Report on the implementation of the Convention and on the status of elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity

Deadline 15 December 2017
for examination in 2018

*Instructions for completing the periodic report are available at:
http://www.unesco.org/culture/ich/en/forms*

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| A. | Cover Sheet |
| A.1. | State submitting this reportStates non party to the Convention reporting on an element incorporated on the Representative List should indicate the name of the State and mention ‘State non party to the Convention’. |
| United States of Mexico |
| A.2. | Date of deposit of the instrument of ratification, acceptance, approval or accessionThis information is available online at www.unesco.org/culture/ich. |
| 14 December 2005 |
| A.3. | Elements inscribed on the Urgent Safeguarding List, if anyPlease list all the elements from your country inscribed on the Urgent Safeguarding List, together with the year of inscription; for multinational elements, please indicate the other States concerned. |
| No one  |
| A.4. | Elements inscribed on the Representative List, if anyPlease list all the elements from your country inscribed on the Representative List, together with the year of inscription; for multinational elements, please indicate the other States concerned. |
| 1. [Indigenous festivity dedicated to the dead](http://www.unesco.org/culture/ich/en/RL/indigenous-festivity-dedicated-to-the-dead-00054), 2008
2. [Places of memory and living traditions of the Otomí-Chichimecas people of Tolimán: the Peña de Bernal, guardian of a sacred territory](http://www.unesco.org/culture/ich/en/RL/places-of-memory-and-living-traditions-of-the-otomi-chichimecas-people-of-toliman-the-pena-de-bernal-guardian-of-a-sacred-territory-00174), 2009
3. [Ritual ceremony of the Voladores](http://www.unesco.org/culture/ich/en/RL/ritual-ceremony-of-the-voladores-00175), 2009
4. [Pirekua, traditional song of the P’urhépecha](http://www.unesco.org/culture/ich/en/RL/pirekua-traditional-song-of-the-purhepecha-00398), 2010
5. [Parachicos in the traditional January feast of Chiapa de Corzo](http://www.unesco.org/culture/ich/en/RL/parachicos-in-the-traditional-january-feast-of-chiapa-de-corzo-00399), 2010
6. [Traditional Mexican cuisine - ancestral, ongoing community culture, the Michoacán paradigm](http://www.unesco.org/culture/ich/en/RL/traditional-mexican-cuisine-ancestral-ongoing-community-culture-the-michoacan-paradigm-00400), 2010
7. [Mariachi, string music, song and trumpet](http://www.unesco.org/culture/ich/en/RL/mariachi-string-music-song-and-trumpet-00575), 2011
8. [Charrería, equestrian tradition in Mexico](http://www.unesco.org/culture/ich/en/RL/charreria-equestrian-tradition-in-mexico-01108), 2016
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| A.5. | Programmes, projects or activities selected as best reflecting the principles and objectives of the Convention, if anyPlease list all the programmes, projects or activities from your country selected by the Committee on the Register of Best Safeguarding Practices, together with the year of selection; for multinational programmes, please indicate the other States concerned. |
| * [Xtaxkgakget Makgkaxtlawana: the Centre for Indigenous Arts and its contribution to safeguarding the intangible cultural heritage of the Totonac people of Veracruz, Mexico](http://www.unesco.org/culture/ich/en/BSP/xtaxkgakget-makgkaxtlawana-the-centre-for-indigenous-arts-and-its-contribution-to-safeguarding-the-intangible-cultural-heritage-of-the-totonac-people-of-veracruz-mexico-00666), 2012.
 |
| A.6. | Executive summary of the reportPlease provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. Between 400 and 600 words |
| The Second Report of Mexico on the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage results from the work of collaboration and joint cooperation established by the Secretariat of Culture of the United Mexican States, through the Directorate of World Heritage (DPM) of the National Institute of Anthropology and History (INAH) and the Directorate General of Popular, Indigenous and Urban Cultures (DGCPIU), who have been developing actions to promote the safeguarding of practices and cultural expressions that are part of the Intangible Cultural Heritage. With the creation of the Secretariat of Culture of the United Mexican States in December 2015 important advances have been achieved in the area of cultural policy, by having the General Law of Culture and Cultural Rights that allows addressing aspects of great relevance in terms of safeguard of the Intangible cultural heritage (ICH) considered in Articles 2º Fractions III and V; 3rd, 5th, 7th Fractions II, III, IV; 10th and 11th Fraction II; 15º, without contravening Art. 16º, Art. 18º Fraction IV; Art. 19º Fraction VIII and articles 39º to 40º.The Secretariat of Culture has carried out multiple and diverse actions that include both the holding of Forums, Congresses, Colloquiums, Seminars and Workshops, as well as the follow-up of the cultural expressions inscribed in the Representative List of the Intangible Cultural Heritage. It is worth mentioning in this report two important actions that mark a milestone in the history of Mexico: * The Forum: “Intangible Cultural Heritage. Collective Rights”, celebrated in November of 2017, event held by the Secretariat of Culture in the installations of the Senate of the Republic.
* Another relevant action is the work carried out for the installation of the Commission of Intangible Cultural Heritage coordinated by Secretariat of Culture with the aim of being a national normative body that coordinates, deliberates and adopts decisions on the real issues with the safeguarding of the intangible cultural heritage of Mexico, installed in January 2018.

These and many other actions are presented in the following sections, which reflect the impact of public policies aimed at safeguarding its Intangible Cultural Heritage.  |
| A.7. | Contact person for correspondence*Provide the name, address and other contact information of the person responsible for correspondence concerning the report.*  |
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| Other relevant information: |   |

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| B. | Measures taken to implement the ConventionThroughout part B below, ‘measures’ refers to the appropriate legislative, regulatory, technical, administrative and financial measures undertaken by the State, or fostered by the State and undertaken by civil society, including communities, groups and, where appropriate, individuals. The State should describe, wherever relevant, its efforts to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit intangible cultural heritage, and to involve them actively in its management (Article 15 of the Convention). The State is encouraged to seek the participation of relevant non-governmental organizations in the preparation of the report and to include their contribution and data provided in the appropriate sections. |
| B.1. | Institutional capacities for safeguarding intangible cultural heritageReport on the legislative, regulatory and other measures taken to strengthen institutional capacities for safeguarding intangible cultural heritage, as described in Article 13 of the Convention and paragraph 154 of the Operational Directives. |
|  | * Creation of the Secretariat of Culture of the United Mexican States in December 2015
* Publication of the Internal Regulations of the Secretariat of Culture in the Official Gazette of the Federation, on November 8, 2016.
* Publication of the General Law of Culture and Cultural Rights in the Official Gazette of the Federation on June 19, 2017. It establishes the bases of coordination for access to goods and services provided by the State in terms of culture, promotion, dissemination, disclosure and safeguard, in their fields of competence.
* As informed in Mexico's first report, the previous National Council for Culture and Arts (now the Secretariat of Culture) formed the National Commission for Intangible Cultural Heritage of Mexico, whose objective was to strengthen the strategies and mechanisms for safeguarding the intangible heritage of the country in whose framework documents were prepared on the methodology and criteria to be followed for the preparation of inventories, however due to administrative changes, it ceased to hold sessions and in January 2018, the Secretariat of Culture of the United Mexican States resumed its work and gave an official conformation.

This Commission is composed of units focused on safeguarding the intangible cultural heritage of the Secretariat of Culture, and it is formed by a Consultative Council, a Technical Secretariat and an Expert Committee. Other National Institutions will participate in the Advisory Council focused on the development of Indigenous people, the use and knowledge of biodiversity, universities, education, representatives of the states that make up the Mexican Republic and independent experts on issues of intangible cultural heritage. |
| B.1a | Competent bodies for safeguarding intangible cultural heritageEach State shall ‘designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory’ (Article 13). Please identify such a body or bodies and provide complete contact information. |
|  Secretariat of Culture Directorate General of Popular, Indigenous and Urban Cultures (DGCPIU),National Institute of Anthropology and History (INAH)National Institute of Indigenous Lenguage (INALI) |
| B.1b | Institutions for training in intangible cultural heritage managementIdentify any such institutions created, fostered or strengthened by the State and provide complete contact information. |
| * Degree in Intercultural Development and Management at the National Autonomous University of Mexico UNAM. México 2013-2017.

Contact: Dra. Mariflor Aguilar Rivero, Coordinator of the Bachelor's ProgramTorre 1 de Humanidades, 2do. Piso, telephone 56221845, e-mail:interculturales.unam@gmail.com, mariflor.aguilardygi@gmail.com * Archive of the Word: Applied Anthropology, focused on the safeguarding of the Intangible Cultural Heritage; through research, registration, training, organization, classification, dissemination and dissemination of audiovisual documents that account for the living heritage of a specific locality of the National Institute of Anthropology and History.

Contact: Director Mtro. Hilario Topete, National School of History and Anthropology - INAH, archivodelapalabra@gmail.com, Telephone: 4040-4300 ext. 411923. |
| B.1c | Documentation institutions for intangible cultural heritageIdentify any such institutions established by the State and provide complete contact information; describe any measures taken by the State to facilitate access to them. |
| On March 15th, 2018, the Ministry of Culture of Mexico reactivated the Commission for Intangible Cultural Heritage (COMPCI), with the purpose of generating public policies, instruments and mechanisms for the safeguarding of the Intangible Cultural Heritage of Mexico.According to its internal regulations, its functions include considering the actions, programmes and proposals for research, safeguarding, documentation, economic development, technical and training support, prepared by the same bearers, civil society, academics and other government institutions that have a certain understanding with the subject.This Commission, that is essentially in charge of safeguarding the intangible cultural heritage in their diverse documentary collections is integrated by the Undersecretary for Cultural Diversity and Promotion of Reading, the Direction General of Popular, Indigenous and Urban Cultures, the Direction General of Cultural Liaison, the Direction General of International Affairs, the National Institute of Indigenous Languages, the National Institute of Anthropology and History, the National Institute of Fine Arts and the Direction for World Heritage.

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| **INSTITUCIÓN** | **TITULAR** | **CONTACTO** |
| Undersecretary for Cultural Diversity and Promotion of Reading | Jorge Salvador Gutiérrez Vázquez | jorgeg@cultura.gob.mx |
| Direction General of Popular, Indigenous and Urban Cultures | Jacinto Chacha Antele | jchachaa@cultura.gob.mx |
| Directions General of Cultural Liaison | Antonio Crestani | acrestani@cultura.gob.mx |
| Direction General of International Affairs | Jimena Lara Estrada | jlarae@cultura.gob.mx |
| National Institute of Indigenous Languages | Juan Gregorio Regino | Juan.gregorio@cultura.gob.mx |
| National Institute of Anthropology and History | Diego Prieto Hernández | dirección.dgneral@cultura.gob.mx |
| National Institute of Fine Arts | Lidia Camacho Camacho | lidiac@cultura.gob.mx |
| Direction for World Heritage | Francisco López Morales | panchol08@gmail.com |

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| B.2. | InventoriesPlease report on the inventory or inventories of the intangible cultural heritage present in your State’s territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. You may include information on:1. the name of each inventory and the entity responsible for it;
2. the ordering principles used for structuring your inventory(ies). For example: according to communities/groups of tradition bearers; domains of intangible cultural heritage; territorial principles (national, regional, local), etc.;
3. the criteria used for inclusion of intangible cultural heritage elements in your inventory(ies);
4. whether your inventory(ies) take(s) into account the viability of intangible cultural heritage (for example, intangible cultural heritage threatened by disappearance, in need of urgent safeguarding, etc.);
5. the format/approach of your inventory(ies);
6. the method and frequency for updating inventory(ies);
7. the ways in which communities are involved in identifying and defining intangible cultural heritage to be included in the inventory(ies), and in their preparation and updating;
8. the participation of relevant non-governmental organizations in identifying and defining intangible cultural heritage.

