



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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**CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE**

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

**Fifth session
Nairobi, Kenya
November 2010**

**NOMINATION FILE NO. 00436
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010**

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Colombia</p>
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>Marimba music and traditional chants from Colombia's South Pacific region</p>
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>Músicas de marimba y cantos tradicionales del Pacífico Sur de Colombia</p>

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

Currulaos, Arrullos (Lullabies), Chigualos and Alabaos (Praise)

C. CHARACTERISTIC OF THE ELEMENT**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

The expression being nominated is recognized as cultural heritage by Afro-Colombians from the south-western part of the country who share the historical condition of descending from slave contingents that were brutally imported to the Nueva Granada Viceroyalty, Today's Colombia, as of the XVIII Century. Some of them were sent to the gold mines located half way up rivers which, descending from the steep mountains of the Andean Region traverse our territory seeking the Pacific Ocean. Other contingents arrived later from the Andean Region, the cimarrones (fugitives) that sought refuge in the communities, or the libertos when slavery was legally abolished in 1851. Paradoxically, although it emerges as an act of violence and a symbol of uprooting, it is the African heritage that is evidenced in the culture and its transfer systems, which constitute for these peoples the stronghold of their freedom and the source of their passion to create. In the words of the marimba masters from the municipalities of Francisco Pizarro and Guapi: "We carry music in our blood as our ancestors' heritage... the traditional music from our South Pacific is our heart and a body without heart does not function".

Colombia has the third largest Afro-Colombian population in the American continent after the United States and Brazil; this population group is located throughout the national territory but is mainly concentrated in the Pacific Region. In the country, according to the results of the last census held in 2005, there are 4,261,996 Afro-descendants which represent 10.5% of the total population. In the southern region bordering the Pacific coast, there are nearly 6,972,318 inhabitants, of which 1,664,306 which represents 24%, are Afro-descendants; the population group that considers the marimba music and traditional chants from Colombia's Southern Pacific representative of its cultural heritage represents 39% of the country's Afro-Colombian population. Although it concerns a minority in respect of the mestizo population, there are at least 14 municipalities in which the presence of the Afro population amounts to 80% or more, a concentration that contributes to consolidating and to maintaining cultural heritage alive based on significant collective experiences given the framework of traditions, festivities and daily life events.

The Afro-Colombian population is generally young; young Afro descendants live mainly in cities, especially women who are mainly in urban areas. Studies show that Afro women migrate with their children seeking schooling opportunities that are practically non-existent or inadequate in rural areas; men being the ones who remain in scarcely populated areas to work the land. The migration phenomenon which is accompanied in many cases by the fragmentation of the family group in addition to the persistence of Afro-Colombian groups from the south-west region to maintain their cultural heritage, indicate that the population that holds the expression values work and education opportunities highly, but it deems its own culture as the foundation of its identity. The age average is equally relevant because, although it concerns a much younger population than mestizo or indigenous peoples, it cherishes the experience and the knowledge obtained from the elders as the foundation of oral tradition systems.

A large part of the Afro-Colombian population from Colombia's South Pacific area earn a living by fishing, small scale farming, mining, trade and to a lesser extent, by public services in the municipalities. Another important portion of the regional community has migrated to the large cities located in the Andean region, such as Cali, Popayán, Pasto and Bogotá. The city of Cali, with nearly 168,000 Afro-descendants households and 565,768 people that represent 26% of the population, constitutes the largest urban concentration of Afro population in the country.

The Afro-Colombian population in the South Pacific area faces multiple social problems and strains which are related to unequal opportunities compared to the white and mestizos population in regard to access to material and symbolic goods; there is a strong shortage in education and in health services in respect of employment opportunities. Displacement either forced or voluntary has become one of the main challenges faced by this population group: The former is caused due to the presence of illegal armed groups that fight the war and produce and trade illicit drugs, while voluntary migration is due mainly to financial needs and the lack of opportunities in the local communities. Although the reasons to migrate differ, immigrants face a radical change of their social context and need to create identity referents in their new environments. One of these referents is constituted by traditional music which personifies the bond with ancestral territory in relation to the uncertain and disturbing urban environment.

Driven by the 1991 Constitution and subsequently by Law 70 dated 1993, the black and mulatos communities, urban and rural, are committed in a revitalizing and self-affirmation process. Their demographic weight, migration dynamics as well as the financial, social and political challenges that they face, make this group an important actor at regional level in the production, configuration and transformation processes of urban society. As set forth in Law 70 dated 1993, the black communities must form "Community Councils" that represent their interests when dealing with the State. The Councils of the Colombia's South Pacific area are particularly relevant to discuss community life: Strengthening of customs and particularly of traditional music has become the central topic of their discussions. The emphasis of the region's community and political organizations lays on the recognition of culture as the foundation of identity and a departure point to access autonomy and territorial rights and to build their own worldview.

