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# Representative List

Request Form ICH-02

Le 08 AVR. 2013

N° 0341

United Nations  
Educational, Scientific and  
Cultural Organization

Intangible  
Cultural  
Heritage

## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2012  
FOR A POSSIBLE INSCRIPTION IN 2013**

*Instructions for completing the nomination form are available at:  
<http://www.unesco.org/culture/ich/en/forms>*

### A. State(s) Party(ies)

*For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.*

Republic of Cuba

### B. Name of the element

#### B.1. Name of the element in English or French

*This is the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Repentismo

#### B.2. Name of the element in the language and script of the community concerned, if applicable

*This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

*Not to exceed 200 characters*

Repentismo

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

*In addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known.*

Punto cubano

### **C. Name of the communities, groups or, if applicable, individuals concerned**

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.*

*Not to exceed 150 words*

Repentismo is a cultural expression of the countryside, specifically practiced by the Cuban peasantry, although recognized as an element of the Cultural Heritage by all of the Cuban society.

Part of this community is the wide public that loves this tradition, both in rural and urban areas, no matter what the age, cultural level, gender, race or religion. They gather in the countryside and in the cities, in farms and private homes, in cultural centers, Casas de Cultura, or neighborhood squares, which become spaces for disseminating the element, where everyone acts on their own free, spontaneous will.

### **D. Geographical location and range of the element**

*Provide information on the distribution of the element, indicating if possible the location(s) in which it is centred. If related elements are practised in neighbouring areas, please so indicate.*

*Not to exceed 150 words*

The communities of repentistas (poet-singer improviser) can be found throughout the country but are more numerous in rural areas of the western provinces such as Pinar del Río, Artemisa, Mayabeque and Matanzas, followed by Havana and the Isle of Youth. In this region of the country more importance is given to the lyrics, i.e. the improvised decastich, than to the singing.

They are also present in all the provinces of the central region, such as Cienfuegos, Villa Clara, Sancti Spiritus, Ciego de Ávila and Camagüey. A characteristic of this area is the varied ways of singing and the accompanying music.

To a lesser extent these communities also exist in the eastern provinces, such as Las Tunas, Holguín, Granma, Santiago de Cuba and Guantánamo.

### **E. Contact person for correspondence**

*Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, indicate a fax number.*

*For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination, and for one person in each State Party involved.*

Title (Ms/Mr, etc.): Ms.

Family name: Collazo Usallán

Given name: Gladys María

Institution/position: President of the National Council of Cultural Heritage

Address: 4th. Street and 13, #810, Vedado, Plaza Municipal, Havana City, Republic of Cuba

Telephone number: 53-7-838-1981

Fax number: 53-7-833-2106

E-mail address☐: presidencia@cnpc.cult.cu; gladys@cnpc.cult.cu

Other relevant  
information: Ministry of Culture

## 1. Identification and definition of the element

For **Criterion R.1**, the States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify 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. If you tick 'others', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

*This section should address all the significant features of the element as it exists at present.*

*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.*

- (i) *Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.*

*Not to exceed 250 words*

Repentismo is an art in which poetry is improvised and sung accompanied by music. It comprises three main elements: the decastich, the tonada and the musical accompaniment. The decastich consists of ten octosyllable verses with a fixed distribution of rhyme. The tonada is the song, which is sung in different ways. The musical accompaniment is done with plucked string instruments, lute, tres (a guitar with three double strings) and conventional guitar) and a minor percussion instrument which may be the clave, bongo drum, güiro or maracas).

The improvising poet or repentista must simultaneously create and sing the text of a decastich. The topic may be proposed by the audience or come up randomly in an encounter with another repentista. It can be based on a verse imposed by the audience, which will be the last verse of the decastich, called pie forzado.

The atmosphere created by the repentistas constitutes a space which conveys traditional, historic and social knowledge. Topics of the community's daily life, its aspirations and needs are re-created in a festive and spontaneous ambience. The form of the song and the music that make up the element are also conveyed. Although the repentista's creative act is individual, their oral expression is the result of the wisdom and practice of the community they were born in. The community shares and acknowledges Repentismo as part of their life.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?*

*Not to exceed 250 words*

The bearers and practitioners of the tradition are the repentistas and the accompanying musician, as well as the other participants of the community who identify themselves with the element. The repentistas are of peasant origin, different educational levels and various age groups. The vast majority of the accompanying musicians have learned this art empirically and many of them make and repair their own instruments. Each bearer or practitioner has a specific role. The repentista or improvising poet creates the oral poem. The musicians accompany the oral expression. The group of participants suggests the topic or the last verse of the decastich.