Between 500 and 1000 words |
| National Inventory of the Intangible Cultural Heritage of Mexico carried out by the Secretariat of Culture through the General Directorate of Indigenous and Urban Popular Cultures (DGCPIU).The integration of the inventory is done from the communities carrying out the following processes:Process: 1. Identification of the indigenous, afro-descendant, mestizo cultural practice and of the popular culture of the Intangible Cultural Heritage,2. Registration,3. Documentation. If it is Unitary or Multiple, its geographical dimension, identification of one or more groups of practitioners, Identification of Risks and Actions of safeguard measures, data of the person responsible for consigning the data and their identification in the 5 areas of the Inatangible Cultural Heritage .With the "Agreement, Prior, Free and Informed".There are general criteria for incorporation into the National Inventory of the Intangible Cultural Heritage of Mexico, agreed by the Inventory Subcommittee of the Technical Committee of the National Commission for Intangible Cultural Heritage.In the Identification and Registration of cultural practice, risks and actions are recorded as safeguard measures. The cultural manifestations recorded in the inventory must be compatible with international human rights instruments and applicable national laws, with the imperatives of mutual respect among communities, groups and individuals, in accordance with the principles that govern the Convention for the Safeguard of the Intangible Cultural Heritage and have the prior, free and informed agreement of the community.Registration Record Format:1. Identification of the practice and areas1.1. Name of the practice (as they name it in the community, in Spanish and in the indigenous language if it were the case-specify the language.)1.2. Brief description of the practice.1.3. Identify whether the ICH is unitary or multiple.1.4. Geographic dimension1.5. Groups and communities that participate in the practice.1.6. Identification of risks and actions.1.7. Documentary support, photography, video.In this process there is participation of civil society organizations that support the identification and registration of cultural practice information. |
| B.3. | Other safeguarding measuresDescribe legislative, regulatory and other measures, including those referred to in Article 13 of the Convention and paragraph 153 of the Operational Directives, aimed at:1. adopting a general policy aimed at promoting the function of intangible cultural heritage in society and integrating its safeguarding into planning programmes;
2. fostering scientific, technical and artistic studies with a view to effective safeguarding;
3. facilitating, to the extent possible, access to information relating to intangible cultural heritage while respecting customary practices governing access to specific aspects of it.

Between 500 and 2000 words |
| 1. State of the Art in Mexico, Diagnostic study on Culture and Intangible Cultural Heritage, CRESPIAL - DGCPIU Mexico, 2017.
2. In the Cultural Information System (SIC), the National Inventory of Intangible Cultural Heritage is housed, with public information related to the Intangible Cultural Heritage, an internet service platform of the Secretariat of Culture that brings together and offers information on heritage and cultural resources of the country at the service of the population.
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| B.4. | Measures to ensure recognition of, respect for and enhancement of intangible cultural heritageDescribe legislative, regulatory and other measures taken to ensure greater recognition of, respect for and enhancement of intangible cultural heritage, in particular those referred to in Article 14 of the Convention and paragraph 155 of the Operational Directives:1. educational, awareness-raising and information programmes aimed at the general public, in particular to young people (you may for example specify whether intangible cultural heritage is integrated, and how, in school curricula);
2. educational and training programmes within the communities and groups concerned;
3. capacity-building activities for the safeguarding of the intangible cultural heritage;
4. non-formal means of transmitting knowledge (you may address, for example, how non-formal ways of transmission are perceived and recognized by the general public and at national level);
5. education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

Between 500 and 1000 words |
| 1. Workshop for the preparation of the Mariachi Safeguarding Plan, CRESPIAL, DGCPIU, Secretariat of Culture of Jalisco, Mexico, 2016.
2. The festive calendar of Mexico as an Intangible Cultural Heritage and,in particular, the festivities declared as Intangible Cultural Heritage and its festivals, ceremonies and related rituals are disseminated through electronic media, printed materials and the web like educational channels and Radio as Channel 11, Radio IMER, and *Hora Nacional*.
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| B.5. | Bilateral, sub-regional, regional and international cooperationReport on measures taken at the bilateral, subregional, regional and international levels for the implementation of the Convention, including measures of international cooperation such as the exchange of information and experience, and other joint initiatives, as referred to in Article 19 of the Convention and paragraph 156 of the Operational Directives. You may, for example, consider the following issues:1. sharing documentation concerning an element of intangible cultural heritage present on the territory of another State Party (paragraph 87 of the Operational Directives);
2. participating in activities pertaining to regional cooperation including for example those of Category II centres for intangible cultural heritage that are or will be established under the auspices of UNESCO (paragraph 88 of the Operational Directives);
3. development of networks of communities, experts, centres of expertise and research institutes at sub-regional and regional levels to develop joint and interdisciplinary approaches concerning the elements of intangible cultural heritage they have in common (paragraph 86 of the Operational Directives).

Not to exceed 1000 words |
| **Bilateral, subregional, regional and international cooperation**Since 2012, as a measure to actively participate in the implementation of the Convention and to promote and support actions to safeguard and protect the intangible cultural heritage of the peoples of Latin America, Mexico is part of the Regional Center for the Safeguarding of the Intangible Cultural Heritage of America Latina (Crespial), centres as category II under the auspices of UNESCO. The Focal point of Mexico for the Crespial is the Directorate General of Indigenous and Urban Popular Cultures of the Secretariat of Culture of the United Mexican States.From 2012 to date, it has participated in various regional and multinational cooperation projects, for example:1. Afro-descendant music, song and dance project of the countries of the Crespial, of which, the second meeting was held in 2013, in Acapulco, Guerrero, where the focal points of: Argentina, Brazil, Chile, Costa Rica, Cuba, Ecuador, Guatemala, Peru and Mexico, presented their reports on the progress of the project in their countries and presented videos on Afro-descendant cultural manifestations in their countries.2. The book and CD of the Safeguarding of the Intangible Cultural Heritage of Afro-Descendants in Latin America was published by the co-publication Crespial-Mexico. 1. Implementation of a participatory and prospective methodology for the formulation of PCI safeguard plans, with which three plans have been drawn up with the effective participation of communities, groups and individuals interested in the continuity of their cultural expressions.2. In 2014, a workshop was held in Guadalajara, Jalisco to elaborate the National Plan for the Safeguarding of the Mariachi facilitated by Crespial with the support of the DGCPIU.3. In 2015, Crespial and DGCPIU accompanied community forums to carrying out a local safeguard plan: *El Carnaval del Pueblo Santiago Zapotitlán en Tláhuac*, Mexico City.4. An International Congress on Experiences in the Safeguarding of the Intangible Cultural Heritage (CIESPCI), organized by the National Institute of Anthropology and History, the Directorate General of Popular, Indigenous and Urban Cultures and the Regional Center for the Safeguarding of the Intangible Cultural Heritage among others, is held every two years in Mexico. 5. In 2013, in the City of Zacatecas, by the Crespial, a Workshop on Safeguard Policies and Plans for the ICH in Latin America was held; in 2015 the Crespial took charge of a keynote address on the center itself, the moderation of a panel of experts from Mexico, Catalonia, Colombia, Spain, Costa Rica on public policies for the safeguarding of the intangible cultural heritage and supported the participation of el Salvador. In 2017, the director of Crespial gave the conference The Safeguarding of the Intangible Cultural Heritage in Latin America: a strategy towards sustainable development and the Center supported the holding of the plenary session on the Safeguarding Policies of the ICH in countries of Central America and Mexico, in which representatives of Costa Rica, Guatemala and El Salvador participated.The CIESPCI, has become a vehicle for the formation of networks of communities, experts, and academics with a transdisciplinary approach to identify common and discrepant approaches in relation to the elements of the shared intangible cultural heritage.6. In 2017 a workshop was held to review the National Mariachi Safeguarding Plan, string and trumpet music, with a methodology facilitated by a Brazilian consultant hired by Crespial. Based on the results of this workshop, an earlier evaluation, carried out by the local culture instance, and with the support of DGCPIU, the updated plan is being prepared: National Safeguarding Plan for Mariachi 2018-2021.7. From 2012 to 2017, Mexico participated in various meetings of the Executive Committee of the Crespial (COE) and the Board of Directors (CAD). In the last one of the CAD, celebrated in August of 2017, the Focal Nucleus of Mexico was chosen to preside over the Board of Directors of Crespial. |

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| **Colloquium.**  | **Date and place** | **International organizations and participating countries (besides Mexico)** |
| **Second International Colloquium on Intangible Cultural Heritage "Safeguard vs. Tourism? Challenges in the management of the elements of the Intangible Heritage of Humanity "** | From 12 to 15 October 2011.Oaxaca, Oaxaca | \*  Cluster offices for Argentina, Paraguay y Uruguay y Mercosur Cultura.\* CRESPIAL.Countries: Argentina, Brazil, Colombia, Croatia, Cuba, Spain, Guatemala, Indonesia, Italy, Kenya and Peru. |
| **Third International Colloquium on Intangible Cultural Heritage "The transmission of tradition for the safeguarding and conservation of Cultural Heritage”** | From 12 to 14 September 2012.Campeche, Campeche | \* Regional Office for Culture for Latin America and the Caribbean (ORCALC)\* CRESPIAL.Countries: Azerbaijan, Brazil, Cuba, Slovakia, Turkey, Spain, Italy, Peru, Portugal and Uruguay. |
| **Fourth International Colloquium on Intangible Cultural Heritage "Voices and roots of identity, ten years of the Convention for the Safeguarding of the Intangible Cultural Heritage: advances and perspectives”** | From 11 to 13 November 2013.National Museum of Hystory, Ciudad de México | \* ORCALC \*CRESPIAL.Countries: Azerbaijan, Brazil, Colombia, China, Morocco and Uruguay. |
| **Fifth International Colloquium on Intangible Cultural Heritage "Twenty years of the Nara Document: its contributions in defining the concept of intangible heritage”** | From 24 to 26 September 2014.Guadalajara, Jalisco | \* ORCALC\* International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO Countries: Argentina, Brazil, Colombia, Slovakia, Philippines, Italy, Japan, Nigeria and Peru. |
| **Sixth International Colloquium on Intangible Cultural Heritage "Building our common future: for an ethical management of Intangible Cultural Heritage"** | From 1 to 3 September 2015.Álamos, Sonora. | \* ORCALC Countries: Brazil, Colombia, Spain, Republic of Korea, Turkey and Uruguay. |
| **Seventh International Colloquium on Intangible Cultural Heritage "Identity and education: training for the future, a vision from Latin America and the Caribbean"** | From 27 to 29 June 2016.Cancún, Quintana Roo. | \*CRESPIAL.Countries: Argentina, Brazil, Colombia, Costa Rica and Uruguay. |
| **Eighth International Colloquium on Intangible Cultural Heritage "The Sustainable Uses of Heritage"** | From 26 to 28 July 2017Tlaxcala, Tlaxcala. | \* Cluster offices for Argentina, Paraguay and UruguayCountries: Argentina, Canada, Colombia, Brazil, Spain and Guatemala. |