Traditional music is the heritage of Afro-Colombian groups of the south west region in rural and urban areas; the community directly involved in the active practice and transfer of this cultural expression is constituted by maestros of marimba, drums and rattles (sonajeros); singers, men and women; masters in traditional dance; older people from the community with broad knowledge of oral tradition on history, context and music, called "sabedores" (knowledgeable people); young people, boys and girls who are in the process of learning the musical-dance heritage; crafters of instruments, music and dance groups from the region, community promoters selected to participate in education and cultural leadership processes. Master Edmundo Valencia, from Buenaventura Music School, as member of the community that holds the expression being nominated, describes it better than anyone else: "Colombia is one of the many countries that, hundreds of years ago, witnessed the arrival of black slaves to America; these slaves, although belonging to the same race, were part of different tribes and therefore spoke different languages. With the abolition of slavery, settlements started to emerge in the country's coastal areas. Today, these population groups constitute a culture that, despite not having historical records of the languages they used to speak prior to their arrival in America, have a common language: music of drums and marimba built with materials from the jungle, similar to those used by the African tribes."

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

The marimba music and the traditional chants come from Colombia's South Pacific, a large coastal strip between the city of Buenaventura to the north and the city of Tumaco to the south close to the border with Ecuador. The region covers three provinces: Valle, Cauca and Nariño.

The three provinces comprise in total 145 municipalities (39 in Cauca, 64 in Nariño and 42 in Valle). There are at least 14 municipalities with a high presence of Afro-Colombians – between 80 to 100% black -: Guapi, López de Micay and Timbiquí in Cauca; Tumaco, Barbacoas, Francisco Pizarro, Mosquera, Olaya Herrera, La Tola, El Charco, Santa Bárbara de Iscuandé, Magüí Payan and Roberto Payan in the province of Nariño and Buenaventura in Valle. Buenaventura, Guapi and Tumaco constitute the most populated urban centers and the natural capital cities of Afro-descendants groups. Cali, deemed as the Pacific capital city, is not located along the coast and is the Colombian city with the largest presence of Afro descendents.

Colombia's South Pacific area configures a landscape of contrasts, which is reflected in the diversity and wealth of its natural resources: The territory is crossed by the mountain ranges, rivers that form valleys and huge sylvan plains. It presents an entire climate range, from the cold of the snow capped peaks and highlands, to the steaming heat of the valleys or the Pacific Coast; the region has volcanoes, depressions, rainforests and two large receiving lands: The Pacific and the Amazonas. In spite this diversity, one of the characteristics common to the three provinces of the Southern Pacific region of Colombia is the large quantity and variety of water sources found there: estuaries, rivers and creeks, in addition to the ocean itself, they constitute the main transportation means for people and goods; many communities live along the river banks and beaches, although in some points the mangroves and the land conditions only allow for very small and sometimes even temporary settlements. Water resources mark the life of the Afro communities, their survival and their music; there is a close relation between the environment and the specificities of the traditional musical practices, as expressed by a maestro in traditional music from Guapi: "The marimba is the sound of rain, of the flowing rivers and of the jungle". This atmosphere has inspired for decades the songs and melodies that have a triple historic, anthropologic and socio-cultural value and whose safekeeping is intended to be ensured through its recognition as Cultural Heritage of Humanity.

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

Oral tradition and expressions (a): The songs and recitals are part of the region's oral literature and are transmitted from generation to generation in the same way.

Execution arts (b): Music is played in community and domestic contexts with instruments such as marimba, various drums and guasás (rattles).

Social, ritual practices and festive events (c): Celebrations around music and chants are social rituals inserted as festive spaces or special events within the communities 'daily life.

Traditional craftwork (e): Instruments are produced by local craft men that pass on their knowledge from generation to generation through family lines.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

The traditional chants of descendants of African slaves from the XVIII century can still be heard in Colombia's South Pacific area. Voices of women and men, marimbas and wooden and leather drums, rattles made of seeds and the rhythm of hands, form a non-stop musical universe in world music scenario. These sounds and rituals that emerge (Arrullos, Currulaos, Chigualos and Alabaos) have traveled with immigrants and survive even today in the cities of the south west part of the country, as an identity pillar of the Colombia's South Pacific area communities.

