



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

Reçu CLT / CIH / ITH

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N°

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REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY



0090700008

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

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

A. State(s) Party(ies)

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

Bolivarian Republic of Venezuela

B. Name of the element

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

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

Not to exceed 200 characters

La Parranda de San Pedro de Guarenas y Guatire

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

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

Not to exceed 200 characters

La Parranda de San Pedro de Guarenas y Guatire

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

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

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

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

Not to exceed 150 words

The tradition bearers refer to themselves as the Parranderos de San Pedro de Guarenas and the Parranderos de San Pedro de Guatire. Both groups belong to communities that identify with a historical memory associated with the devotion to Saint Peter the Apostle, and who carry out a representation through song, dance and vows every year on June 29. Most bearers live in the small towns of Guarenas and Guatire, in the state of Miranda, where the current economic activity is the production of goods and services, although the farming industry is also important there. Bearers also come from all walks of life. They include construction workers, medical doctors, lawyers, farmers, accountants, teachers, merchants, musicians, dancers, students and sportsmen, among others. The "parranderos", as well as the community members who participate in any of the activities associated with the manifestation, also refer to themselves as "sanpedreños".

D. Geographical location and range of the element

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

Not to exceed 150 words

The small towns of Guarenas and Guatire belong to the municipalities of Ambrosio Plaza and Zamora, respectively, both in the Bolivarian state of Miranda. They are located 35 kilometers to the east of Caracas, the country capital. Both communities are found along small valleys, surrounded by mountains that form the coastal mountain range that extends across the northern part of the country. The proximity of both towns to Caracas, as well as the availability of affordable housing, has encouraged families from all over the country, including the capital, to settle in this region. These towns also function as bedroom communities since most of their inhabitants work or study in Caracas.

E. Contact person for correspondence

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

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

Title (Ms/Mr, etc.): Mrs

Family name: Toledo

Given name: Maria Ismenia

Institution/position: Centro de la Diversidad Cultural. UNESCO liaison Office Coordinator

Address: Centro de la Diversidad Cultural,
Qta Micomicona,
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Los Rosales, Caracas - Venezuela

Telephone number: +58 212 6939845

Fax number: +58 212 6935655

E-mail address : mitoledot@gmail.com

Other relevant
information:

1. Identification and definition of the element

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

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'others', specify the domain(s) in brackets.

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

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

The Committee should receive sufficient information to determine:

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

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

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

Not to exceed 250 words

The Parranda de San Pedro is a popular manifestation of a ritualistic and festive nature. Historical records place its origin somewhat accurately as far back as the early 19th century.

Preparation work for the festivities begins many months before June, as the parranderos form costumed groups to rehearse music, songs and dance, renew their wardrobe and choose who is going to be in charge of organizing every activity.

Every June 28 in the afternoon, members of each Parranda wearing everyday clothes confine their images of Saint Peter, in the church of Santa Cruz de Pacairigua, in Guatire, and in the cathedral Nuestra Señora de Copacabana, in Guarenas. A velorio or wake thus proceeds with popular couplets about the saint until the clock strikes midnight.

On June 29, Saint Peter's day, having attended mass and received permission as well the blessing of the local priest to take out the religious images, the parranderos, an all-male group in costumes and with their faces painted in black, take the streets with joy and enthusiasm along with the rest of the community. People sing popular tunes and dance to the beat of the music, while dancing the image of Saint Peter to reenact the story in which, according to oral tradition, the saint healed the sick daughter of slave Maria Ignacia. During the rest of the day, members visit the homes of old parranderos who have contributed to the historical and cultural legacy of

the manifestation, and meet with promise keepers who open their homes to the saint and the group of parranderos.

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

Not to exceed 250 words

Tradition bearers include men who call themselves parranderos, as well as women and children from Guarenas and Guatire. Every June 29, the parranderos put on frock coats, black pants, top hats, and a handkerchief around their necks (yellow or red in Guatire, and red in Guarenas). There is no hierarchy within the Parranda, but roles are assigned to parranderos in accordance with their skills. The "Coticeros" are dancers who wear long pieces of leather affixed to their sandals or cotizas that function as rhythmical instruments; the "Músicos" or musicians play the "cuatro" (four string guitar) and the maracas; the "Trovador" or soloist sings or improvises popular couplets; follow by "Cantantes" or singers. These last roles can be played by several people who sing in turns.