The interaction of these three roles constitutes the essence of the practice of Repentismo in Cuban rural communities. There is no category with special responsibility; each individual is a bearer, practitioner and oral transmitter of the tradition within and without the community.

- (iii) *How are the knowledge and skills related to the element transmitted today?*

*Not to exceed 250 words*

The element is transmitted spontaneously in rural contexts through traditional peasant parties that can take place in the family, the neighborhood or the community. The knowledge and skills related to the element are transmitted from generation to generation, orally and by imitation.

At present, the repentistas get together to hold workshops and cultural activities that bring about the continuity and safeguarding of the traditional knowledge, where the participants are mainly children and youths of the community.

Repentismo is also included in formal and informal educational programs of schools, Casas de Cultura and other social institutions of peasant communities.

- (iv) *What social and cultural functions and meanings does the element have today for its community?*

*Not to exceed 250 words*

The immediate social function of Repentismo is the recreation of the community. In that festive atmosphere the repentista becomes the social chronicler par excellence, who relates events through songs using poetry as a vehicle. Repentismo has great social and cultural significance as a bearer and transmitter of diverse knowledge of the peasants' life.

Repentismo fosters respect among the bearers and towards the different ways in which the element is manifested. It may be poetic dialogue, the pie forzado or the controversia, which is the conversation or debate in improvised decastichs established between two or more repentistas about a given topic.

It encourages and reinforces the feeling of belonging to the peasant community, guaranteeing the appropriation of the expression by the new generations and its continuity. In the bearers and practitioners it reinforces their creative capacity and artistic abilities to express the concerns, feelings, adversities and achievements of the community.

- (v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable*

There is no aspect of the element or part of it that is inconsistent with the existing documents on human rights or the mutual respect among the communities. Repentismo postulates and defends the right to cultural diversity based on mutual respect, without distinction as to race, gender or religion, and does not promote actions that may go against humankind or nature. It promotes harmonious relations among individuals and communities by means of a festive, creative and participatory space, using improvised decastichs as a channel of communication between the different players, which is totally compatible with sustainable development.

## **2. Contribution to ensuring visibility and awareness and to encouraging dialogue**

*For Criterion R.2, the States shall demonstrate 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'.*

- (i) *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?*

Not to exceed 150 words

The inscription of the element in the Representative List, will disseminate at international level a form of improvised oral poetry, contributing to the visibility and recognition of similar practices within and without Cuba, such as the trovo, the regueifa, the vertsolarismo and others in Spain; the valona and the topada in Mexico, the canto de mejorana in Panama, the galeronismo in Venezuela, the trova in Puerto Rico, the paya in Chile, the payada in Argentina and Uruguay, among others.

It will contribute to raising awareness, within the community and out of it, about the importance of Intangible Cultural Heritage, as a way to transmit different kinds of knowledge. The practice of Repentismo promotes the correct use of language, the knowledge of poetry, songs and music, which contribute to a way of life in accordance with cultural diversity as a right of communities, groups and individuals.

- (ii) *How can inscription encourage dialogue among communities, groups and individuals?*

Not to exceed 150 words

As the topics of Repentismo have to do with social, religious and human affairs in general, in which the repentistas express and compare their points of view on different aspects of the surrounding or historic reality, the inscription will contribute to a better understanding outside the communities of the social reality of the bearer communities in Cuba.

It will bring about a greater cultural exchange with the bearers of similar expressions in other countries, generating new bonds of cooperation between communities that strengthen safeguarding measures.

The inscription would highlight the potentials of the element to create and disseminate ways of life based on respect within and between communities, and the way in which this model can be duplicated in other parts of the world, thus emphasizing the role of Intangible Cultural Heritage as a facilitator of dialogue.

(iii) How can inscription promote respect for cultural diversity and human creativity?

Not to exceed 150 words

The inscription promotes respect for cultural diversity and acknowledges and values at international level a kind of expression that identifies Cuban farmers.

As far as creativity is concerned, including Repentismo in the Representative List would acknowledge a practice in which the repentista combines versification abilities, singing talent, general knowledge that enables him/her to polemicize about any topic and folk wisdom to help him/her find witty solutions and answers. The repentista has only a decastich and one minute to create a poem, most of which become maxims and teachings of human behavior and ethics in life, that are assumed by the community. This cycle of intense creation is repeated indefinitely; two repentistas can be improvising for hours maintaining the audience's expectation.

The inscription would promote such diversity and boost cooperation dynamics at national and international level, encouraging the emergence of new safeguarding measures as well as the improvement of already existing ones.