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| C. | Status of elements inscribed on the Representative ListPlease complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat. The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so. |
|  | Name of element: Indigenous festivity dedicated to the dead |
|  | Inscribed in : 2008 |
| C.1. | Social and cultural functionsExplain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).Between 150 and 250 words |
| The indigenous festivities dedicated to the dead are inscribed in the cultural system of the milpa, a festive cycle that corresponds to the maturation of corn as a sacred food for the Mexicans, who offer their crops to deceased ancestors since the end of September, reaching their maximum expression on the first and second day of November, which correspond to the Gregorian calendar. During these dates, the bearer communities embellish their homes and other public places such as the cemeteries, markets, streets markets and streets, with a festive and characteristic yellow color given by the flowers of *cempasúchil*, pumpkins, bread and a wide variety of traditional dishes of the time, distinctive in each cultural region of Mexico, and altars are prepared where the dead will arrive to eat, accompanied by a festive atmosphere with music and allusive dances such as the *huehuetéotl* (oldman dances).Of ancestral tradition, the celebration has evolved significantly as the bearer communities have evolved, which has led into a significant diversity of creative innovations that reflect the generational transmission between children and youth.It is also important to highlight the active participation of foreign residents who have made the celebration an occasion to remember their dead, which demonstrates the impact that the festivity has on the promotion of intercultural dialogue. The festive space has been extended from its rural context to the large squares of cities and shopping centers, paying homage to the dead, through performances, festivals, monumental altars, etc. |
| C.2. | Assessment of its viability and current risksDescribe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.Between 150 and 250 words |
| The meanings and symbols of the ancestral tradition on which the indigenous festivities dedicated to the dead are based, have been preserved through recreation within the family, who find in this festive and ritual space the opportunity to hold a vigil for their dead either praying or dancing in community. A sample of the viability of the tradition, which is reflected in a forceful way in its recreation by new generations, is given through the incorporation of technological objects and new creative expressions in the elaboration of the offering, such as performances and the theater of shadows. In the same manner, other cultural expressions linked to the festivities have been revitalized, such as the 19th century theater and the monumental parades that in recent years have played a fundamental role in the diffusion of the cultural and creative diversity associated with the festivities dedicated to the dead. Likewise, the feasibility of the festivities has been guaranteed through the institutionalization of the first and second day of November as specific dates for the celebration of the dead, not mentioning that, in the rural context, the ritual cycle of the festivities dedicated to the dead, continue marking a fundamental moment in the development of the collective life of local communities, which recreate annually the traditions that were inherited by their parents and grandparents, while transmitting them to the new generations. |
| C.3. | Contribution to the goals of the ListDescribe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.Between 150 and 250 words |
| Without any doubt, the inscription has strengthened the festivities and rituals associated with it, since they are more visible to new generations, who have reinterpreted and recreated in new contexts the traditions inherited by their ancestors. This revitalization of the tradition by young people, in conjunction with the rise of new technologies and social networks, has made it possible to position the festivities dedicated to the dead as a living example of the importance of intangible cultural heritage in the development of communities, not only as an example of human creativity, but as a channel of dialogue and communication with other cultures that have similar traditions. Hence, as a result of the diffusion of the recognition of the festivities, first as Masterpiece of the Oral and Intangible Heritage of Humanity (2003) and then as Intangible Cultural Heritage (2008), a continuous interest has been generated on what these declarations and the Convention of 2003 means. This inscription in particular was the trigger for the dissemination of the concept of Intangible Cultural Heritage in Mexico and the importance of its safeguarding. From its wide diffusion, there was an increase in activities related to the identification, registration, preservation and even revitalization of other cultural expressions, from those linked to the festivities dedicated to the dead, as with others of a different nature and scope. |
| C.4. | Efforts to promote or reinforce the elementDescribe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.Between 150 and 250 words |
| Given the geographical scope covered by the cultural element, which basically includes the whole country, as well as the validity and deep rootedness of the festivities in the bearer communities, in which a large number and diversity of activities are carried out that have allowed and allow the safeguarding of cultural manifestation, the following are named as the most representative:a) PUBLICATIONS: Mercados y Tianguis para el Día de Muertos; reprint of Libro de Alfeñiques; Todos Santos o Fieles Difuntos: la celebración de muertos expresión de la diversidad cultural en México (Mexico and Spain) b) EXHIBITIONS: Third National Contest of Photography, Music and Dance for Day of the Deadc) OFFERINGS: Para servir a la patria (Presidency of the Republic); Tzompantli; Altar Janal Pixán (maya); Altar at the National Polytechnic Institute; Mega-offering of the National Autonomous University of Mexico; Offering of the Seven Regions of Guerrero; Viva la muerte (Collective Transportation System); From life to death (International Airport of Mexico City)d) VIDEOS: Photographic and video record of the Huehues dance; recording of the music Janal Pixán (Mexican Institute of Radio); Day of the dead in Huaquechula;e) RADIO AND TELEVISION: Legends of Queretaro made by children, offering and talk on the newcast HECHOS (national television); the celebration of dead in Educational Radio and in La Hora Nacional (National Hour) f) CONFERENCES: Intangible Cultural Heritage Forum of Mexico City: original towns and neighborhoods. |
| C.5. | Community participationDescribe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.Between 150 and 250 words |
| The community, in its broader connotation, is substantive in the celebration of the festivities dedicated to the dead, it is the most reliable example of the premise of the Intangible Cultural Heritage when it is affirmed that without community, there is no festivity. This assertion makes explicit reference to the fact that the bearer communities do not require a particular external incentive or support of the governmental institutions to ensure the continuity of an ancestral practice that has been resignified from generation to generation.In this resignification, is constructed and reconstructed a wide world of meanings that give free rein to an iconographic parade that evokes the presence of the deceased ancestors. Therein lies the importance of maintaining the validity of the tradition, as a continuum of past practices and knowledge that become as current as the new generations of children and young people, who at the same time that are the bearers of the innovations of the 21st century, are proud of their roots and traditions.In this community process, both in rural and urban, indigenous, mestizo and Afro-descendant areas, communities are built for this purpose: community coexistence between life and death; the living and the dead to celebrate themselves as part of the same collective group. |
| C.6. | Institutional context*Report on the institutional context for the element inscribed on the Representative List, including:*1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words |
| The Ministry of Culture, created in December of 2015, through its different agencies, such as the National Institute of Anthropology and History, the General Directorate of Popular, Indigenous and Urban Cultures and the National Institute of Fine Arts, and their respective centers as theaters, museums, galleries, regional centers existing in all the states of the republic, educational institutions and artistic training, among others, offers an intense program of activities related to the festivities dedicated to the dead, both during the celebration of the festivities, as throughout the year.Regarding the organizations of the bearer communities that are linked with the safeguarding of the element, they are present in all the states where they are carried out, and since the practice of the manifestation covers practically the entire country, there is not a single organization that represents all the communities, unlike what happens with other expressions more geographically limited. |
| C.7. | Participation of communities in preparing this reportDescribe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.Between 150 and 250 words |
| Once again and given the breadth of geographic scope that is linked to the cultural manifestation and the density of the population that is identified as the "bearer community" of the festivity dedicated to the dead, the participation of the bearer communities directly in the preparation of this report involves a complexity that is beyond the institutional efforts made in this regard.In this sense, the preparation of this report has been possible thanks to the participation of the Directorates of Promotion and Research, both Regional and Municipal and Intercultural, through the Regional Units of Popular Cultures located in the country, as well as cultural promoters of the Ministry of Culture and the World Heritage Directorate of the National Institute of Anthropology and History.Currently, since the recently created Ministry of Culture and following what is established in the General Law of Culture and Cultural Rights, promulgated in June 2017, work is being done to update the legal and methodological mechanisms, pertinent and effective, which allow the linkage and coordinated actions of the different government institutions,in the achievement of adequate processes of consultation and promotion of community participation, necessary and fundamental aspects not only to give attention and follow-up to the commitments assumed by the Mexican State before the Convention for the Safeguarding of the Intangible Cultural Heritage, but also to safeguard the Intangible Cultural Heritage of Mexico in an holistic way. |

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| C. | Status of elements inscribed on the Representative ListPlease complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat. The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so. |
|  | Name of element: [Ritual](http://www.unesco.org/culture/ich/en/RL/mariachi-string-music-song-and-trumpet-00575) ceremony of the Voladores |
|  | Inscribed in : 2009 |
| C.1. | Social and cultural functionsExplain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).Between 150 and 250 words |
| The Ritual Ceremony of the Voladores, besides continuing to be one of the main axes around which the collective life of the communities of Totonacapan is configured, and beyond that region where this cultural manifestation is practiced, after its inscription in the Representative List, has triggered the following social functions:* Join together the Voladores through meetings and forums.
* Making the Voladores cultural ambassadors of Mexico, as they perform around the world
* To develop fairer conditions and support their assessment as Voladores, as well as the revitalization, transmission and diffusion of the tradition.
* Promote the acquisition of life insurance for the Voladores.
* Continue with educational work aimed to the new generations, fostering social cohesion.
* Promote the reforestation of the sacred tree Tsakat Kiwi and combat its danger of extinction.