One of the parranderos plays the role of the enslaved María Ignacia, wearing a long flowery skirt, a hat with fake braids, and carrying a rag doll in her arms, which represents Rosa Ignacia, her ill daughter. This person is chosen by consensus based on his ability to instill respect and take care of the "Tucusitos": two children with small flags who are dressed in yellow and red in Guatire and red and blue in Guarenas. The "Abanderado" or flag bearer is present in all the Parrandas, except in Guarenas, and is in charge of indicating the road to be followed by waving a two-color flag.

Women prepare and train the younger generations and organize activities such as decorating the church and the saint and cook traditional dishes. These include the "tere-tere" (a stew of beef or pork innards) and the "conserva de cidra" (a preserve made of citrus fruit).

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

Not to exceed 250 words

The oral tradition shared by every sanpedreño is learned at home and reinforced in workshops conducted in schools and cultural centers months before Saint Peter's day.

The parranderos undergo a learning process in which they receive musical and choreographical training. The music is taught through study and practice sessions involving the cuatro and the maracas. The most common time signature is 6/8 and there are shifts in terms of accent and key. The trovador employs both prose and verse to develop his skills to compose couplets. Some are emblematic, others are traditional or popular, but most are the product of improvisation. Songs tend to draw on elements of daily life, love, and devotion to Saint Peter, but they also address injustices within the community. Many verses refer mischievously but respectfully to different members of the community while highlighting their values, achievements and life stories. In terms of their structure, songs are comprised of four verses of octosyllabic lines wherein the even-numbered lines have a rhyme or near-rhyme and the odd lines are unrhymed.

The coticeros and parranderos hone their dancing and rhythmical skills in order to perform dance sequences in pairs, by alternating with each other, and defying one another face to face in a series of both fast and slow moves and twists. The dance sequence of María Ignacia is free form and comprises alternating simple moves. The tucusitos in turn carry out their own sequence in which small flags are crisscrossed to the beat of the music.

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

Not to exceed 250 words

Tradition bearers and practitioners see the Parranda as part of their ancestral legacy. It represents the trials and tribulations slaves had to face in local sugarcane plantations and how they gave vent to their feelings through song and dance the day they honored Saint Peter. During the Parranda, the parranderos, their families, neighbors and other members of the community gather to share and experience moments of joy, solemnity and togetherness, in a singular and diverse unity.

Every gathering serves to strengthen their faith and celebrate the spirit of the collectivity, the spontaneity of popular songs, the energy of the dancers and the vitality of a tradition that symbolizes resistance and struggle in the face of injustice, and the quest for human equality. Such principles are kept alive by the parranderos by adhering to a series of norms that encourage camaraderie, solidarity, commitment and respect for one another.

Rather than being a monolithic, closed manifestation, the Parranda is perceived by the sanpedreños in different ways. For some it is about the devotion and the fulfillment of pledges; others highlight its festive nature, but all see the tradition as a vehicle to recreate and strengthen the sense of belonging among the inhabitants of Guatire and Guarenas.

The symbolic value present in the Parranda is so deeply rooted in the identity of these communities that with the recent migration of families to other regions many variations of the manifestation have sprung in places such as Santa Lucía and Tacarigua, in the state of Miranda; San Miguel, in the state of Anzoátegui; and in Sarría, a neighborhood located in the country's capital

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

Not to exceed 250 words

Neither the manifestation nor its symbols, rituals, materials or performances conflict with the international normative instruments created for the safeguard of human rights. Furthermore, the Parranda has been executed throughout history without compromising local natural resources or impacting the potential for sustainable development.

Dialogue, inclusion, tolerance and brotherhood are intrinsic elements of the Parranda. As a case in point, many sanpedreños explain today that around 1850 the tucusitos were incorporated as child roles to symbolize the search for peace and conciliation to the conflicts and disagreements that were so prevalent between political parties during the early days of the Venezuelan Republic.

Because of the collective nature of the manifestation, anyone can participate in it, regardless of their age and social class. Those involved in the tradition feel that the spirit of Saint Peter festivities pertain not only to believers and members of the community trained to be a part of the Parranda, but to others as well. Thus, every 28th and 29th of June, an open invitation is extended to all who wish to participate in this festive, harmonious manifestation.

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

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'.

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

Not to exceed 150 words

The contribution of the Parranda de San Pedro to the visibility of intangible cultural heritage stems from the manifestation's festive and cultural relevance. It is considered an expression of popular culture by locals and foreigners alike, in the many distant regions of the country and places beyond our borders where sanpedreños and followers live.

