes, either the *Samba* (composer of traditional songs) or the *loa* themselves write a song to remind us of the degree of persecution experienced by Vodou; or a song that recalls the good deeds of a servant (a prestigious Vodou leader or a *Houngan* of perfect, irreproachable character), in a kind of parody of the anti-superstition campaign:

Rejete yo mande nou rejete
M pral mande Pè Sovè
Kisa m te manje
Pou m ale rejete
Pawòl rejete sa a
Pawòl anpil o o
M pral mande Pè Sovè
Kisa m te manje
Pou m ale rejete

At times, the song could well be composed for the sole purpose of praising a head of State or reviving memories of a president forced into exile, among other things. The following song, which was written in the mid 19th century, recalls the continuity of the campaign under the



MARIMBA MUSIC, COLOMBIA

Empire of Faustin Soulouque, who ruled Haiti from 1847 to 1859. The emperor did nothing to prevent the destruction of all Vodou temples, relics, artifacts and ritual objects. The emperor simply inherited, from the permissive excesses of the concordat, the church plan to convert the wild by any means necessary, starting with the systematic eradication of their lifestyle, their culture and their customs related to the Vodou tradition.

Minan chaje

Sobo minan chaje atò

Legba dèyè yo (bis)

Frè Paul koumandan lawondisman

General Paul koumandan lawondisman

Saint-Elange ou menm ki kenbe kle djohoun a

Voye pale lamperè Soulouque o

Wa di yo pou mwen atò

Minan chaje atò

Legba dèyè yo

The Minan is considered a barrel, a jar (or the people of Minan country itself). This song tells that the container is too full, that it overflows; in other words, that Soulouque went too far. The *Sobo loa* (god of thunder) agrees. The song sends a string of warnings to Soulouque, tells him that *Legba* is after him, watching. *Legba*, the guardian of the sacred ancestors, gave two notables of the country the message that the Emperor should stop.

Brother Paul, the commander of the District, or St. Elange, one of the highly respected *houngans* at the time, says the song, holds the key to the tradition that Soulouque failed to safeguard.

At the end of the Soulouque Empire, the General in Chief, Fabre Geffrard, turned against him. Given that he fomented the launching of an uprising against Soulouque, he went into hiding in a very old, important temple called *Souvenance*. After he had overthrown Soulouque, Geffrard further implemented many of the same political activities and closed the temple for 20 years. Today, that betrayal is immortalized at *Souvenance* through a song evoked during each ceremony. The song continues to spark strong emotions to such an extent that those who listen to it often cry, as they remember the episode of treachery and repression. It is said that, because of the ingratitude of Geffrard, a curse was attributed to him and his descendants so that no member of his family could become President of Haiti. Until today, nobody of his line has made it.

Zo wou a e

Zo wou a Dagwe Dagwe (bis)

Ki mal mwen fè

Pechè late trayi mwen

Se byen mwen te fè a

Ki fè vivan trayi mwen

Zo wou a e



DRUM MAKING, COLOMBIA

During the American occupation of Haiti, which took place from 1915 to 1934, there were other acts of repression against Vodou. Ritual objects were collected and burned, and Vodou priests who refused to surrender their objects were imprisoned. A song from this period attacks Louis Borno, who held the office of President under occupation, because of his activities against Vodou. The song mentions that he used his power to destroy the Ason:

Ala pouvwa Lwi Bòno genyen

Li pran ason lwa li voye l jete

Bondye bon, lesen bon, Marasa bon

Ala pouvwa Lwi Bòno genyen

Li pran ason lwa li voye l jete

But it warns that the *loa* is ultimately more powerful and that the time would come when he would lose his power. In fact, Borno was overthrown.

In the more recent past, a particular and singular song was used to express grief and dissatisfaction with the sudden reversal and the departure into exile of two presidents, from different eras and political ideologies. In the wake of the departure of former President for Life Jean-Claude Duvalier, there was a refrain that could be heard throughout Haiti. The chorus tells the story of an only son of a mother who was forced to leave the country. Twelve years later, the same song was revived by the *mizik rasin* band RAM in honour of Jean-Bertrand Aristide, who was removed from office in 1991 and forced into exile in the United States.