The different elements of the music from the region (social contexts, musical genres,

instruments, roles, transmission and performance, crafting), occupy an important place in the collective identity of rural and semi-rural communities. They provide support and are an eloquent expression of their own worldview. At the same time, due to the growing interest that these musical practices awake in the urban context, and faced with Colombia's recent political changes, the traditional music has the potential to become an important element of a transformation process of the situation of discrimination that has affected Afro-Colombian communities for many years.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: "The element constitutes intangible cultural heritage as defined in Article 2 of the Convention". A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention's definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

- a. *an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. *the characteristics of the bearers and practitioners of the element,*
- c. *any specific roles or categories of persons with special responsibilities towards the element,*
- d. *the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. *that the element is among the "practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —";*
- b. *"that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage";*
- c. *that it is being "transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history";*
- d. *that it provides communities and groups involved with "a sense of identity and continuity"; and*
- e. *that it is not incompatible with "existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development".*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

In Colombia, around its south Pacific coast line, in the jungle strip that spreads from the ocean to the Andes Mountains, one still hears the traditional songs from the descendants of African slaves that were brought there in the XVIII Century. Originated in the river banks and planted in the daily life of the region's communities, the core of this ancestral music is the voices of men and women who combine the sound of Spanish romance with black laments. Accompanied by marimbas and wooden and leather drums, rattles made of seeds and the rhythm of hands, they form a non-stop musical universe in world music scenario. These sounds and rituals that emerge have traveled with immigrants and survive even today in the cities of the south west part of the country, as a pillar of Colombia's South Pacific area communities.

There are four main contexts where traditional music from Colombia's South Pacific region is made: the Arrullo (Lullaby), Currulao, Chigualo, and Alabao or Adult wake. The Arrullo is a gathering of people that meet up to worship a saint through music and singing. It is, above all, a religious celebration that involves at the same time the participants in a party. The Currulao (also called Marimba Dance) is a party in the entire sense of the word. People sing and dance, joke and tell short stories, people drink and eat in abundance. It is common for the Currulao to take place after an Arrullo. Chigualo is the term used in the region for the wake of a child or "little

angel's wake". It takes place when a child dies before 4 or 5 years of age, and it prints on this tragic episode a feeling of joy since people consider that the child's "soul was still pure". In the Chigualo the deceased's body is covered with flowers and people sing and dance around it. The Wake of the Adult, in turn, is indeed expressed as a tragic event since the adult person dies with an "impure soul". In these cases, people pray for him/her and sing for nine days (the 'novena').

Each one of these contexts is associated to specific musical expressions. In the Arrullos (Lullabies) people sing only songs of a religious context. Here women are the ones who lead the festivity, both in regard to its preparation (saints, candles and altars) as well when performing jugas and bundes "of worship"; these are special chants that present sacred lyrics and that have a responsorial structure. Chants are accompanied by various drums bombos and cununos (bass drums and hand drums) and, in occasions, by wooden marimbas. In the Currulaos genres of very diverse themes are performed: profane jugas and bundes, rumbas, torbellinos and currulaos (the last one is the genre that gives the name to the festivity). Here males are the center of attention, mainly expressed in playing of marimba, the main instrument of this celebration. It is common that the same marimbero be the leading voice and leads the group, formed by bass drums, hand drums, rattles and voices. In the case of the Chigualos, the main genre is the bunde, where voices sing a capella. In occasions various drums can join the performance. Lastly, in the Wake of Adults a genre known as Alabaos is performed. These are chants sung A Capella, extremely sad, sometimes taken from the old Hispanic poetry and that bring people back to the style of Gregorian Chants.

Within the musical universe of Colombia's South Pacific there are important individual roles. First, there are those people that intervene directly in the musical practice. Here female singers (known as cantadoras), occupy an important place, as well as male singers (called chureadores). In this category, we also find the marimberos and performers of the different types of drums (cununeros and bomberos). Many of them, over time, assume a parallel role that is fundamental to maintain the socio-cultural space of music: that of maestros of music. A third role is that of music instruments crafters; the music from the South Pacific area is played with acoustic instruments, handcrafted using materials that are grown, selected and conditioned in the region: palm wood (marimbas), wood from trees with deer leather and wild pig (bass drums and hand drums), bamboo and seeds (rattles). The group that manufactures them preserves the traditional knowledge on how to do so as a family secret.

The transfer of musical knowledge handed over from generation to generation has prevailed through the participation of young people in the different musical contexts. The new performers get closer to each instrument and are guided by the more experienced musicians in complex dynamics of the relation maestro-student that is kept current until today.

The different elements of this socio-cultural realm (social contexts, musical genres, instruments, roles, transmission and performance, crafting), occupy an important place in the collective identity of rural and semi-rural communities of Colombia's South Pacific region. They provide support and are an eloquent expression of their own worldview, of a way to be and of the relations with the world that are the result of a long history of adaptation and appropriation of the surroundings where survival conditions continue to be difficult. With the transformation of the today's Colombia, this socio-cultural space has expanded to the big cities within the Colombian Andean South West region (Cali, Popayán and Pasto). There, with new sound referents and in ritual contexts that emerge from the subsistence in urban conditions that are no less complex, Arrullos and Currulaos, Chigualos and Alabaos have been consolidated also as an expression of identity characteristic of the groups migrated from Colombia's South Pacific coastal region. Today, they are the main symbolic support network for those that left their land taking the rivers in their memory and heart.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