Far from permanently evoking a long gone rural environment, the Parrandas de San Pedro de Guarenas y Guatire have gained relevance with urban growth and development, as an element of identity and as a highly visible and historical reference to the exchange of knowledge, meanings, and skills that has taken place for the past 200 years in Venezuela among individuals of diverse cultural origins: European, African and indigenous.

The inscription of the Parranda de San Pedro de Guarenas y Guatire in the Representative List will serve to foster the versatility of the intangible cultural heritage both on a national and international scale.

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

Not to exceed 150 words

The strong presence of musical traditions, covering many styles, rhythms and compositions, set a bridge between the academic and popular worlds, and also enhances the visibility of oral, musical and dance expressions that foster dialogue, exchanges and respect among

sanpedreños, regardless of their age, gender or social class.

As an example of dialogue and mutual collaboration, several months prior to the celebration, Parranda committees begin to meet periodically in work sessions to establish what is required of each member during the various stages of the event. Women, for example, are in charge of organizing parranditas for children, and determining how each Parranda group is to participate in the mass to honor the saint. They consent in ways to distribute prayers, offerings and chants among different groups, and make sure that distribution of roles changes every year so as to guarantee equal participation.

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

Not to exceed 150 words

The Parranda has evolved harmoniously with the historical changes endured by the communities of Guatire and Guarenas. As testimony of its plural nature, the manifestation has nurtured from multiple sources throughout history and it currently draws from the input of new waves of national and international immigrants while remaining faithful to its core elements. Its musical, dance, literary and aesthetic contents reflect human creativity, and improvisation serves as a catalyst for individual inventiveness, self-expression, and innovation. In a time dominated by the global standardization of the arts, the couplets of the sanpedreños have become an invitation to musical diversity and the acknowledgment of other soundscapes.

It is worth noticing the efforts of each Parranda to achieve a self-identity within the unifying spirit that brings everybody to see themselves as parranderos or sanpedreños who share commitments and have many things in common. A case in point is the effort put in by each Trovador to improvise about the unique elements characterizing his own Parranda, fellow members, and community.

3. Safeguarding measures

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

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

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

Not to exceed 250 words

The transmission of devotional elements takes place within the family, from one generation to another, as the young members are raised. The strong sense of identity projected by the manifestation encourages children to spontaneously imitate their elders and prepare them to accept that grown sanpedreños are to teach them singing and dancing skills.

The parranderos have organized themselves and taken measures to safeguard the manifestation. They have formed non-profit legal entities and secured systematic support from cultural centers and educational institutes to contribute to the teaching of knowledge and meanings associated with the tradition both within the community and around the country.

Local efforts have been made to document and transcribe the musical and lyrical aspects of the element. The work of Pedro Muñoz, renowned sanpedreño musician, is a case in point. Furthermore, before the Parranda takes to the streets on June 29, members of the community organize theater plays that refer to the tradition as a playful way to raise awareness among the foreign public.

Many sanpedreños have also conducted research on the literary, aesthetic, musical and cultural elements of the manifestation, producing a considerable number of publications, digitalized audiovisual material, and ethnographic testimonies, some of which are more than fifty years old. The bearers rely on collective presentations, culture festivals, social media and web sites to raise awareness about the Parranda and reach new audiences from all over the country.

The Parranda engages every member of the family and goes beyond generations. Fathers, uncles and grandfathers participate as parranderos; sons and nephews, as apprentices; mothers, sisters and grandmothers, as organizers of the learning process; and neighbors, as people who share an identity.

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

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

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

Not to exceed 250 words

The interest of local, regional and national authorities to communicate and value the various elements of the manifestation has materialized in an effort to register and document basic knowledge on such elements and put in place government and community safeguarding measures.

The State has also forged agreements with many Parrandas to conduct workshops, and prepare lectures and presentations in educational institutions aimed at young people that do not belong

to tradition-bearing communities.

The invitation to perform at national and regional cultural events is another strategy through which the State has contributed to foster and seek recognition for the Parranda de San Pedro.

The State has sponsored exhibitions, publications, audiovisual productions, and documenting activities to promote the Parranda de San Pedro as an expression of Venezuela's cultural heritage. Moreover, agreements with the Government in form of counterclaims have given some Parrandas access to public funding.