### 3. Safeguarding measures

For **Criterion R.3**, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

#### 3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?

Not to exceed 250 words

In order to ensure the viability of the element, the communities include Repentismo in spontaneous actions.

The groups and individuals take the opportunity on important dates and festive periods to organize meets, seminars, festivals, and singing competitions.

There are spaces called Peñas Campesinas, where the community practices, enjoys and transmits the element without the existence of any distinctive category: everyone can participate, and it is in these spaces that youths who like this practice appear and develop. The community participates in workshops located in cultural centers and elementary schools, where many of the repentistas teach the element to children and adolescents.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?

Not to exceed 250 words

Although the State institutions do not have the material and financial resources for the

dissemination of this cultural tradition they have taken measures in its favor.

The cultural policy of the State guarantees the dissemination of Repentismo by means of the Cuban radio and television. The Cuban State has given the practice of Repentismo the status of an occupation, turning it into a means of livelihood for many. It supports the Project of Specialized Workshops of Children's Repentismo and the Workshop of Musical Accompaniment, implemented by the Centro Iberoamericano de la Décima y el Verso Improvisado (CIDVI), (Ibero-American Center for the Decastich and Improvised Verse) where children and adolescents learn about this expression and the repentista teachers are paid by the State.

Several State-budgeted centers have been created with the objective of studying, revitalizing, disseminating and safeguarding Repentismo: the CIDVI, the Casa Iberoamericana de la Décima Cucalambé (Cucalambé Ibero-American Center for Decastich), the Casa Naborí (Naborí Center), the Casa de la Décima de Mayabeque (Mayabeque Center for the Decastich), the Cátedra Experimental de Poesía Oral Improvisada (Experimental Department of Improvised Oral Poetry in the Higher Institute of Art, among others. The CIDVI is now finishing, with the consent and participation of the bearer community, the Programa de Desarrollo de la Décima y el Punto Cubano (Program for the Development of the Decastich and the Cuban Punto) for its approval and insertion in the syllabi of the Instituto Cubano de la Música (Cuban Institute of Music), which will increase the State's commitment in safeguarding the element.

The Ministry of Culture, through the Commission for the Safeguard of Intangible Cultural Heritage, has acknowledged Repentismo as a Cultural Heritage of the Nation and coordinates and fosters local, national and international actions for safeguarding the element.

The State backs the project co-financed by the European Union "The Cuban Punto and other rural traditions: recovery and dissemination in the new Mayabeque province" where Repentismo is the main element to take into account in the process of shaping the cultural identity of the young province. This project has the free, informed consent of the bearer community.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **State(s) Party(ies)** with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### 3.b. Safeguarding measures proposed

*This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element.*

- (i) *What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not to exceed 750 words*

The inscription in the Representative List will not produce any negative effects on Repentismo. Various measures are being proposed and approved by the community itself. They are all applicable, among them:

- Keeping the Specialized Workshops of Children's Repentismo working.
- Developing the Musical Accompaniment Workshops, using as teachers musicians conversant with the tradition.
- Continuing to promote public activities of all sorts in the cultural spaces identified in the

communities with the bearers of this expression.

-Establish alliances with national and international institutions devoted to the study and dissemination of Improvised Oral Poetry.

-Establishing the National Day of Repentismo.

-Holding festivals for children (girls and boys), adolescents and youths as a way of promoting the tradition at an early age.

-Increasing the exchange of information between scholars of the topic and the communities that are bearers.

-Making arrangements to publish materials that contribute to the knowledge of Repentismo and of its best exponents.

-Increasing the dissemination of the element through all the media.

-Promoting the creation of Casas de la Décima (Decastich Centers) as spaces for the practice, enjoyment and transmission of the element.

-Encouraging research on the element in the universities.

-Favoring international events, within and out of the country, as a way to promote Intangible Cultural Heritage of the country.

-Including in the syllabi of general and special education (schools of art) topics on the expression, so that the students learn about Intangible Cultural Heritage at an early age.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

*Not to exceed 250 words*

As part of its cultural policy, the State places Repentismo in the cultural programs at all levels, which contributes to its dissemination and enhancement through the practice and enjoyment of that expression by the communities.

The State guarantees the inclusion of safeguarding measures in the economic plans allocating part of the budget to their implementation and execution. It also assigns a budget to centers specialized in the study, recovery and dissemination of Repentismo for the fulfillment of their corporate purpose, and the development of community activities where Repentismo is practiced.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures and how will they be involved in their implementation?*

*Not to exceed 250 words*

The communities are acquainted with the reality of the element. they state and debate the challenges that it faces, proposing the measures to take for its safeguarding and the way to implement them. They disseminate the element through the media that the State places at their disposal.