The music that has been nominated include, both instrumental and vocal expressions, a range of sounds that differs from the tempered tuning inherent to the Western region; it concerns an alternative and rich universe—based on a scale of seven similar intervals, like the marimbas from South Africa- that has inspired contemporary researchers and musicians. Due to the fact that these have been passed on only orally, these types of music are supported in a collective memory system; the performer being a co-creator who contributes and improvises permanently. In that sense, each performance is unique; there is no measuring between music and performer: music is always subject to and impregnated with emotion; the musical event constitutes an event activated by a magic power. This musical heritage is made visible through the support to traditional music schools, the incorporation of networks of marimba maestros and cantadoras (female singers), recognition of the job of instrument crafters and the promotion of traditional festivals from the region. In a global context dominated by popular music (privileged by massive media and the cultural industry) and by academic music, the inclusion of this expression inherent to a culture of oral tradition, validates, in the regional and national music field, the esthetics of the traditional musicians of the region and is evidence of the profound diversity that human creativity can take (due to lack of knowledge, academic musicians talk, for example, of the "dissonance of the traditional marimba").

Marimba music and traditional chants do not constitute a set of repertoires that circulate in different contexts; they are presented as cultural practices strongly incorporated into the social fabric and experience areas important for a group. The dimensions of its social function has led to this music, for example, when assumed by some singers and musical groups as a way to resist the forced displacement phenomenon. This heritage is strengthened and made visible through the support of regional researchers, as well as the 'sabedores' (knowledgeable men), depositories of the collectivity history. The inclusion of these types of music as heritage of humanity would be a recognition to the relevancy of the social function held by the musicians, the types of music and their contexts, that provide such music with a sense, meaning and transformation capacity. This is a valid concept that reflects a concept completely different from music as a marketable object or product which is inherent to the cultural industry.

In the nominated expression, the marimba, which is made with a special wood called 'Chonta', fulfills a symbolic function as a representative element of the regional identity; the nomination encompasses, not only the music of the marimba ensemble, that includes other percussion instruments, but also the region's traditional music, in its sacred and profane function, in which the most cross cutting element is constituted by the traditional chants. The traditional music incorporates other expressions – that are made visible integrally in music groups, schools and cultural centers- such as dance expressions, crafting of instruments, knowledge of the social context and, lastly, it expresses the culture of Afro-descendants from Colombia's South Pacific region. Its inclusion on the List of Intangible Cultural Heritage would show the way in which recognizing an expression makes visible and elevates the valuation of culture, history and worldvision of a group as a whole.

Studies of creative processes in music, that investigate how music is created, performed, perceived and taught, have found a fascinating diversity in the cultural ways to access music and in the types and levels of skill that can be reached. The ways to transmit traditional music

from the region of Colombia's south west region have developed innovating pedagogies that articulate in a dynamic way memory, imitation, variation, improvisation and creation; they concede special importance to the practice of ensembles, that express in a musical format the constant presence of collectivity; that combine the command of instruments with the knowledge of singing and its possible interactions; they associate sound and movement in an inevitable way. In our country, there are more than 46 university programs of music that neither recognize nor articulate in their activities the contribution of traditional music, a situation that is being addressed in the safekeeping strategy in the components of formation, production and research. Recognizing on an International List of Cultural Heritage the marimba Music and traditional chants is also recognizing the variety that the creative process in music can take as well as alternative pedagogies.

The state institutions constituted to advance the Afro-Colombian population are concerned due to existing gaps such as education and health; they consider, however, that part of this situation is due to the lack of material resources, a weak valuation and recognition of Afro-descendant population, reason why proposals are necessary to consolidate their culture, their capacity to reaffirm and to re-dimension themselves in a national collective project. The work with community, cultural organizations and regional institutions to rescue the cultural heritage as well as the development of entrepreneurship projects that dignify the work of cultural promoters, contribute to making such expression more visible. The inclusion of marimba music and traditional chants on the International List of UNESCO would confirm the power of valuing culture and the intangible heritage of nations as the basis for integral development.

It has been planned, to circulate in music schools, educational institutions and massive media, the production of audiovisual material, written and in sound or traditional chants and marimba. This instrument, originated from the African 'balaphone' has taken its own shape in America; even among Afro-descendants, the alchemy produced by the cultural hybridization has generated new music and new ways of expression, as well as variations in the crafting of traditional instruments. Recognizing this expression as heritage of humanity is affirming the capacity that human beings have to reinvent themselves in the dynamics between memory and creation.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

Regarding recent and current actions made by communities, it is worth highlighting initiatives from individuals such as marimba master Eberth Peña in El Charco (Nariño) or Inés Granja, singer of Timbiquí (Cauca), who use personal resources to give children in their communities the opportunity to learn and value traditional music. These types of generous initiatives may be found throughout municipalities in the region, as well as in far colonies in cities inside the country. It is worth mentioning the work of families who build marimbas, drums and (musical pipes made of bamboo); this is a delicate art which demands mastering natural elements (wood, leather, vegetal fibers) and the mystery of their hidden sounds. At a more general level, we should mention numerous associations of traditional singers in places such as Tumaco (Nariño) and Guapi (Cauca), which have managed to position themselves as cultural instances for the dissemination and promotion of traditional music. Instrument builders as well as singers make enormous efforts to obtain resources which guarantee continuity of their activities. At the local

context, different municipalities have supported the Houses of Culture, community centers dedicated to teaching and promoting local arts.