The Parranda de San Pedro has been declared Cultural Heritage of the Municipality of Zamora by the township and chamber of said municipality. It has also been declared Cultural Heritage of the State of Miranda by its own Legislative Assembly.

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

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

3.b. Safeguarding measures proposed

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

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

Not to exceed 750 words

The measures proposed to safeguard the element are the result of a collective dialogue, reflection, diagnosis, and identification process between the Parrandas and government institutions. Following are some of the major priorities identified during a series of work sessions.

Promotion and Enhancement

Most bearers are aware of how important the tradition is for the communities of Guarenas and Guatire. A key element in the safeguard of this celebration stands on the efforts of each Parranda to foster participation and engage members of their own communities. To raise awareness about their heritage, the Parrandas have made a commitment to keep conducting lectures and workshops in local schools and across the country. They have also expressed their will to conduct workshops abroad. Furthermore, many parranderos have committed to carry out performances and exhibitions in major cultural institutions in order to get the general public to recognize the values present within the manifestation.

Responsible parties: Parrandas of San Pedro de Guarenas and Guatire, educational institutions, education districts, education directorate, and municipal, state and national culture directorates

Execution: On a yearly basis, between the months of March and July

Research and Documentation

Knowing the symbolic importance of the manifestation, the parranderos have made an effort to promote among their members different ways to register their heritage, not only with documentation, but also with photographic and audiovisual material. This initiative seeks to make available to public and private institutions, as well as to the general public, a variety of

reference material. This would be an important legacy for future generations as it would stem directly from the bearers of the tradition.

Responsible parties: Parrandas of San Pedro de Guarenas and Guatire

Execution: On a yearly basis. Materials would be available all year long.

Transmission

As a cultural expression that promotes solidarity and respect for others, the Parranda de San Pedro is open to whoever wishes to participate in it. Parranda groups will thus offer a series of workshops in their own venues. There are also organizations known as parranditas – children Parrandas - which will operate as schools for younger generations.

Responsible parties: Parrandas of San Pedro de Guarenas and Guatire

Execution: On a yearly basis, between the months of March and July.

Preservation, Conservation and Protection

Tradition bearers are starting to show concern for the increasing number of people who year after year accompany the parranderos in their celebration, for it could eventually compromise the security of all participants. The parranderos have therefore created coordination committees within their own Parranda to manage the use of space, particularly inside the churches. They have also made use of community mass media to raise awareness among the general public about the importance of respecting each of the moments of the religious ceremony and to encourage attendants to be on their best behavior. Tradition bearers also propose working along with local authorities (mayoralties and governorships) so that on the day of the celebration security and medical emergency services are available to guarantee the safety of all participants and allow the manifestation to unfold successfully.

Responsible parties: Parrandas of San Pedro de Guarenas and Guatire, church officials, mayoralties of Guarenas and Guatire, and governorship of the state of Miranda.

Execution: On a yearly basis

Sponsorship

Another aspect requiring special attention is one that touches on the inadequate intervention of some political and economic parties. Being the Parranda de San Pedro an intangible cultural heritage that promotes tolerance and intercultural dialogue, the parranderos wish for the manifestation to remain as a neutral space, away from commercial interests. To achieve this, the Parranda groups will try in writing to compel all political parties and institutions to respect the devotional and cultural nature of the tradition. The petition would be signed by the representatives of each Parranda and by the parish priest.

Any further regional and national visibility resulting from inscription on the Representative List of the Intangible Cultural Heritage of Humanity could bring about unwelcomed sponsorships from the alcohol and tobacco industries. The organizational committees of each Parranda have agreed to a series of work sessions, beginning in September 2012, to set the terms for a sponsorship that follows the principles of sustainability and autonomy.

Responsible parties: Parrandas of San Pedro de Guarenas and Guatire, mayoralties of Guarenas and Guatire, and governorship of the state of Miranda

Execution: On a yearly basis

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

Not to exceed 250 words

The State, in the extent of the possibilities of each governmental entity, will provide logistical

support during the celebration of the Parranda de San Pedro. It will also contribute to promotional activities aimed at increasing the visibility of the element. Furthermore, it will also contribute by providing transportation to those communities that are most isolated from the bearers of the Parranda.

The State, in its role of foreseeing the fulfillment of the law, will be in charge of implementing the rules and regulations that are meant to safeguard the country's cultural heritage.