Papa Bondye wo o o

Sen Nikola we e e

Yon sèl pitit gasonm nan wo o o

Yo fèl kite peyi a li ale

Saint-Nicolas, Sun of Justice, is represented by an old man, a symbol of wisdom. He is the one who opens the doors of sacred Vodou precincts.

The Vodou music is rooted in the psyche of Haitians, regardless of their socio-economic status or religious affiliation. These songs are heard in both sacred places and secular spaces. They are used to praise, correct, rectify, send messages, and settle accounts. Employed at a Vodou ceremony by a *loa*, a certain song can convey a special message for persons located exclusively in the audience; it can also convey a message to the entire nation. The Vodou Songs make a significant contribution to Haitian culture, popular culture, and literature, including the one that is orally transmitted, not only in Haiti, but also in other Creole-speaking countries across the globe. 



INTERNATIONAL DECADE FOR PEOPLE OF **AFRICAN DESCENDANT**

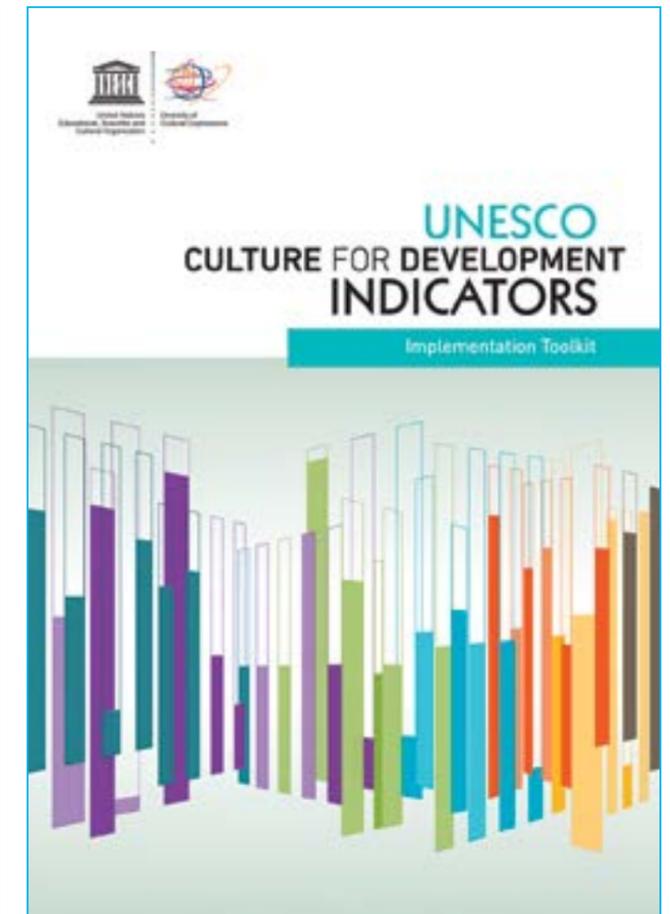
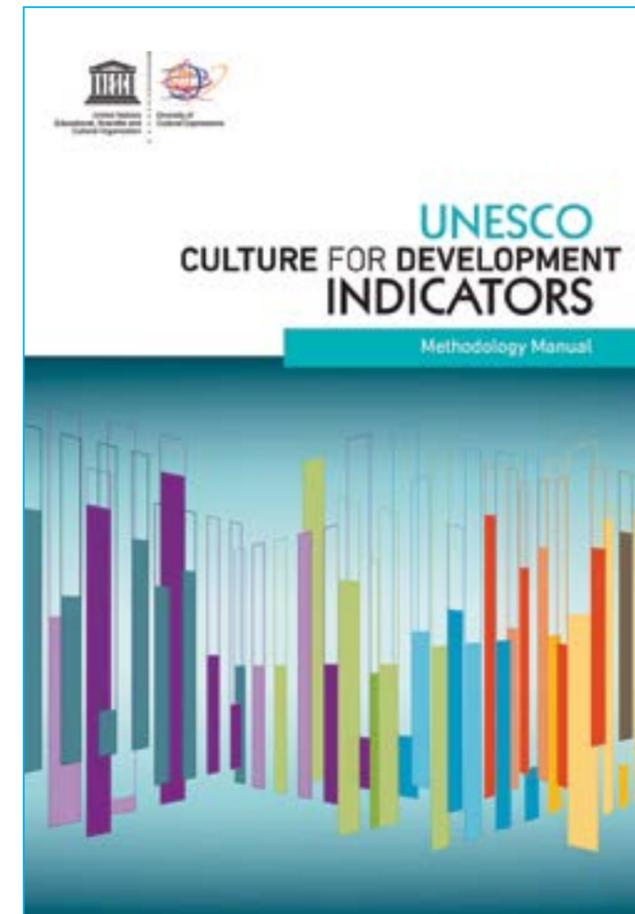
RECOGNITION, JUSTICE AND DEVELOPMENT