Considering that Colombia is a country with serious problems of violence, these efforts acquire a huge dimension. Nevertheless, all face difficulties such as lack of articulation between activities, as well as sufficient, precise and systematized information about the context and impact of cultural projects.

In a collective effort, different community leaders, local organizations, municipalities, regional universities and the Ministry of Culture have agreed to work together on a series of safeguarding measures known as the 'Marimba Route'. It was originated from a community activity, starting formally in 2008 and it is today a promising program integrating 582,000 African descendents from 14 municipalities of the Southern Pacific. It has managed to establish 14 Schools of Traditional Music and Dances, it has supported equipment of traditional instruments and it has committed Mayor's Offices in each municipality in the project. The Route attends at its schools – according to data updated on the 17th November during a meeting of marimba teachers – 1,828 girls, boys and youngsters, including rural population and students participating from schools of the municipal education secretariats. The program has generated a Network of 288 singers from the region, has supported Traditional Music Festivals, which has set up a network of 32 researchers, has sponsored singers, researchers and teachers meetings and has made an investment of more than USD \$440,916 in the region between 2008 and 2009. To propitiate regional autonomy in the program's management, a Coordinating Committee was set up in August 2009, with representatives from all institutions involved.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

Safeguarding measures of the nominated manifestation are developed in the Marimba Route Special Safeguarding Plan, cultural platform which articulates actions from musicians and communities, public and private entities, universities and NGO's of the Colombian Southern Pacific in the production, management, training, research, entreprenering and circulation of goods and services spheres in order to protect, preserve and empower the region's musical and dancing heritage and to disseminate it at the national and international realm. We expect the Colombian Southern Pacific Marimba Route to be recognized in 2014 as the main cultural resource in the region and as a music, song and dance research, creation and production dissemination network based on the great tradition of chonta marimba and traditional songs. The Marimba Route will have become a cultural network giving effective support to democratic citizenship building, preservation and renewal of the cultural and natural diversity and a quality of life source for African descendant's population of the Colombian South - West.

Actions of Plan 2010 - 2015 are focused on four line items: A cross the board line item of Heritage Preservation and Safeguarding and three strategic lines: Strengthening and Application of Cultural Policies, Strengthening of the National Culture System and Promotion and Consolidation of the Artistic Creation and Cultural Entreprenering. Line items pursue actions within the following areas:

(1) Community Organization: for 2014, Marimba Route shall work in conjunction with 85 community organizations of the Southern Pacific and it shall achieve management at 25 municipalities from culture houses and secretariats, mayor's offices, regional governments and cultural regional coordination for Traditional Music Schools. All universities in the region shall be integrated into the Route's work, around which an inter-sector work agenda shall also be developed in conjunction with the International Migrations Organization - IMO, the Colombian Family Welfare Institute - ICBF, Social Action of the Presidency of the Republic, the Ministry of National Education and other community organizations. The number of indirect beneficiaries

shall be increased, covering 80% of African-Colombian population of the region (1.330.000 people, of a total of 1.664.306). The community organization shall become the main sustainability factor of the Marimba Route. The budget of the area is 253.047 USD.

(2) Training: in 2014, Marimba Route shall have 25 traditional music schools, among them 9 Pilot Schools in Guapi, El Charco, Buenaventura, Tumaco, Cali, Timbiquí, Francisco Pizarro Suárez and Buenos Aires. It shall be managed, in conjunction with major masters, young musicians and community, a conception of Southern Pacific music schools as actual productive units which, based on the local culture recognition, considering the dynamic relationship between music, dance, local context, technology and construction of instruments, with the entrepreneurial component across training actions. Construction and instrumental equipment of new branches shall have been completed and at least 6 national and 3 international cooperation agreements shall have been signed. To prevent and to moderate negative impacts on traditional music development, the lookouts network shall be created from music schools, as an alert system when facing threats and risks affecting cultural heritage. Additionally, to preserve cultural diversity, traditional music professorship shall be created, applicable in educational institutions of the Colombian Southern Pacific, which is expected to cover in 60,000 school students by 2014, besides 5,000 students who shall attended directly at music schools. Budget to be invested in training from 2010 to 2014 is USD \$ 1,199,626. Investment in infrastructure is estimated to be USD \$1,941,969 and in musical instruments shall be USD \$419,907.