Through the use of public-owned mass media, the State will carry out efforts to make known the symbolic meaning of the Parranda, along with its literary, musical and dance expressions.

Venezuela's Centro de la Diversidad Cultural, through its network of institutions known as Red de Casas de la Diversidad Cultural, will promote the Parranda de San Pedro de Guarenas y Guatire in several regions of the national territory. For such purpose, it will rely on workshops and itinerating expositions organized by the own bearers of the manifestation.

Following the objectives of the Misión Cultura, a national program aimed at fostering community engagement and ensuring collective access to culture, the Venezuelan government will promote the exchange between students and tradition bearers as an educational strategy to strengthen national identity and support our popular cultural manifestations.

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

Not to exceed 250 words

Most tradition bearers are well aware of the impact that the inscription on the Representative List could have on the Parranda de San Pedro. Their commitment to safeguarding the practice can be seen in the many promotional and communicational efforts that throughout the years have been developed in coordination with governmental educational entities to transmit knowledge to the younger generations. Similarly, the current organizational forms of the Parranda have enabled tradition bearers to reach agreements with local and state authorities, and to renew them on a yearly basis.

In addition to the agreements forged in the present nomination, the sanpedreños acknowledge their social commitment to preserve, develop and promote the Parranda. In this regard, they propose to keep supporting those initiatives meant to foster research and publications conducted by the own tradition bearers, as well as increase the use of social networks and web sites dedicated to the promotion of the element.

The parranderos are willing to address the challenge for the execution of the aforementioned safeguard measures, which are also the product of their needs and expectations.

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

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

Name of the body: Fundación Centro de la Diversidad Cultural

Name and title of the contact person: Benito Irady, President

Address: Centro de la Diversidad Cultural,
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Other relevant information: Instituto de Patrimonio Cultural
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4. Community participation and consent in the nomination process

For **Criterion R.4**, the States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

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

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

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

Not to exceed 500 words

The community of tradition bearers has spontaneously asked authorities in the field of intangible cultural heritage to provide support in preparing the nomination file. It has also submitted a significant quantity of information and audiovisual testimonies gathered through time by the individuals and non-profit associations in charge of safeguarding the manifestation.

As a response to these requirements, government institutions conducted between October 2011

and March 2012 a series of workshops and meetings in which representatives of the tradition-bearing community were able to exchange ideas regarding the meaning, forms and content of the Parranda, as well as the current situation of the element and future plans. During the work sessions, bearers and the community became protagonists and submitted information to complete the nomination dossier. The academic research carried out as reference to prepare the dossier was also based on the testimony of tradition bearers. Such testimonies were important to learn about the various elements that comprise and characterize the cultural practice and about the organizational process that takes place every year to recreate the tradition. The meetings also made evident the strongly-felt, committed and spontaneous participation of the community guiding the tradition of the sanpedreños and how it transcends a specific date.

The active engagement of most tradition bearers and their work ethic was critical for completing the nomination dossier. Once this arduous task was finished, a celebratory meeting took place with the sanpedreños on March 10, 2012 at the Centro de la Diversidad Cultural, in Caracas. There, several Parranda had the opportunity to meet with the Minister of Popular Power for Culture and the Vice-president of Venezuela. Besides submitting several documents to proclaim the will and commitment of the many groups of parranderos and sanpedreños, a public Manifesto was signed to acknowledge in one voice the significance of the Parranda as an intangible cultural heritage of all Venezuelans and to express their wish to share it with the rest of the world.

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

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

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

Not to exceed 250 words

Regarding the nomination dossier, representatives of the Parrandas de San Pedro de Guarenas y Guatire were actively engaged in, and led several stages of, the preparation process. They were constantly consulted regarding the content of the dossier, and they granted through letters and public statements their free, prior, and informed consent for the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity. In the documents, they commit to the responsibilities derived from an eventual inscription in said list.

The Parrandas de San Pedro de Guatire y Guarenas belong to the Red de Patrimonios Culturales (Network of Cultural Heritage) of the Bolivarian state of Miranda, a popular movement gathering more than 60 traditional groups and institutions based in said state. Members of this popular, non-governmental movement and their associates have engaged in many activities to recognize and promote the element during the nomination process. The network shares a great deal of solidarity and support regarding the efforts to safeguard the manifestation, but more importantly to seek acknowledgement to consider the Parranda de San Pedro de Guarenas y Guatire as an intangible cultural heritage of humanity.