Cultural functions:* Transform the figure of the Volador into a cultural icon and a source of pride.
* Strengthen the sense of identity in the practicing communities and before the people who witness the ritual.
* Achieve a greater assessment of society towards the Voladores and to the indigenous peoples in general, reducing the rates of discrimination.
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| C.2. | Assessment of its viability and current risksDescribe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.Between 150 and 250 words |
| Considering the impacts of globalization, which includes the adoption of idioms that put at risk the customs of indigenous communities, the Totonac people created community spaces. Thus, in 2005 we managed to arouse the interest of more than 20 children to receive theoretical-practical knowledge to be Volador.In 2010 we had more than 100 apprentices, so it was necessary to create more community schools. At the same time, the Council of Voladores contributed in the necessary arrangements and the Educational Council implemented the Totonaca teaching methods, a very own model that teaches the execution, techniques of flight and the symbolism of the ritual with classes taught by elder Voladores. Under this scheme, we had the support of two state government administrations in a row, nevertheless, since the end of the last one, there has been neglected.In order to fulfill the commitments with UNESCO, the teachers approached the practice areas and initiated the implementation of the Totonac educational model. In this way the expenses were reduced and the organizations assumed the financing of the requirements (flight equipment, clothing, accessories, etc.) Today we have eight schools in different Totonacapan communities with approximately 200 students.But there is another risk: the manifestation has been exposed to the profit-making intentions that brewing companies have made of our image, distorting our worldview, giving it a commercial and non-spiritual focus of what we really are. This is aggravated by the lack of homogeneous public policies, since cultural institutions interpret different postures for the same action. |
| C.3. | Contribution to the goals of the ListDescribe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.Between 150 and 250 words |
| The inscription of the Voladores as Intangible Cultural Heritage has allowed, above all, raising awareness about the importance of cultural heritage and the commitment for its safeguarding in diverse strata of the society. Their contribution to the objectives of the List are:1. Building a community of Voladores through the formation of the Councils for its safeguarding: Ritual Council, Educational Council and Youth Council. Today the Voladores work together and are aware of the greatness of their Ceremony.2. The inscription has served as a guide to other indigenous people who have found an example in the Voladores for the safeguarding of their own culture.3. There has been registered an expansion of communities where the Ceremony is carried out. The practice has become a source of pride and municipal sides have been created. The Voladores are a symbol of the intercultural dialogue and of the Mexican Culture.4. There has been a strengthening of the Ceremony in the states where the ritual takes place. In the states of Veracruz and San Luis Potosí they cultural element has been named state heritage and had been developed Inter-secretarial strategies for its safeguarding.5. As a country, Mexico has consolidated in the Voladores an icon of Mexicanness and has positioned them as cultural ambassadors. From this experience, strategies have been promoted for the safeguarding of intangible cultural heritage, even though at the moment they have not allocated direct resources to protect them. |
| C.4. | Efforts to promote or reinforce the elementDescribe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.Between 150 and 250 words |
| As it has been done since the inscription of the ritual ceremony, we have been working on the implementation of the Safeguarding Plan from at least six action areas:* Assessment
* Five International meetings of Voladores.
* Cutting and seeding of the Volador Pole performed in the Takilhsukut Park, Ojital Viejo, C. of Papantla and Zapotal Santa Cruz.
* Working meetings of the Voladores Council, two times a month.
* Generation of 50 direct jobs (traditional teachers).
* Legal and labor protection
* Registration and affiliation to the life insurance of Voladores.
* Management of flight equipment and costumes for 400 dancers.
* Credentialing of the guild of Voladores.
* Management of risk insurance
* Conservation of natural heritage
* In December 2013 was received the deed of 2 hectares of land donated by theTown Hall of Papantla.
* Chores of reforestation and conducting studies by specialists to support the growth of the Volador Pole
* Dissemination of values
* Filming of different producers.
* Diverse national and international presentations of the cultural expression.
* Creation and exhibition of the Itinerant Museum of Voladores Kga’-Unin/ Between winds.
* Creation of web page and facebook profile
* Participation in the Cumbre Tajin Festival
* Formation and transmission of tradition:
* Creation and tracking of eight community training Voladores schools.
* Encounters of Volador Children
* Computer courses for students and Voladores teachers.
* Deepening:
* Elaboration of didactic guide proposal as support to the Volador learning.
* Edition of several brochures with a greater description of the ritual ceremony.
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| C.5. | Community participationDescribe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.Between 150 and 250 words |
| The voladores community, thanks to the inscription, has accomplished a community organization that has enabled the attainment of achievements parting from representativeness. Thus, the community participation in the implementation of the Safeguarding Plan has been carried out from the Council of Voladores, which in turn is constituted of 16 councilors: 6 members and two advisers of the Mayor Council; 4 members of the Educational Council and 6 members of the Youth Council. The Mayor Council has the function of organizing meetings; announces daily activities for its integration in the agreement draft; manages the needs of the different organizations, while the advisers give the approval to the agreements taken in the plenary and to the problems presented. The advisors endorse the agreements and give solutions to them.The Educational Council made the follow-up to the community schools of Voladores childrenThe Youth Council takes notes of the assembly agreement draft; helps to follow up on the administrative activities of mayor counselors by serving as scribes; performs monthly reports and petitions; manage the requirements of the councilors.It is the duty of the councilors to share the information and the agreements that are taken in the Council to the members of the different organizations.According to our database we have a population of 40 communities of Voladores; each community has 1,000 to 10,000 inhabitants with an approximately total of 200,000 people. |
| C.6. | Institutional context*Report on the institutional context for the element inscribed on the Representative List, including:*1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words |
| The State Council for the Conservation of the Ritual Ceremony of the Voladores was instituted by State decree (2009). It is composed by: President: Secretariat of Tourism and Culture; Executive Secretary: Thematic Park Takilhsukut; Vocals: Culture Institute of Veracruz; Secretariat of Finance; Secretariat of Education; Center for Indigenous Arts; Academy of Veracruz for Indigenous Languages; University of Veracruz; Papantla Municipal Presidency; Ritual Council of Voladores from the Totonacapan; System for Integral Family Development from the State of Veracruz and the Veracruz Council of Popular Art.The Council for the Protection and Preservation of the Ritual Ceremony of Voladores A.C. (Civil Association) give follow-up to the dossier and the Safeguarding Plan. It is composed by: Association of Independent Voladores of Papantla Kgosni, S.C.; Association of Free Voladores from the Coast and Sierra; Organization of Voladores Tutunaku A.C.and Union of Dancers and Voladores of Papantla A.C. |
| C.7. | Participation of communities in preparing this reportDescribe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.Between 150 and 250 words |
| This report is the result of:1. The dialogues generated between the Council of Voladores with the different communities of practitioners by holding community visits to know the current state of these practitioner groups.
2. The reflection, the word and the teaching-learning processes that are part of the transmission of the ritual
3. The regional meetings of Voladores carried out in the states of Puebla and Veracruz.
4. Meetings of the Regional Council of Voladores.

Among the multiple processes involved in the heritage safeguarding— which are broad, inclusive and a permanent source for new proposals and work—stand out the Meetings of Voladores. These meetings of the bearers and practitioners of the tradition are already expected events, planned, starred and evaluated by the aerial dancers, who carry them out in an atmosphere of fraternity.Therefore, this document includes the reflective and propositional processes shared during the Fifth Meeting of Voladores, held in the state of San Luis Potosí in June 2016.This and other meetings allows to generate experiential exchanges, compile voices and add practical actions to strengthen, diversify and analyze the design of the action plans that will be put to the consideration of the State Council of Voladores.Subsequently, the report will be signed by representatives of the Voladores from different ethnic groups. |

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| C. | Status of elements inscribed on the Representative ListPlease complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat. The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so. |
|  | Name of element: Places of memory and living traditions of the Otomí-Chichimecas people of Tolimán: the Peña de Bernal, guardian of a sacred territory |
|  | Inscribed in : 2009 |
| C.1. | Social and cultural functionsExplain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).Between 150 and 250 words |
| The OtomÍ-Chichimeca communities of the semi-desert of Querétaro maintain their tenacious determination to safeguard their ancient traditions and customs. They resist with the practice of 'the custom', which is configured as a system of norms that organize and maintain the meaning and practice of traditions, allowing them to be kept from external influences by preserving their identity values ​​and strengthening the cohesion of social bonds. Thus, we can assess that the sacred territory with its three great natural marks that are the hills of Zamorano, El Frontón and Peña de Bernal, continue to receive year after year the devotion of towns and communities that with their constant, harmonious and festive walking, carry out the pilgrimages and processions.Also, the celebrations around the patron saint San Miguel, the Divine Savior of San Pablo, the holy week in the communities, and in particular the one of San Antonio de la Cal, continue to congregate to hundreds of families that work collectively in its preparations with months of anticipation, as well as in the diversity of activities that recreate them; the dances, the music, the food, the collection of the sotol, the making of clothing. Special mention should be made of the guardians of 'the custom', men and women who from the positions assumed in the stewardships and party committees resolve with responsibility and self-management the needs and problems that arise. Thus, in the festive and devotional coexistence the Otomí-Chichimeca communities resist and transcend the onslaughts of the "modernizing and civilized" world.  |
| C.2. | Assessment of its viability and current risksDescribe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.Between 150 and 250 words |
| 1. The viability of the Element with all its diversity and complexity has been maintained in the frequency and extent with which it was inscribed in the LR. The participation of the different groups persists in the practice of the festivities and in the fulfillment of the ritual activities maintaining their vitality and systematic organization.
2. The structures of community participation are kept respecting the changes that are regularly made in the stewardships and committees of patron saint festivities.
3. There is a risk due to the lack of knowledge and awareness of communities, groups and individuals, on the consequences and implications of the dissemination of the expression since the recognition that comes with the inscription as an Intangible Heritage of Humanity. The attendance of visitors to the festivities has increased, without affecting the practice of 'the custom'
4. The lack of coordination between local government institutions to carry out projects, programs and actions aimed at safeguarding the Element generates dispersion and confusion among the communities that are carriers.
5. The deterioration of natural resources and the loss of traditional economic vocations jeopardize the practice of certain traditions.
6. The risk of not having an integral and effective Safeguard Plan that guides and defines strategies and actions at the state and municipal levels, for the sake of viability, may violate community participation in dealing with dispersed, disconnected and superficial actions.
7. Another risk of greater importance is to consider that safeguard strategies can be established from the outside, without participation, self-management and the direct involvement of the bearers in the decision-making of the affairs of their patrimony.
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| C.3. | Contribution to the goals of the ListDescribe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.Between 150 and 250 words |
| The visibility and diffusion of cultural expression has contributed to the indigenous communities that did not practice or that did not know the tradition and the custom of the Otomí-Chichimeca people, to adhere to the ritual practice and celebration, giving a new meaning to the identity values ​​that are common to them, as well as opening channels of communication and dialogue with other communities in the region. The inscription as PCI[[1]](#footnote-1) has positioned the cultural and symbolic values ​​of the original peoples in the population of the municipalities and localities of Querétaro, contributing with this to reinforce an intercultural coexistence of respect and recognition. At the same time, the register has also produced that the mestizo and urban populations acknowledge and recognize the immaterial values ​​of the cultural manifestations that are expressed locally. At state government level, it begins to transcend an integral appreciation of culture, as exemplified by the development of the Digital Catalog of the Cultural Heritage of the State of Querétaro, Patrimonio Queretano: Riqueza, Memoria y Diversidad. (Queretano Heritage: Wealth, Memory and Diversity), which, based on the principles that encourage the Convention for the Safeguarding of the Intangible Cultural Heritage of UNESCO included any manifestation that the community recognized and valued as representative of its identity, natural assets, monumental constructions or traditions, knowledge and practices of its bearers or executors of the 18 municipalities of Querétaro. Additionally, it is necessary to point out that, although incipient, the inscription has motivated in some places of the sacred territory, the implementation of institutional actions that have the intention to protect the natural environment linked with the associated cultural property.  |
| C.4. | Efforts to promote or reinforce the elementDescribe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.Between 150 and 250 words |
| 1. There are consistent efforts implemented from the municipal governments, especially in Tolimán; from the state government from the Ministry of Culture, Sustainable Development and Tourism, from the federal government through the National Commission for the Development of Indigenous Peoples and the National Institute of Anthropology and History for the benefit of the Otomí-Chichimeca region, increasing considerably the interest of attention in this region, such as:
	* + Implementation of Environmental Management Units, strengthening the management and conservation of environmental resources in some communities of Cerro del Zamorano.
		+ The catalog *Patrimonio Queretano: Riqueza, Memoria y Diversidad. Catálogo de Fiestas y Tradiciones de Querétaro 2015*. (*Queretano Heritage: Wealth, Memory and Diversity*. *Catalog of Festivals and Traditions of Querétaro 2015*. ) State Declaration "Luxury Otomí Costume of the Municipality of Tolimán, Qro.", As Representative Dress of the State of Querétaro.
		+ Strengthening of the language hñöñhö with meetings, workshops, certifications and the publication of children’s books.
		+ Remodeling and updating of the Museum of Culture Ñöñhö *Los Frutos de la Tierra los Empeños de la Danza* (*Fruits of the Earth, the Dancing Endeavors*) San Miguel Tolimán, Qro., And the Museum of the Chapel of Souls in the village of Bernal.
		+ Support to patron and / or traditional festivities and training in traditional techniques and acquisition of tools and instruments.
		+ Museum Exhibitions with themes alluding to the sacred territory, ancestry and patrimony.
		+ Photographic exhibitions on pilgrimages, devotion, singing to the divine, ritual characters, offerings, traditional crafts and dance.
		+ Ethnographic research and scholarly publications. In them, the main themes have been territoriality, public policies, rituals, worldview, community management, identities, as well as reflections on the category of cultural heritage
 |
| C.5. | Community participationDescribe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.Between 150 and 250 words |
| 1. People in communities have expressed the need to develop sound community processes for decision-making and to encourage initiatives in self-management, in which the bearers are the ones who actually take the final word.
2. On the one hand, the accompaniment and community strengthening initiatives that have been carried out by some institutions, have focused on providing alternatives for specific cases and, on the other hand, on consultation processes on issues of interest to the institutions, noting that proposals do not start from and for communities.
3. On the part of the civil society the following organizational processes have been created:
	* + Bernal Pueblo Mágico, A.C., which is in charge of operating the museums of Bernal and managing resources for the festivities.
		+ Community Development Center of Bajío del Tule, Tolimán, supported by the CEMEX-ITESM Foundation, which aims to strengthen the indigenous community culture.
		+ Working groups for the rescue and promotion of indigenous culture to operate community cultural projects, with resources from the Municipal Cultural Development Program, Support Program for Municipal and Community Cultures, and the Indigenous Rights Program (Cultural Rights).
		+ Piedra de Dios, S.C. of R.L., with the promotion of traditional medicine.
		+ Gastronomic Conservatory in the diffusion of the gastronomy of the region.
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| C.6. | Institutional context*Report on the institutional context for the element inscribed on the Representative List, including:*1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words |
| 1. There is no state and municipal institutional articulation in the programs and plans that are implemented in the Otomí-Chichimeca territory, in such a way that the actions developed, although many of them of great merit, do not have an important favorable impact on the viability of cultural manifestations.
2. An Inter-institutional Technical Committee for the safeguarding of places of memory and living traditions of the Otomí-Chichimeca peoples of Tolimán is in the process of being formalized, with the purpose of adding efforts, resources and capacities to carry out the actions that contribute to the preparation and implementation of the Safeguard Plan. With the participation of the municipal governments of Tolimán, Cadereyta, Ezequiel Montes and Colón, the Ministry of Culture of the state government, and the National Commission for the Development of Indigenous Peoples and the National Institute of Anthropology and History, both of Querétaro.
3. The government of the State of Querétaro has designated the Ministry of Culture as its responsible institution to coordinate and follow up on the Safeguard Plan.
 |
| C.7. | Participation of communities in preparing this reportDescribe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.Between 150 and 250 words |
| In 2009, the inscription of the Element was achieved amid the circumstance of the change of the state government. This situation had repercussions to the extent that the incoming administration showed no interest in continuing the synergy that had been achieved with the inter-institutional team that was made to achieve the registration, or to resume the plan of safeguard that had been raised, so that the actions planned to be carried out in coordination were suspended for a period of seven years. Since last year, an inter-institutional team has been reorganized to gather information from the cultural institutions working in the Otomí-Chichimeca territory of the semi-desert and, through the cultural promoters, carry out their insertion for the implementation of the programs and actions. Therefore, the present document expresses the experience that leaves the close and direct contact with the carrier communities. In this regard, it should be noted that it was not possible to implement strategies to incorporate the participation of communities, groups and individuals and non-governmental organizations in the preparation of this document. Thus, this Document is the first approach after the inscription of the Element in 2009, which is based on the experience of cultural promoters working in and with the carrier communities. They are linked to these communities through the following governmental institutions: the Ministry of Culture of the State Government of Querétaro, the Commission for the Development of Indigenous Peoples Querétaro branch office, the National Institute of Anthropology and History Querétaro branch office, and the Coordination of Culture of the municipality of Tolimán. |