(3) Research: With a budget from 2010 to 2014 of USD \$ 597,780, 4 research macro-projects shall be performed, 3 documentation centers shall be created and the Southern Pacific Researchers' Network shall be consolidated. From the research component of Marimba Route, not only a research production model on traditional music shall be pursued but also a research corps specialized on this relevant subject for the region, for the country, and for the musical field and for academia.

(4) Circulation: by 2014 all Pilot Schools on the Marimba Route shall be important sources for the renewal of groups and memory processes – i.e. the creation of traditional music. Representative groups from each one of the schools shall participate in the Traditional Music Festivals' Network and mainly in the 'Petronio Álvarez Festival', which is carried out in Cali and which is the most important traditional music festival of the Colombian Pacific Coast and one of the most important festivals in the nation. With an investment of USD \$770,129 festivals, articulated to training and research shall become part of the Immaterial Cultural Heritage, before which the Marimba Route should constitute a Special Safeguarding Plan. In pursuit of this line, creative projects such as the production of documentaries, video clips, photographic archives, CDs and a book on marimba music and traditional songs of the region shall be produced.

In summary, the Marimba Route Strategic Plan Budget is USD \$5,182,458. Funding sources are the Ministry of Culture (40%), other national entities (20%), international organizations (37%) and regional and municipal governments (3%).

The Route's Action Plan for 2010 has already managed resources for USD \$856,717, in order to support the different components for safeguarding the region's cultural heritage.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

Two main reasons underlay the strong commitment of communities, groups and individuals in the Colombian Southern Pacific Region's municipalities with the safeguard measures program proposed. First, measures considered by the 'Marimba Route' come from the core idea that traditional music and songs are practices which have gone beyond the aesthetic experience to become outstanding cultural references and active social spaces crucial for the emotional

sustainability of immigrants in cities inside the country. This idea has been the origin for multiple safeguarding initiatives even despite the lack of resources and the incipient articulation of initiatives.

Second, commitment comes from the fact that actions and work areas considered by the safeguarding program retake long lasting local efforts which have allowed survival of marimba music and traditional songs within communities. Community Councils, artists associations, parents associations, school teachers, musicians, singers, instruments manufacturers and youngsters associations which have developed alternative teaching initiatives, community organization, entrepreneuring, management of resources, musical exchange and music visibilization. 'Marimba Route' boosts these initiatives and aims at creating opportunities for the inclusion of new actors and for the optimization of ongoing processes. Documents supporting these coincidences and commitments are submitted within the supplementary material of this application.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

The Colombian State is fully committed with the creation of favorable conditions for the construction of safeguarding measures for marimba music and traditional songs from the Colombian Southern Pacific. Several past and current actions support this commitment.

First, a series of laws have been enacted and large amounts have been dedicated to the consolidation of a Cultural Policy for the Pacific Region (PCRP). Started in 2006 but with at least two decades of background, PCRP is a set of directives and legal resources aimed at closing the gap in terms of education, employment and health services for African descendents in Colombia. The 2006-2010 Integral Plan for Black, Raizal and Palenquera, and CONPES Documents 3491 and 3310 are key components for this policy.

In the specific field of cultural identity of the Pacific region, Colombian State has not only assigned important resources and established clear directives in support of PCRP, but it has also launched the “Marimba Route”, an ambitious program originated from rural communities. It covers a series of actions in several areas such as artistic education, participative research and social organization around music practices. ‘The Route’ has developed collective action modes among official sectors, the academy and several other social actors. It is nowadays an outstanding example of the commitment with the safeguarding of musical practices of the Colombian Southern Pacific.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: ‘The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

This nomination is the result of joint work among different players concerned about the survival of marimba music and traditional songs from the Colombian Southern Pacific region. It is necessary to differentiate between two types of actions regarding this point: (a) those who even though they were not specifically aimed at the nomination process, have significantly contributed to the production of the document, and (b) those targeted at producing the nomination.

Within the first category, we should start highlighting the patient work carried out by a large number of individuals and groups in the 14 municipalities and in the urban colonies, who have promoted musical practices within their communities. We are referring here to school teachers, local leaders and artists whose devotion to teaching and musical execution have greatly contributed to increasing local interest for marimba music and traditional songs. Some examples are people like Benicio Riascos in López de Micay (Cauca), Alfonso Padilla in Santa Bárbara de Iscuandé (Nariño) or Celmira Pineda in Olaya Herrera (Nariño). Equally important is the work of

immigrants in Cali, Popayán, Pasto and surrounding areas, many of whom have managed to give their musical knowledge to younger generations, while they create interest in Colombian Southern Pacific traditional instruments. Some examples: Mrs. Elizabeth Sinisterra from Jamundí (Valle), Manglares Foundation in Cerrito (Valle), Tatabro group in Pradera (Valle), and Hugo Candelario González in Cali.