The repentistas promote their presentation spaces, disseminate and transmit the element through their own presentations, backed by the communities which are both receptors and disseminators of the knowledge of the expression.

There is an increasing number of repentistas and cultural promoters that participate as teachers in the workshops for teaching Repentismo to children and adolescents.

### 3.c. Competent body(ies) involved in safeguarding

*Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.*

Name of the body: Mr.

Name and title of the contact person: Luis Paz Esquivel

Address: Centro Iberoamericano de la Décima y el Verso Improvisado  
A Street, # 608, Vedado, Plaza de la Revolución, Havana City, Republic of Cuba

Telephone number: 53-7-837-5195

Fax number:

E-mail address: titopapillo@cubarte.cult.cu

Other relevant information: Ministry of Culture

## 4. Community participation and consent in the nomination process

*For Criterion R.4, the States shall demonstrate that '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 concerned in the nomination process

*Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others.*

*Not to exceed 500 words*

During the different meets of the repentistas, informal gatherings are held to talk and debate about the tradition. In these meetings the knowledge about Intangible Cultural Heritage is disseminated and individuals become aware of the importance of the preparation and implementation of a plan of measures to safeguard the element.

It is the stakeholders who provide the essential information. The repentistas and connoisseurs of the element freely and spontaneously visit the spaces where institutions, local and regional governments, communities and non governmental organization come together and contribute with their knowledge about the element. They learn concepts related to Intangible Cultural Heritage, offer their free, prior and informed consent for the presentation of the nomination and to play an active role in the preparation of the file.

Being aware of the importance of safeguarding the heritage, the communities are the main promoters of the nomination.

#### 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. They should be provided in their original language as well as in English or French, if needed.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing and what form they take.*

*Not to exceed 250 words*

-Endorsement of the Matanzas province, taken at a Repentismo activity in the cinema Atenas of the provincial capital, during the homage to poet Luis Quintana for his 20 years of artistic life.

-Endorsement of the province of Havana, taken at the Festival de la Décima y la Literatura of the capital's Playa municipality.

-Endorsement of the province of Mayabeque, taken at the Peña Campesina of the El Cangre People's Council.

-Endorsement of the province of Matanzas, taken at the Peña Campesina of Manolito People's Council.

These endorsements express the free, prior and informed consent of the bearers and communities directly linked to the expression and that participate regularly in Repentismo activities.

-Declaration of Repentismo as Intangible Cultural Heritage of the Cuban Nation by the Resolution 9 of 2012 of the National Council of Cultural Heritage of Cuba.

-Endorsement of the Comité de Expertos del Centro Iberoamericano de la Décima y el Verso Improvisado (Experts' Committee of the Ibero-American Center for the Decastich and Improvised Verse; taken at a meeting convened for this purpose with the participation of: repentistas, accompanying musicians, community promoters, musicologists, and sociologists, all linked to the communities through artistic shows, research, seminars, etc.

-Endorsement of the NGO Asociación Nacional de Agricultores Pequeños (ANAP) (National Association of Small Farmers, signed by its presidente. ANAP is the Association that represents the interests of the peasantry in the whole country. Among those interests is the safeguarding of Repentismo as an identifying cultural expression of Cuban peasants.

-Endorsement of the Instituto Cubano de Radio y Televisión (ICRT) (Cuban Institute of Radio and Television), signed by its president. ICRT broadcasts the traditions and identifying expressions of the communities in coordination with the cultural policy of the Cuban State based on the interests of the people in general, with priority given to the nation's cultural heritage.

#### 4.c. Respect for customary practices governing access to the element

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. Indicate whether or not 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. If no such practices exist, please provide a clear statement on it.*

*Not to exceed 250 words*

There is no restricted or secret practice in Repentismo. It is an artistic expression that has no relationship with any of these aspects. It only takes into account the mastery of the persons to perform it, enriched by the knowledge they attain through general education in schools, autodidactic training and specialized instructions at workshops, conferences and symposiums. Such experience is transmitted from generation to generation (not necessarily within the same

government, are very familiar with the peculiarities of the element and its main exponents.