In proclaiming this Decade, the international community is recognizing that people of African descent represent a distinct group whose human rights must be promoted and protected. Around 200 million people identifying themselves as being of African descent live in the Americas. Many millions more live in other parts of the world, outside of the African continent

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TO KNOW HOW IT DOES IT IS THE ROLE OF THE CDIS



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CONTRIBUTORS



EDITORIAL

■ Fernando Brugman

f.brugman@unesco.org

Official in Charge and Culture Team Coordinator of the UNESCO's Regional Office for Latin America and the Caribbean in Havana

A VIBRANT CULTURE

■ Kris Rampersad

kriscivica@yahoo.com

Culture sector independent consultant and facilitator of the Capacity-Building programme for intangible cultural heritage in the English-speaking Caribbean

CAPACITY-BUILDING PROGRAMME

■ Gilda Betancourt

g.betancourt@unesco.org

Consultant at UNESCO's Regional Office for Latin America and the Caribbean in Havana

JAGUARS' CONVENTION

■ Adriana Molano Arenas

sones2006@gmail.com

Coordinator of the Intangible Cultural Heritage in the Ministry of Culture of Colombia and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

WHO DOES CONSENT?

■ Enrique Pérez López

xulubchon@yahoo.com

Director of the Indigenous Languages Center in Chiapas and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

PASS IT ON

■ Edis Sanchez

edissanchez@gmail.com

Director of Folklore Department at Ministry of Culture of Dominican Republic, and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America and the Caribbean

YOUNG HERITAGE

■ Lucas Dos Santos

lucasroque3@hotmail.com

Specialist on intangible cultural heritage and communities, and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

WOMEN'S LEGACY

■ Eva Lilia Martínez Ordóñez

evam225@yahoo.com

Deputy-Director of the Intangible Heritage Department at History and Anthropology Institute of Honduras, and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

CIVIL SOCIETY

■ Fabián Bedón

fabian.bedon@gmail.com

Specialist on intangible cultural heritage at UNESCO's Quito Office, and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

BACK TO SCHOOL

■ María Ismenia Toledo

mitoledot@gmail.com

Technical Coordinator of the UNESCO Liaison Office for Cultural Diversity Center in Caracas, and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

FAR BEYOND FOLKLORE

■ Mónica Lacarrieu

monica.lacarrieu@gmail.com

Director of the Cultural Anthropology Programme at Buenos Aires University, and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

IDENTITY AND CONTINUITY IN SPACE

■ Francisco López Morales

panchol08@gmail.com

Director of the World Heritage at the History and Anthropology Institute of Mexico, and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

ASSESSMENT OF THE TRAINING PROGRAMME

■ Adriana Molano Arenas

sones2006@gmail.com

Coordinator of the Intangible Cultural Heritage in the Ministry of Culture of Colombia and facilitator of the Capacity-Building programme for intangible cultural heritage in Latin America

CAPACITY BUILDING PROGRAMME CONCLUSIONS AND RECOMMENDATIONS

■ Gilda Betancourt

g.betancourt@unesco.org

Consultant at UNESCO's Regional Office for Latin America and the Caribbean in Havana

CRESPIAL'S CONTRIBUTION TO THE

IMPLEMENTATION OF THE UNESCO PROGRAMME

■ Fernando Villafuerte

fvillafuerte@crespial.org

Director of the Regional Intangible Cultural heritage Center in Latin American (CRESPIAL)

THE VODOU LIBRARY

■ Erol Josué

duznel@restauro.co.cu

Director of National Ethnology Office of Haiti



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Educational, Scientific and
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Regional Office
for Culture in
Latin America
and the Caribbean
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