We also have the collective work by communities and the State at local levels. In many cases, local organizations and municipalities have managed to overcome numerous challenges posed by maintaining initiatives for visibilization of traditional musical practices. Rio Singers Festival in Buenaventura (Valle) and the Currulao Festival in Tumaco (Nariño) are two significant examples. The most outstanding case may be that of the Colombian Southern Pacific Singers Network, gathering more than 280 women, mostly family heads, who have managed to consolidate a strong organization for the promotion of traditional songs and dances.

Universities – public and private – have also contributed to facilitate this nomination. Researches from the University of Valle (Cali), National University (Bogotá) and University of Cauca (Popayán), in close relation with research centers and NGOs, have been working for years around documentation of processes related to cultural identity and subsistence of populations of the Colombian Southern Pacific; in turn, they have played a crucial role in bringing the country to the complex, rich and fascinating musical universe which is kept alive within rivers, coasts and homes of immigrants. Universities, conservatories and institutions dedicated to artistic education have opened their classrooms to the sounds of the Colombian Southern Pacific, and there are currently many mixed race people and sons of immigrants of the region taking marimba and percussion lessons with unexpected enthusiasm. Some examples may be found at the Instituto Departamental de Bellas Artes in Cali, The University of Valle in Cali, and Javeriana University in Bogotá and Cali.

It is necessary to highlight that in the last years these efforts have been articulated and therefore it is possible to find traditional musicians teaching their art to urban youngsters, and to find researchers carrying out community work in conjunction with local organizations. Singers and academics share tables at congresses and festivals to discuss about different traditional genres, with marimbas and cununos in hand. Many of these articulation points have been promoted by the different programs of the 'Marimba Route'. Apart from the strong support given by the Ministry of Culture, these processes are also supported by the National Learning Service (SENA), and by the Social Action Office of the Presidency of the Republic, main entity for the attention to communities which have suffered forced displacement.

This leads us to a second type of actions, those which have conducted directly to the preparation of this nomination. In August 2008, in a research meeting within the framework of the Petronio Álvarez Festival in which traditional musicians, music teachers, community leaders, academics and officers from the Ministry of Culture participated, the nomination initiative was widely discussed. Given that it fully concurred with actions being carried out, the initiative obtained support from the different participants. During the process, the Ministry of Culture assumed leadership. Through its different divisions, such as Arts Directorate, Populations Directorate and Heritage Directorate, consultation and work sessions were carried out with community councils, local leaders, universities and musicians, and they all managed to gather all the necessary information to complete the nomination.

It is necessary to explain that even though the nomination process has been led by the Ministry of Culture, more familiarized with details and technicalities of official documentation, the document synthesizes the opinions, needs, perspectives and desires of all actors concerned for marimba music and traditional songs of the Colombian Southern Pacific; this may be seen from the different voices used along the text. So, some poetry came from descriptions of music teachers regarding their teaching experiences within distant communities; immigrants contributed their quota of nostalgia by bringing in their efforts to maintain their music alive in the different contexts; Community Councils pointed out needs regarding sustainability of musical practice under different social contexts; analytic looks and statistical data were the unmistakable contribution of local academics and intellectuals who have been thinking about the region's social dynamics and government officers contributed valuable information regarding the challenges faced by the different communities, from first hand observation during tours along rivers and coasts.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

As it has been explained, this nomination is the result of a reflection and consultation process regarding the current situation of marimba music and traditional songs of the Colombian Southern Pacific region and also coincides with the different actions being taken by the different players involved in the safeguard of this tradition.

Besides the different meetings held in different opportunities, it is worth highlighting four particular spheres in which the nomination initiative was thoroughly discussed. The first one was the meeting of the Marimba Route Coordinating Committee, made by representatives of music schools, culture houses, municipal and regional culture secretariats, community managers and leaders, universities and international organizations such as the OIM. The committee held its first meeting on the 5th August 2009 in Cali (Valle) in order to consolidate the regional autonomy in the management of the program's different components: evaluation of its formulation and conceptual development, weighing of actions carried out, assessment of advancements made, difficulties and proposals. As one of its main subjects, the Committee debated the nomination before the Cultural Immaterial Heritage National Council and before UNESCO of marimba music and traditional songs; it was also discussed the role of the Marimba Route as a safeguard program.

The second significant encounter took place on the 12th August 2009, in Buenaventura (Valle), with the participation of representatives of 17 community councils and two social organizations of the Southern Pacific Area. This meeting was held with the representative instances of the political, social and cultural dynamics of African descendents in the region. Support for the nomination of the manifestation to the National and International Immaterial Cultural Heritage Listings was formally obtained in this process.