**4.d. Concerned community organization(s) or representative(s)**

*Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, that are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.*

Organization/ community: Casa de la Décima "Mayabeque"

Name and title of the contact person: Lázaro Palenzuela Campo, president

Address: 91 Avenue, # 8416, between 86 y 84, Güines municipality, Mayabeque province

Telephone number: 53-47-525367

Fax number:

E-mail address:

Other relevant information:

## 5. Inclusion of the element in an inventory

*For Criterion R.5, the States shall demonstrate that '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 of the Convention'.*

*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 the Convention, 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.*

*Attach to the nomination form documents showing the inclusion of the element in an inventory or refer to a website presenting that inventory.*

*Not to exceed 200 words*

The element is included in the Inventory of Cuban Repentistas in the Casas de Cultura, a space that is in constant interaction with the communities, where it finds sustenance to carry out its work of recovering and disseminating the Intangible cultural Heritage. Such inventory is in the process of completion.

The element is also registered in the Inventory of Oral Traditions started in 2006 by the municipal museums along with the community, and approved and digitalized by the National Council of Cultural Heritage of Cuba.

Taking into account that the community recognizes Repentismo as part of its Cultural Heritage and in answer to its own request, it was declared Intangible Cultural Heritage of the Cuban Nation by the National Council of Cultural Heritage of Cuba.

## 6. Documentation

### 6.a. Appended documentation

*The documentation listed below is mandatory, except for the edited video, and will be used in the process of examining and evaluating the nomination. It will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.*

- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (up to 10 minutes) (strongly encouraged for evaluation and visibility)
- cession(s) of rights corresponding to the video recording (Form ICH-07-video)

### 6.b. Principal published references

*Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.*

*Not to exceed one standard page.*

Bode Hernández, Germán. Décimas rescatadas del aire y del olvido: estudio y antología. Pról. Maria Teresa Linares. La Habana: Fundación Fernando Ortiz, 1997.

Bracero, Josefa. Rostros que se escuchan. La Habana: Editorial Letras Cubanas, 2002.

La Décima: su historia, su geografía, sus manifestaciones. Coord. Maximiano Trapero. Gran Canaria: Centro de la Cultura Popular Canaria; Évora: Cámara Municipal de Évora, 2001.

Della Valle, Giuliana e David Mitrani. Cuba Improvisa: Antología el repentismo cubano. Pról. di Antonio Melis. Siena: Edizioni Gorée s.r.l.—Iesa (SI) , 2006.

Díaz-Pimienta, Alexis. Teoría de la improvisación. La Habana: Editorial Letras Cubanas, 2000.

González López, Waldo. La Décima dice más. La Habana: Ediciones Adagio, 2008.

Hernández Menéndez, Mayra y Waldo González López. Esta cárcel de aire puro: panorama de la décima cubana en el siglo XX. La Habana: Ediciones Abril, 2010. 2 T.

Hernández Tápanes, Bárbara. Gerardo León: nunca me creí poeta. Pról. Alexis Díaz-Pimienta. La Habana: Ediciones Extramuros, 2007.

Indio Naborí y Ángel Valiente. Décimas para la Historia: la Controversia del Siglo en verso improvisado. Pról. Maximiano Trapero; Virgilio López Lemus. La Habana: Letras Cubanas, 2004.

La Luz de tus diez estrellas: Memorias del V Encuentro-Festival Iberoamericano de la Décima. La Habana: Editorial Letras Cubanas, 1999.

Linares, María Teresa. El Punto cubano. Santiago de Cuba: Editorial Oriente, 1999.

López Lemus, Virgilio. La Décima constante: las tradiciones oral y escrita. La Habana: Fundación Fernando Ortiz, 1999.

Orta Ruiz, Jesús (El Indio Naborí). Décima y Folclor. La Habana: Ediciones Unión, 2004.

Trapero, Maximiano, Eladio Santana Martel, Carmen Márquez Montes. Actas del VI Encuentro Festival Iberoamericano de la Décima y el Verso Improvisado: Estudios. Las Palmas de Gran Canaria: Universidad de Las Palmas de Gran Canaria / Arcade, 2000. Tomo I.

Trapero, Maximiano. El libro de la décima: la poesía improvisada en el mundo hispánico. Pról. Samuel G. Armistead. Las Palmas de Gran Canaria: Universidad de las Palmas de Gran Canaria, 1996.

Vera Estrada, Ana (comp). La Oralidad ¿ciencia o sabiduría popular? Bogotá: Editorial Linotipia Bolívar y Cia., 2004.

[www.diversarima.cu](http://www.diversarima.cu)

[www.aladecima.cu](http://www.aladecima.cu)

[www.oralitura.com](http://www.oralitura.com)

## 7. Signature on behalf of the State(s) Party(ies)

*The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name: Ms. Gladys María Collazo Usallán

Title: President of the National Council of Cultural Heritage

Date: March 20, 2013

Signature:

 