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| **C.** | **Status of elements inscribed on the Representative List***Please complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the* ***current*** *status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat.* *The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.* |
|  | **Name of element:** Pirekua, traditional song of the P’urhépecha |
|  | **Inscribed in :** 2010 |
| **C.1.** | **Social and cultural functions***Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).**Between 150 and 250 words* |
| Pirekua, is an artistic and cultural manifestation that expresses itself through music and singing in the P’urhépecha language. It is an element of the P’urhépecha culture that has played an important role in the integration and consolidation of the family and community ties of the P’urhépecha people. Its execution is done to enliven festivities and community ceremonies such as weddings or baptisms, although their participation excels in specific moments of these celebrations, such as in the delivery of gifts to the couple, or music for certain traditional dances; It also occurs during the gatherings that occurs between the settlers (serenades) and in activities of common benefit (chores).During the celebration of the festivities of each community, music has a fundamental place, not only as a complement but as the basis of the whole set of ritual and ludic acts that take place before, during and after the festivities. In these contexts the communities organize meetings of Pireris, and in some cases also festivals and / or contests.In this sense, Pirekua and P’urhépecha music have a place that constitutes a way to strengthen intercommunity bonds based on music.It can be affirmed that music and in particular Pirekua, fulfills functions that go beyond the recreational sphere, they are a way to accompany the ritual, the festive cycles and the daily life of the community; and at the same time to reaffirm and maintain the identity of the communities through their singing. |
| **C.2.** | **Assessment of its viability and current risks***Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.**Between 150 and 250 words* |
| Despite situations of disadvantage such as the gradual loss of language in the younger generations, migration, ignorance of traditional musical forms, generational changes, the improper use of heritage that some commercial music groups do; Pirekua has managed to survive within the P'urhépecha communities through the creative resources that are transmitted through tradition, in addition to the use of new information technologies (presence in social networks and on music platforms), which help that this element is known in other latitudes.However, the above can hardly compete with commercial music, which overwhelmingly penetrates through different means of mass communication in the areas of community life. The spaces for the Pirekua in the commercial radio stations are almost null and the same happens with the television.Faced with this situation, it is worth noting the valuable effort made by radio stations, both community and institutional, some universities and cultural centers, to disseminate and transmit the Pirekua. Likewise, it is emphasized that since the inscription in the RL, new generations have shown that they identify with this element, both in urban and community spaces where they reside. Even so, there is still a lack of effective communication between communities and institutions to join safeguarding and strengthening actions where the core is the participation of the communities that generate the heritage, giving priority to the formal and non-formal transmission and strengthening mechanisms that the bearers of the Pirekua have generated historically. |
| **C.3.** | **Contribution to the goals of the List***Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.**Between 150 and 250 words* |
| The inscription of the Pirekua in the RL, although it was a source of pride for the Michoacan population, also generated disagreement in various P'urhépecha communities and in the academic sector, due to the tourism marketing approach that was given to some elements of the ICH.This controversy led to several events in which the bearer and their communities discussed the cultural and social value that Pirekua represents and the actions necessary for their internal strengthening, a process that would not have been presented without the inscription. This exercise also led to the analysis of other elements that are linked to its cultural heritage, such as the care of natural resources, the teaching of the mother languaje and the knowledge of the P'urhépecha worldview.Thus, and given the complexity of the P'urhépecha thought and community dynamics, the impact of the inscription in the RL, up to this point, has been rather implosive, which has manifested itself in a more active community participation regarding its cultural heritage, which transcends the specific practice of Pirekua.In this sense, for state and federal culture governmental institutions, the situation that has arisen around the Pirekua after its inscription, has been an important precedent on the different processes of consultation and community participation they must carry out, promoting an apprenticeship and reorientation of the figure of the State as facilitator of the necessary conditions for the bearer communities to manage directly their heritage, seeking the dignification and safeguarding of these expressions and their creators. |
| **C.4.** | **Efforts to promote or reinforce the element***Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.**Between 150 and 250 words* |
|  At the initiative almost always of community cultural promoters and from the own community of pireris, efforts have been made to strengthen the musical expressions of the P'urhépecha people. There are isolated cases where registration have been sought in terms of the number of performers, composers, duets, trios, orchestras and traditional bands. They also continue to generate meeting spaces and healthy competition to put their musical skills and creativity to the test, hence the competitions and musical festivals within the communities and at regional meetings are particularly relevant.Along with these initiatives, some institutional programs have oriented their support to the strengthening, dissemination, registration and research of the Pirekua by implementing criteria of relevance to the issue, examples of which are the support for: music training centers, for event organization, the donation of musical instruments, and the support for the recording.From the academic area, there are important efforts to broaden the knowledge about the Pirekua element through seminars and colloquiums.Likewise, the Ministry of Culture of Michoacán has held the event called "K'uinchekua" or Michoacan Feast, which highlights the artistic manifestations of the indigenous peoples of Michoacán, where Pirekua stands out; this production has been presented in the best stages of the country, and in the last presentation, February 14, 2016, a diagnosis was implemented for the first time to know the contribution of this festival to the preservation and dissemination of culture and its contribution to the safeguarding. |
| **C.5.** | **Community participation***Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.**Between 150 and 250 words* |
| The preservation of the different musical forms of the Pirekua has been, above all, an achievement of the communities through their cultural practices. After the inscription in the Representative List, there is a renewed interest in reflecting on the importance of the declaration, implying the value of theirs own musical work.It is worth mentioning that in May 2011, civil authorities, pireris and residents of 22 P'urhépecha communities met to issue a declaration in recognition of La Pirekua as a living heritage of the P'urhépecha people that requires protection in order to safeguard its essence. So far this group has shown its commitment to follow up on the Safeguarding Plan Addendum.Until this moment, the level of participation in the implementation of the Safeguarding Plan is carried out through the authorities of each community, who act as spokespersons and managers along with the pireris, for the different decisions that have to do with the internal life of each community. In addition to this modality, there are some pireris who are also cultural promoters and who carry out an important task in the definition of actions that allow the strengthening of the Pirekua. |
| **C.6.** | **Institutional context***Report on the institutional context for the element inscribed on the Representative List, including:*1. *the competent body(ies) involved in its management and/or safeguarding;*
2. *the organization(s) of the community or group concerned with the element and its safeguarding.*