A third meeting took place between the 17th and the 18th November 2009, in Cali, with the participation of traditional music teachers from 14 municipalities of the region, cultural managers, community leaders, representatives from culture houses, university researchers and officers from the Ministry of Culture. The fourth meeting, from the 19th to the 21st November, was carried out during the Singers Meeting in Tumaco (Nariño). In both cases the core subject was the nomination process before the National Heritage Council and UNESCO. Initially, officers of the Ministry presented a synthesis of opinions and topics discussed in previous meetings regarding the current situation of Marimba music and traditional songs. Details of the nomination process and the developments of the Marimba Route program as pivot point for safeguarding measures were then extensively discussed. Both subjects arose extensive debates around five topics directly related with the nomination: (a) relevance of traditional musical practices for each communities; (b) inventory of traditional practices in each community; (c) different forms of social participation in said practices (d) different local safeguarding experiences of marimba music and traditional songs; and (e) commitments each participant would be willing to make as part of a wider and more consensual Special Safeguarding Plan. At the end, representatives from each institution produced consent supports included as part of the support documents to this nomination.

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

Most practices related to marimba music and traditional songs from the Colombian Southern Pacific region have free access and have no restrictions for dissemination or execution. There are though two fields in which certain discretion level is maintained within traditional contexts.

First, access to musical knowledge. Some masters tend to be extremely discrete and jealous regarding those who may be their disciples in traditional instruments. This can be found in marimba players, drum players and not so evident, but with equal strictness among traditional singers. Such level of distrust reveals a very particular conception of knowledge transmission, and in general, apprentices are welcome as far as they accept the level of seriousness imposed – and transmitted - by masters.

The second field is instruments' manufacture. As it has been said only some families know the complex art of manufacturing marimbas, drums and 'guasás'. In the particular case of marimbas, details of selection of materials, construction and tuning are maintained within each family circle, given that it is expected that the youngest members shall take over the family business.

Given that the level of discretion in both fields is characteristic to the musical universe of the Colombian Southern Pacific region, and at the same time it has been a core feature for the development of cultural forms present in the area, all players involved in the nomination process have assumed the commitment of respecting this position. Current safeguard measures and those to be implemented in the future shall protect and respect confidentiality practices in both fields and shall promote their maintenance as part of the Cultural Heritage of the Colombian Pacific.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined "with the participation of communities, groups and relevant non-governmental organizations" and Article 12 requiring that inventories be regularly updated.

The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

In compliance with articles 11 and 12 of the 2003 Convention, the Colombian State created the Representative List of Immaterial Cultural Heritage Goods for the Nation, through Law 1185 dated 2008. Everything regarding the list was regulated by Decree 2941 of August 6 2009, according TO which "The Representative List of Cultural Heritage is a compilation of information and an instrument resulting from the joint work of the appropriate public instances and communities involved. It seeks the development and execution of a Special Safeguarding Plan for all expressions included in the List".

Different expressions of the Immaterial Heritage are being included into the List (three have already been included). The Ministry of Culture has the purpose of including approximately two

new expressions every month, considering that each new element should be approved in the monthly sessions of the National Council of Cultural Heritage, in accordance with Law 1185 of 2008. Priority has been Granted to those elements already included into the Representative Cultural List of Humanity, as well as to those whose nomination is in process. The National Cultural Heritage Council, in accordance with Decrees 1313 of the 23rd of April 2008, 3322 of the 5th of September 2008 and 763 of 2009, through which its composition, functions and sessions regime is regulated and other provisions are enacted, in an ordinary meeting on the 9th October 2009, approved inclusion of marimba music and traditional songs of the Colombian Southern Pacific region into the Immaterial Cultural Heritage List.

Additionally, in order to keep the list up to date, the Ministry of Culture has created the Cartography of Musical Practices in Colombia. This project started in 2008. Cartography is an inventory of cultural practices; nevertheless, it transcends the concept and it is now considered as a valuable method to help in the identification, updating and visibility of the many musical practices in the country and to encourage communities to structure their own networks of production, dissemination and promotion of their musical heritage. Identification of practices included in the Cartography has been made through field work shared with communities, groups, organizations and individuals involved with musical practices, in compliance with Article 11 of the Colombian Constitution that states that “Every process seeking to identify and define elements of the immaterial cultural heritage within the national territory should be carried out in conjunction with communities, groups and organizations concerned”. Marimba music and traditional songs from the Colombian Southern Pacific are a core element in the Cartography.

DOCUMENTATION

a. Required and supplementary documentation

Required documentation provided.

b. Cession of rights including registry of items

Required cession of rights provided.

c. List of additional resources

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Ruta de la Marimba. Ministerio de Cultura

<http://www.mincultura.gov.co/?idcategoria=25572>

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SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Maria Claudia Lopez

Title: Vice minister of Culture in charge of the office of the Minister of Culture

Date: 13 January 2010

Signature: <signed>