*Not to exceed 150 words* |
| To make the Addendum to the Safeguarding Plan set out in the original nomination file, which was requested by pireris and authorities of the P'urhépecha communities, as of the complaint before the National Human Rights Commission, a process of socialization and awareness of government authorities was carried from 2012 to 2016. In May 2016, an Inter-institutional Working Group was formed consisting of the Federal Culture Secretariat, the State Secretariats of Culture, Tourism, Indigenous Peoples, as well as the National Commission for the Development of Indigenous Peoples, and academic institutions such as the Intercultural Indigenous University of Michoacán, UNAM and El Colegio de Michoacán, who held 6 coordination meetings.The coordination of this group will be through transversal actions with the purpose of creating the conditions for the addendum of the Safeguarding Plan and with it to comply with the indicated by the 2003 Convention. |
| **C.7.** | **Participation of communities in preparing this report***Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.**Between 150 and 250 words* |
| Although in the elaboration process of the nomination file to include the Pirekua in the Representative List, some groups of the P'urhépecha community participated, such as creators, interpreters, professionals, historians and authorities of communities and municipalities, the reality is that nowadays, in order to implement a New Safeguarding Plan, the active and organized participation of these groups is required to reflect the will of all of them, particularly from the educational, cultural and community spheres, an action that has been a felt demand during the recent years from important sectors of society that participate or are linked to the Pirekua.In this way, to achieve greater community participation, the following actions are foreseen:1. Reactivation of the Interinstitutional Group as a companion for the integration of the New Safeguarding Plan.
2. Analysis of the regulations issued by UNESCO on the subject.
3. Definition of actions and responsible for the integration of the Safeguarding Plan, according to the applicable regulations.
4. Identification of actors of the participating society in the definition of the Pirekua Safeguarding Plan, in accordance with the applicable regulations.
5. Presentation of the work strategy with the probable members of a Board to follow up on the actions of the Safeguarding Plan.
6. Integration of the Board to follow up on the actions of the Safeguarding Plan.
7. Definition and accompaniment to the Board on the follow-up to the actions of the Safeguarding Plan.
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| C. | Status of elements inscribed on the Representative ListPlease complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat. The State Feast shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so. |
|  | Name of element: Parachicos in the traditional January feast of Chiapa de Corzo |
|  | Inscribed in : 2010 |
| C.1. | Social and cultural functionsExplain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).Between 150 and 250 words |
| From the inclusion of the Parachicos in the Representative List, the participation of different sectors of the community in the realization of the Great Feast has increased, which guarantees the continuity of the celebration and all the expressions that comprise it, to a great extent for the promotion and dissemination work carried out by the Cultural Heritage Council of Chiapa de Corzo ACAlthough there is no annual census on the number of participants, either as Parachicos, Chuntá, Chiapanecas, Tuxtlequitas or as spectators, in recent years it has increased considerably and is evident during the tours that take place on the days that the Parachicos dances.To date, the symbolisms of each of the elements of the feast have not been modified, however, it is necessary to recognize that other strategies must be implemented to transmit to the new generations the meanings of each moment and space of the celebration, as well as the symbolic value that implies wearing the costume or being a participant in the dances, to ensure that the social function and cultural value are maintained in accordance with the traditions that are important to the community.The participation of women and children has also increased, especially of the women who participate dancing as a parachico, because it was more frequent to them to dance like Chiapanecas or Tuxtlequitas. In general terms, a little more than 7 years after the inscription, it can be confirmed its viability in the social and cultural functions performed by the manifestation. |
| C.2. | Assessment of its viability and current risksDescribe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.Between 150 and 250 words |
| As has happened for several centuries, the transmission of the practice and all its elements remains primarily oral. Both the music, and the praises are transmitted from generation to generation and are reinforced during the tours of the feast, an unparalleled opportunity to carry out the apprenticeship. Also the artisanal techniques of elaboration of the *monteras* (headdress), *chinchines* (maracas), shawls and masks are transmitted by this means, although this practice is not subject to a specific temporality and is practically developed throughout the year.There are two risks that deserve special attention: a) the traditional techniques of elaboration and execution of the whistle and the drum, and b) the form and the moments in which the steps of the dances and *zapateados* (type of dances) are carried out. The increase in the number of Parachicos who attend the Great Feast each year, means that many people who join the tours with the spirit of participating do not know the structure of the music, nor the ways in which the dances should be performed. This has caused a certain level of ignorance and distortion, that with the pass of time can derive in a bad practice of the dance.Other risks and threats are: commercial use of the image of the Parachico outside its ritual context, the massive arrival of visitors, the increase of vehicular flow, the sale of alcoholic beverages, sale of the attire elements with low quality materials, to mention only some. |
| C.3. | Contribution to the goals of the ListDescribe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.Between 150 and 250 words |
| The inscription in the Representative List has contributed to the visibility of cultural expressions that take place in a religious context, in a place where there are a large number of indigenous peoples and communities (Tzeltals and Tsotsiles), however, this celebration takes place in a mestizo context with great participation of people who attend from other places, so that in addition to the feast itself, and given the influx of merchants from other places, it is possible to visualize cultural diversity in expressions such as food, handicrafts, traditional dress and languages, as well as all the elements that make up the feast as part of the local cultural diversity, because each year more participants join the celebration, whether as dancers, chiapanecas or spectators.Likewise, in addition to the repositioning of the traditional elaboration of lacquered masks and chinchines (maracas) and embroidery, at the state level Parachicos groups have been detected in other municipalities of Chiapas such as Copainalá, where the celebration has been repeated for several years.In the same sense, since the inscription in the Representative List, intercultural dialogue has been encouraged with other communities and expressions, such as with the bearers communities of the Ritual Ceremony of Voladores, with whom the Parachicos have participated jointly in various dissemination activities at the national level in the media, cultural and academic events, where is shared, besides to the festive value, the symbolic importance of the feast as a factor of social cohesion. |
| C.4. | Efforts to promote or reinforce the elementDescribe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.Between 150 and 250 words |
| Since the inscription in 2010, there have been few safeguarding measures that have been carried out by the institutions, however, almost entirely organized and managed activities that have being realised are community initiatives, mainly coordinated by the Patron of the Parachicos and the Council of the Cultural Heritage of Chiapa de Corzo, which has given a greater rootedness to the festivity. From this, the feast and its inscription in the RL, have been disseminated within the framework of cultural and academic events that have taken place in different parts of the country.Currently two projects are being carried out: a) the making of a documentary that will have the widest possible participation of the bearers who are involved in the feast, from various social spaces (parachicos, embroiderers, montereros, priostes, musicians,etc.), being an ideal platform to learn from different voices the importance of the feast and of each of its members; b) the Council of the Cultural Heritage of Chiapa de Corzo was renewed and the Patron's Council of the Parachicos was created, both made up of the community bearers and people who have demonstrated their commitment to the Great Feast and the Parachicos.Likewise, for several years, workshops have been held for children, both in execution of the whistle and drum, and for the execution of the dance. These workshops are organized and taught by the Patron of the Parachicos, the highest moral figure of the community, about what is related to the Great Feast and its components. |
| C.5. | Community participationDescribe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.Between 150 and 250 words |
| The increase in the participation of Parachicos, Tuxtlequitas, Chiapanecas and Chuntás is evident during the celebration of the feast, but in addition to them, the *comideras* (traditional cooks) and the artisans are still a fundamental part of the celebration.There are several strategies for community participation, the most important being attendance and participation during the celebration of the traditional feast of Chiapa de Corzo in January. The most consistent evidence of the wide participation is the number of attendees involved in the celebration, so it is possible to affirm that the transmission of knowledge to new generations is assured.For the design and development of specific safeguarding measures, included in the Plan, there are different types of calls, on the one side the institutions are in charge of calling the bearers and academics who consider they can intervene in the treatment of specific points.On the other hand, the community representation that exists through the Council of the Cultural Heritage of Chiapa de Corzo, implies that there is a call between the most representative bearers of certain sectors, musicians for example, who have the recognition of the community and who are part of the feast. In addition to the Council, there are various measures that determine who or whom are invited to address specific issues, given the number of participants it is almost impossible to have assemblies with everyone. |
| C.6. | Institutional context*Report on the institutional context for the element inscribed on the Representative List, including:*1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words |
| Despite that the Safeguarding Plan establishes the institutional participation, there are few measures carried out by the institutions on their own. Most of their contributions are by request of the Council of the Cultural Heritage of Chiapa de Corzo or the Patron of the Parachicos.The improvement actions in infrastructure were coordinated by the Tourism State Ministry. The State Council for Culture and the Arts of Chiapas held a workshop to make the feast’ audiovisual record.The Council of the Cultural Heritage of Chiapa de Corzo A.C. has managed the accomplishment of several actions at local level to improve the fulfillment of the celebration.This case is the example of community management, in which the local government institutions responsible for attending the Safeguarding Plan have had a participation that has not been continuous and structured. However, this community foundation allows the safeguarding of the element to be ensured. |
| C.7. | Participation of communities in preparing this reportDescribe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.Between 150 and 250 words |
| As it has been already mentioned, the safeguardin actions that have been undertaken around the Parachicos in the traditional January feast of Chiapa de Corzo, have had a foundation and nucleus in the bearer communities (Parachicos, embroiderers, montereros, artesanos, priostes, musicians, comideras, etc.) that have their main point of convergence and dialogue in the Council of the Cultural Heritage of Chiapa de Corzo A.C., civil instance created since the postulation of the cultural expression to the Representative List and that is integrated by people of the community and close advisers that collaborate with the Council.In this sense, this report, in its entirety, is the result of a process of community participation, which is represented in the aforementioned Council, through the Academic Committee, whose basis and methodology of work, although they are constantly in evolution and improvement, have the support of all the bearers that make the traditional January feast of Chiapa de Corzo possible. |

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| C. | Status of elements inscribed on the Representative ListPlease complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat. The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so. |
|  | Name of element: [Traditional Mexican cuisine - ancestral, ongoing community culture, the Michoacán paradigm](http://www.unesco.org/culture/ich/en/RL/traditional-mexican-cuisine-ancestral-ongoing-community-culture-the-michoacan-paradigm-00400) |
|  | Inscribed in : 2010 |
| C.1. | Social and cultural functionsExplain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).Between 150 and 250 words |
| This complex cultural model that includes agrarian activities, ritual, technical and culinary practices as well as ancestral community customs has been possible thanks to the collective participation in the traditional food chain: from the sow and harvest to the preparation and consumption. Its know-how and techniques are a cultural expression that strengthens the social bonds and consolidates the sense of identity at local, regional and national level.Women are mostly practitioners and bearers of the tradition, but the presence of men is indispensable in certain tasks. In these practices different generations live together, adults guide and assign tasks to the youths transmitting their knowledge orally. Artisans elaborate kitchen utensils. Main dishes are prepared in earthenware casseroles and people still drink coffee, atole, chocolate, etc., in clay mugs; candies and salted dishes are prepared in copper pots; wooden utensils as tablespoons are indispensable; food is served in ceramic tableware; tortillas and bread are kept in knitted or embroidered napkins, many products are transported and stored in baskets. In the ceremonial and ritual life of Mexico utensils are made to prepare communal and ritual food with local characteristics, using traditional craftsmanship also inherited by generations, which along with local materials constitute valuable testimonies of the intangible heritage of the peoples, fostering the development and survival of artisan productive sectors.The milpa is a prevailing millennial agricultural way of production and heart of food diversity, producing corn, bean, chili, squash, bean, tomato, green tomato, edible flowers, herbs, insects, mushrooms and rodents. |
| C.2. | Assessment of its viability and current risksDescribe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.Between 150 and 250 words |
| The Traditional Mexican cuisine is standing and viable because it has fed Mexicans over millennia and remains faithful to its origins. Many communities continue preparing the traditional food of proven nutritional, ecological and gastronomic effectiveness. It is present day by day in all the regions and social strata of the country, ensuring that viability, although with risks stemming from the economic and cultural globalization. For commercial reasons, in the last 50 years changes have been introduced in the Mexican diet substituting traditional products for industrialized and fast food, generating illnesses derived from obesity and cardiovascular problems. Likewise, changes have occurred in the handmade production, as earthenware casseroles have been substituted by metallic ones, glass and ceramic by plastic, natural fiber baskets and bags for plastic. The effects of the climatic and environmental change constitute a risk for the production of primal food products; in the north of Mexico there are prolonged droughts, and in the central and south regions, floods and hurricanes. Nonetheless, traditional agricultural systems continue developing in an enabling environment.Another risk is the substitution and loss of native varieties of maize and other products for improved seeds and agrochemicals.Migration from country to city and abroad puts at risk the oral transmission of knowledge and know-how.However, in the field of promotion, interest has arisen at gastronomy schools to teach the recipes and traditional techniques; and for safeguarding, shops for the transmission of traditional knowledge have been generated within the communities. |
| C.3. | Contribution to the goals of the ListDescribe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.Between 150 and 250 words |
| The inscription of the Traditional Mexican cuisine in the Representative List was a milestone in the visibility that this kind of appointments have had in Mexico. Since then, safeguarding actions began, not only directly linked to the gastronomic traditional practices, but with the entire symbolic complex to which these are related. In particular stands out the annual development of the World Forum of the Mexican Gastronomy as a space for dialogue and cultural exchange around the traditional cuisines from different regions of the world and their linking with the diverse ICH domains, as well as with the sustainability, cultural tourism, cultural and commercial relations, art, crafts, nutrition, etc.Also, the Policy for the Development of the National Gastronomy issued by the President of the Republic on August 4, 2015 set a precedent at national level on the importance of safeguarding intangible cultural heritage, by placing the traditional kitchen as a fundamental element to foster sustainable development, in the cultural, environmental, economic and social scopes, not only for the traditional bearers, but for the Mexican society in general and abroad.In this sense, the actions undertaken to implement this policy have had an impact at international level, as more than a hundred of events have been organized around the world through the diplomatic Mexican representations, showing the traditional cuisine not only as a cultural asset, but as a powerful factor of sustainable and integral social development. |
| C.4. | Efforts to promote or reinforce the elementDescribe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.Between 150 and 250 words |
| It has been possible to bring together the work of government institutions, of higher education, civil society and independent groups achieving these results: * **Investigation.** Development of 32 works in 21 states (compilation of endemic products, traditional preparations and traditional cooks' register).
* **Advice**. Three collaboration agreements entered with universities for professional thesis advising and for the organization of festivals, contests, exhibits and encounters of traditional cuisine.
* **Academy.** Development of programs for 12 graduate courses, impartation of more than 50 workshops and/or courses, almost one hundred conferences and the creation of a Master in Cuisines of Mexico.
* **Rescue.** Organization of 61 contests of regional traditional cuisine and 22 student competitions.
* **Safeguarding.** Inventories of Gastronomic Heritage in 15 states, focused on endemic products, utensils and tools, techniques and processes, daily, festival and ritual food, markets, herbal medicine, etc.
* **Promotion and diffusion.** 11 books on traditional cuisine published in eight states, two books about emblematic products and one of the Traditional Mexican Cuisine as Cultural Heritage. Six series of television programs produced with historical, anthropological, biological, ethnographic, nutrimental and culinary perspectives. 33 participations in international events.
* **Multidisciplinary**. Five editions of the World Forum of the Mexican Gastronomy with participation of 200 speakers from 20 countries and over 10 thousand attendants. Four national meetings with participation of over 50 state representatives reporting actions and advance on the Safeguarding Plan. 45 encounters of Regional Traditional Cuisine in 12 states and 27 gastronomic Exhibits. Establishment of six state conservatories whose mission is safeguarding the local gastronomic heritage.
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| C.5. | Community participationDescribe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.Between 150 and 250 words |
| Starting from the inscription of the element, the Conservatory of Mexican Gastronomic Culture has encouraged the participation of all sectors of the society involved in the safeguarding of the traditional Mexican cuisine. It is necessary to recognize some elements that allow analyzing qualitatively the impact of the safeguarding plans of the Mexican culinary culture and food system. Some of these plans have been impelled directly by the Conservatory; others -countless- are initiative of the hyperactive Mexican society that, in big or small cities and in the diverse rural world, shows an intense creative activity around the cuisines. Interdisciplinary groups have been formed in several states dedicated to the registration of their traditional cuisines, to which cooks, associations of producers and artisans have joined and have contributed their knowledge and restlessness on the protection of their environment that directly impacts with the production of the necessary inputs for the traditional cuisines. Today students, professionals and investigators participate, as well as universities and research centers from diverse areas related with the topic. For some years now, civil society, government institutions, traditional cooks together with interdisciplinary teams have carried out training workshops on traditional knowledge and practices for youths in urban and rural towns.Eloquent examples of these activities are the Encounters of Traditional Cooks begun by the members of the Conservatory and that now have multiplied in the country, seeking to keep the roots of their creation: the rescue, safeguarding and the protection of the traditional cuisines of Mexico. |
| C.6. | Institutional context*Report on the institutional context for the element inscribed on the Representative List, including:*1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words |
| Given that the Conservatory of Mexican Gastronomic Culture was the NGO that promoted and elaborated the file approved by the UNESCO, it has a preponderant role and of leadership in the actions derived from the inscription in the Representative List.a. Federal government: Secretariats of Culture, Tourism, Economy, Foreign Affairs, Natural Resources and Environment through the National Commission for the Knowledge and Use of the Biodiversity, Agriculture, Cattle Raising, Rural Development, Fisheries and Feeding. State governments with declaratory of their traditional cuisines as cultural heritage and with the organization of promotion and diffusion events.b. State Conservatories of Gastronomy in Baja California, Chiapas, Nayarit, Querétaro, Chihuahua, Sinaloa.* Center Daniel Rubín de la Borbolla, A. C., heading actions of documentation and coordination for drawing inventories
* Gastronomy and Tourism Schools
* Public and private universities.
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| C.7. | Participation of communities in preparing this reportDescribe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.Between 150 and 250 words |
| The most outstanding participation corresponds to traditional cooks and delegates of the Conservatory of Mexican Gastronomic Culture present in all the states of the country, as well as of academicians, investigators, cultural promoters and small-scale entrepreneurs who have taken part in the definition of the action lines of the Safeguarding Plan, which have been discussed in the different meetings and local fora, and in a specific way in the Delegates' Network National Meetings from 2011 to 2016 celebrated in the cities of Puebla, Comitán, Mexico City, Cuernavaca, Morelia and Villahermosa, taking part in an active way and showing true commitment.Likewise, in the Working Group that was organized for the implementation of the Public Policy for the Development of the National Gastronomy established on August 4, 2015 as answer to an initiative presented by the CCGM, besides the officers heading the involved government institutions, also bearers and promoters of the traditional knowledge participate actively enriching the proposals and the follow-up to the actions undertaken within the framework of this public policy. |

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| C. | Status of elements inscribed on the Representative ListPlease complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat. The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so. |
|  | Name of element: [Mariachi, string music, song and trumpet](http://www.unesco.org/culture/ich/en/RL/mariachi-string-music-song-and-trumpet-00575) |
|  | Inscribed in : 2011 |
| C.1. | Social and cultural functionsExplain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).Between 150 and 250 words |
| The current musical practice of mariachi sets:1. Motivates individuals and communities to participate as performers, students, dancers and observers in the various activities involved around the mariachi.
2. It fosters environments that originate and strengthen individual, group, community, regional and national identities.
3. It originates the development of intellectual products (books, records, studies, research) and utilities (clothing, instruments, food, crafts).
4. It promotes cultural, economic and social development policies, manifested through public programs and individual and group projects.
5. It expands linguistic, musical, performative, aesthetic (ornamental) cultural expressions, among others, through creative processes.
6. It reassess the knowledge and experience of individuals, mainly the elderly.
7. It honors diversity among cultural practices of individuals, groups, communities and peoples.
8. It creates syncretic processes that allow the assimilation and generation of new stylistic and cultural forms, both in rural and urban areas.
9. It defends its identity against other cultural, national and international manifestations.
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| C.2. | Assessment of its viability and current risksDescribe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.Between 150 and 250 words |
| The musical expressions of the mariachi and the cultural features that accompany it, have had a growth in practice and practitioners during the recent years, after its inscription in the Representative List. The number of traditional, commercial, academic and cultural groups that develop activities inside and outside the original mariachi cultural region has increased.Its transmission continues to be by oral tradition within families and communities, which guarantees transmission to new generations. In addition, it increased the use of academic techniques such as workshops and schools for the teaching and transmission of the mariachi culture. This favored the growing emergence of groups, made up of children, young people and adults, men and women (the latter’s participation being significantly increased) interested in participating in one or more elements of the tradition. It increased, as a positive consequence, the presence of the mariachi in different geographic, physical and virtual spaces.On the other hand, aspects of acculturation in rural and urban environments, are factors that could jeopardize cultural expression, by hindering the continuous representation of the tradition in religious, social and civic events, environments and activities where the mariachi participated as a protagonist. |
| C.3. | Contribution to the goals of the ListDescribe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.Between 150 and 250 words |
| The inscription of the Mariachi in the Representative List triggered an interest both in tradition and in the meaning of the ICH, in different areas: political, cultural, economic, tourist, academic, labor and social.This allowed the meeting of people and groups with the same interests that supported each other and by public and private institutions, not only proposed the realization of projects aimed at strengthening the tradition, taking into account the characteristics of each community, but the conceptualization of the ICH that it is linked to, incorporating elements of traditional cooking, clothing, social interactions, community worldview and craft making of utensils.In addition to the enrichment processes that have taken place within the Mariachi, it is important to highlight that its inscription in the RL led the Jalisco Ministry of Culture to promote the reform in 2014 of the Cultural Heritage Law of Jalisco and its Municipalities, which emphasized the expressions of the ICH. As a first action, in 2016 the State Commission for the Safeguarding of the ICH of Jalisco was created, which gathers every three months and is conformed by 19 experts in the different ICH fields.The purpose of this Commission is to analyze, advise, catalog and recommend actions to elaborate the State Inventory and to enact municipal, state and regional declarations, as well as the preparation of safeguarding plans. This exercise is promoting intercultural dialogue and community participation, as well as the concern to take action for the safeguarding of intangible cultural heritage in other states. |
| C.4. | Efforts to promote or reinforce the elementDescribe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.Between 150 and 250 words |
| The main actions that have been carried out to promote and reinforce the Mariachi tradition are the following:1. The teaching of tradition is promoted and supported in both the traditional and academic formats.2. Public training programs were strengthened (Cultural Development Program of Tierra Caliente) and dissemination (National Meeting of Traditional Mariachi and Mariachi International Colloquium).3. Documentation and research around tradition is supported and encouraged.4. Materials are created for the transmission. These are carried out both by academics and by bearers, using traditional media such as publications and contemporaries such as digital media and social networks.5. The Law for the Promotion of Culture of the State of Jalisco and the Law of Intangible Cultural Heritage were legislated to provide protection and support for the new initiatives that are involved with the Mariachi and those that are traditionally carried out in the communities.6. New instances were created for documentation (Mariachi Documentation and Information Center) and program proposals (National Commission for the Safeguarding of the Mariachi) that have contributed to the preservation and strengthening of the tradition. |
| C.5. | Community participationDescribe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.Between 150 and 250 words |
| Among the actions that are carried out, various actors linked to the Mariachi participate:I. Teachers. Academically or empirically trained, they participate in both private projects and institutional programs, transmitting knowledge and acting as a generational bridge.II. Students. Enrolled in schools, workshops, academies or as apprentices within musical ensembles, they are also performers and practitioners of the tradition, and some of the mariachi main promoters within families and communities.III. Family. The most complete training center regarding the tradition. They teach, protect, create, sponsor, promote and disseminate the tradition as a whole: music, style, gender, clothing, language, code of conduct and values.IV. Communities. Providing the human and material resources that allow to continue reproducing the tradition. Besides, they create the conditions to reproduce, in religious, social and civil environments.V. Non-Governmental Organizations. Organizing communities, individuals and activities to transmit, perform and preserve the tradition; they manage economic, human and material resources aimed to different projects within the communities.VI. National Commission for the Safeguarding of the Mariachi (CONASAM). Instance of community, academic and governmental participation that plans, systematizes and agrees on actions to be carried out around the tradition and based on the National Plan for the Safeguarding of Mariachi, which is updated periodically.VII. Civil society. Carrying out projects for the systematization and transmission of knowledge, creation of new repertoires, documentary and video record, diffusion, management and sponsorship, individually and through Traditional Mexican Mariachis A.C., Son del Coamil A.C., Traditional Music and Dance A.C., El Tecolote Cultural Center A.C., etc. |
| C.6. | Institutional context*Report on the institutional context for the element inscribed on the Representative List, including:*1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words |
| Fulfilling the commitment acquired with the inscription of the Mariachi in the Representative List, the Government of Mexico, through the Federal Ministry of Culture, Secretariats and Institutes of Culture, both at State and Municipal levels, has taken the following actions to promote the safeguarding of the Mariachi:* Economic and logistic strengthening of the programs for the dissemination and transmission of the tradition.
* Management of state and federal legislation to promote the safeguarding of the ICH.
* Creation of the National Commission for the Safeguarding of the Mariachi and Mariachi Documentation and Information Center.
* Networking with individuals, communities and organizations to carry out actions jointly.
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| C.7. | Participation of communities in preparing this reportDescribe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.Between 150 and 250 words |
| Two different processes were carried out in four stages, with broad participation of the communities through their representatives, as well as the academic, civil and governmental bodies that have been linked:A) Workshop for the revision, evaluation and re-elaboration of the National Plan for the Safeguarding of the Mariachi. It was done in two stages, with the participation of bearers, promoters, academics, media, public offcials and academic institutions. The first phase (March 2017) was fulfilled through dialogue tables and review of the plan drawn up in 2018, counting the actions carried out at the workshop date and adapting objectives. The second stage (August 2017) was coordinated by CRESPIAL, abounding in achievements, actors or participants in the current tradition, risks and needs.B) CONASAM. In addition to the two annual sessions held since its creation, two special monitoring sessions (March and August 2017) were held on the actions, plans and programs performed by both public institutions and civil organizations. In this instance, representatives of CRESPIAL, the Federal, State and Municipal Governments, civil organizations, educational institutions, researchers, media, bearers, teachers and those interested in tradition participated.In August 2017, within the CONASAM, each commission was responsible for compiling and collecting data on the state of the tradition in the communities, which were added to the reports of the government institutions. |

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| C. | Status of elements inscribed on the Representative ListPlease complete all points below for each element of intangible cultural heritage present in the State’s territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at www.unesco.org/culture/ich or on request at the Secretariat. The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so. |
|  | Name of element: Charrería, equestrian tradition in Mexico |
|  | Inscribed in : 2016 |
| C.1. | Social and cultural functionsExplain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).Between 150 and 250 words |
| The charro and charra are the well transformed raw material that comes from the ethical and moral values ​​that have their origin in the Mexican family, among them you can find solidarity, union, equality, defense of national identity, respect for people and animals, inclusion, collaboration, fraternity and courage, these values ​​were present at the dawn of charra practice.The charreadas are the public showcase in which a nationalist message is staged through a discourse made up of visual signs such as costumes, horses, handicrafts and sporting facilities which are accompanied by auditory signs such as music and the charro jargon, in such a way an identity based on a mythical past that is projected into the future is built on the need to produce a social and cultural identity in accordance with the new context.Since the inscription in the Representative List of the Intangible Cultural Heritage, a conscious and focused diffusion process was initiated, with which the charra community is now informed about the importance and responsibility of carrying the image that has represented mexicanity more frequently, this image has gone around the world and is recognized as belonging to Mexico. |
| C.2. | Assessment of its viability and current risksDescribe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats.Between 150 and 250 words |
| The practice of charrería is frequent and fluid throughout the country, as well as charro groups that are in the United States of North America, the tradition is transmitted into the charro universe in a familiar way, however, it is necessary to take into consideration that for decades tradition has competed with other figures that have emerged as a result of globalization and that manifest themselves in new identities that are hybrid or flexible and more mobile. That is why, compared to the Mexican society that is not part of the tradition, there has been a gradual loss of the symbolic terrain of charrería ..In current generations, in the presence of these new images and figures, they do not have full knowledge of the meaning of the tradition in the Mexican cultural universe, but the inscription on the Representative List of Intangible Cultural Heritage has made young Mexicans had begun to turn to see and consider this tradition as a symbol of the Mexican.Work is being done to make these segments of the population understand that the revaluation of the image of the charro, which includes the dissemination of its values and ideals, will have a positive impact on civil society by adopting these principles that are applicable to the human national development. |
| C.3. | Contribution to the goals of the ListDescribe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.Between 150 and 250 words |
| Civil society and charro communities now recognize the immaterial values of cultural manifestations that are expressed nationally and internationally as it is in the equestrian tradition of Mexico.The inscription as Intangible Cultural Heritage is generating that population that have not practice and observe the Mexican equestrian tradition, had adhere to the practice and attend the celebrations of charro shows where they have identify and understand the cultural values that are the foundation of the charrería and that are transmitted to be used for the development of a coexistence oriented to national development.Although the inscription will barely be one year old, it has motivated the charras associations to carry out actions to spread that the equestrian tradition is a diverse and representative cultural element that has made an important contribution to the construction of the Mexican identity.  |
| C.4. | Efforts to promote or reinforce the elementDescribe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.Between 150 and 250 words |
| The National Conservatory of Charrería was established as a non-profit civil association, and the Mexican Charrería Federation and the National Charros Association, academic institutions such as the Autonomous University of Mexico and the Universidad Iberoamericana, civil society organizations such as the Fundación Internacional Movimiento Juvenil Mexicano AC have been invited to participate.Nationwide charrería is being observed as the cultural manifestation that contains symbolic values that are expressed through a visual and auditory discourse of nationalist characteristics that help to build an identity rooted in a historical past that is projected into the future to produce a social and cultural identity according to the new contexts.In the charreadas, the expressions through which the nationalist message is disseminated as the ideological premise of the necessary unity for the strengthening of the national identity are put on the scene, for that reason in the auditory signs it has been agreed to bring to the publics the traditional music associated with Charrería. In this regard, a process of cooperation and dialogue has been initiated with the National Commission for the Safeguarding of Mariachi (CONASAM), an inter-institutional body that follows up on the Safeguarding Plan for "El mariachi, stringed music, singing and trumpet", in order to have his advice to take back the musical elements that truly symbolize musical referents about charrería and Mexico. |
| C.5. | Community participationDescribe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.Between 150 and 250 words |
| From the National Conservatory of Charrería, the safeguard measures are proposed in follow-up to dialogue and consent among the various members of the Charra community, which includes the National Charros Association and the Mexican Charrería Federation, which, through of their representatives in each of the states of the Mexican Republic, they communicate and feed back with charro associations in a particular way.In this way, the safeguard measures that have been applied during this first year after the inscription in the Representative List, have been consulted, agreed and applied with the communities from the beginning, the dialogue is permanent with the Mexican Federation of Charrería and the National Association of Charros.It is also consulting with academic institutions, public and private, for the application of safeguard measures, highlights the ongoing consultation process that takes place with the Ministry of Culture of the Federal Government of Mexico and the Directorate of World Heritage of the Institute National Anthropology and History. |
| C.6. | Institutional context*Report on the institutional context for the element inscribed on the Representative List, including:*1. the competent body(ies) involved in its management and/or safeguarding;
2. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words |
| a National Conservatory of Charrería * + 1. Nationa University of Mexicio
		2. Universidad Iberoamericana
		3. Instituto Nacional de Bellas Artes

b.Mexican Charrería Federation 1. Vicepresidency in the United States of America of the National Federation of Charrería.

c. National Association of Charrosd. Secretary of Culture of the Federal Government of Mexicoix) World Heritage Office of the National Institute of Anthropology and History. x)Ministry of Culture of the Government of the State of Jalisco.  National Commission for the Safeguarding of the Mariachi e. Peña Charra “Juan Manuel Alférez”  |
| C.7. | Participation of communities in preparing this reportDescribe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.Between 150 and 250 words |
| Through the National Conservatory of Charrería, dialogue has been established with the carrier communities of the country, as well as with the Ministry of Culture of the Federal Government of Mexico and the National Institute of Anthropology and History through the World Heritage Directorate and the Specifically, the Ministry of Culture of the Government of the State of Jalisco.Within the objectives of the Conservatory is to seek a greater knowledge of the equestrian tradition of Mexico, for it, it has gone to the main academic institutions of the country in order to establish a program of social, economic and aesthetic studies of charrería, There has been an affirmative answer and the need to carry out these analyzes has been understood, which will be the scientific basis with which it will be possible to have policies in charros associations and in the three levels of government that allow the tradition to be a model to continue for the Mexican society.The non-governmental organization Movimiento Juvenil Mexicano, A. C. has expressed its interest to participate in spreading among its members, who are young, the values that are manifested through charrería. All participating institutions have expressed their information and consensus for the preparation of this report. |
| D. SIGNATURE ON BEHALF OF THE STATE*The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.* |
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| Name: |  Jimena Lara Estrada |
| Title: |  General Director of International Affairs |
| Date: |  25th January, 2018 |
| Signature: |   |

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1. PCI is the acronym in Spanish for Patrimonio Cultural Intangible (Intangible Cultural Patrimony).

T. N. [↑](#footnote-ref-1)