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

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. Indicate whether or not such practices exist, and if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect. If no such practices exist, please provide a clear statement on it.

Not to exceed 250 words

The consolidation and promotion of the Parranda de San Pedro de Guarenas y Guatire, its music and dance elements, does not face any obstacles or difficulties regarding its transmission to the new generations. Quite the contrary, its inscription on the Representative List could contribute to increase the visibility of the intangible cultural heritage it represents. The Parranda de San Pedro and its practice are a public domain and are open to anyone who wishes to form part of it, as long as one undergoes the training process which varies from one Parranda to the next. In brief, there are no restrictions whatsoever in terms of access to the practice.

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

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

Organization/
community: 1.Parranda San Pedro de Guarenas

2.Parranda San Pedro Barrio Arriba

3.Parranda San Pedro del 23 de Enero

4.Parranda San Pedro de Guatire

5.Parranda de San Pedro de Santa Cruz

6. Parranda San Pedro del CEA

Name and title of the contact person:

1. Pablo Núñez

2. Julio Piñango

3. Julia Lanadeta

4. Luis R. Hernández

5.Ciro Antonio Ramírez

6.Miguel Alciro Berroterán

Address: 1. Guarenas, Estado Miranda.

2.Guatire, Estado Miranda

3. Guatire, Estado Miranda

4. Guatire, Estado Miranda

5.Guatire, Estado Miranda

6.Guatire, Estado Miranda

Telephone number: 1. +58 414 0255204

2. +58 212 7448347

3. -

4. +58 426 8118482

5. -

6.+58 414 3215513

Fax number:

E-mail address: 1. fernandograniel@gmail.com

2.-

3.-

4.wolf135Luis@hotmail.com

5.-

6.miguelalciro@hotmail.com

Other relevant
information:

5. Inclusion of the element in an inventory

For **Criterion R.5**, the States shall demonstrate that 'the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention'.

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

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

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

Not to exceed 200 words

The cultural heritage inventory of Venezuela is a process of technical and social complexities. Its philosophy is based on the fact that each community is actively involved in managing their own heritage. It is also seen as a strategy in which "people render an assessment of themselves" within the framework of their cultural representations.

Overall acknowledge and protection for the Parranda can be found explicitly stated in the Censo y Catálogo del Patrimonio Cultural Venezolano 2004-2009 that corresponds to the Municipalities of Ambrosio Plaza and Zamora, in the Bolivarian state of Miranda, and that is identified with code MI 17-21. It also appears in the Providencia Administrativa 012/05 of June 30, 2005. Both examples acknowledge how significant the Parranda is to the nation, as well as the importance of the material heritage, objects, knowledge and bearers associated with it, as can be seen in pages 11, 12, 24, 61, 68, 86, 92, 93, 118, 130, 131, 137 and 138 of the aforementioned title.

The dynamic nature of the inventory is evidenced by the constant use of new registration instruments, which engage the tradition bearers and their communities. The use of data is thus authorized by these to be included in Venezuela's National Inventory of Cultural Heritage and to be made known as a way to promote the significance of their cultural values.

6. Documentation

6.a. Appended documentation

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

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

6.b. Principal published references

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

Not to exceed one standard page.

- Alonso, M. A. (1928) Carreras de San Juan y San Pedro. Archivos del Folklore Cubano, 3 (4): 371-376.
- Caballero Arias, H. (1991). Parranda de San Pedro: expresión cultofestiva de la comunidad de Guatire. Caracas: Biblioteca de Autores y Temas Mirandinos, Colección Guaicaipuro.
- Camacho García, A. (1985). Dos manifestaciones de la cultura afro-americana. Revista Bigott, 4 (7): 6-11.
- Fundef. (1998). San Juan y San Pedro también tienen sus fiestas. Universalito, 5 (213): 1-6.
- Gil-Gómez, C. (1976) Día de San Pedro en Guatire, Justo Tovar, por la gracia de Dios. Artesanía y Folklore en Venezuela, 1 (6): 7-8.
- González Ordosgoitti, E. (1993). A quien Dios se la dio San Pedro se la bendiga: la apretada agenda de los patronos. Revista Bigott, 12 (26):20-29.
- Iturriaga, J. G. (1961). La bella tradición santelmista hispano-lusa. Revista de Dialectología y Tradiciones Populares, 17 (1-2): 126-135.
- n / d. (2009). El sonoro latido de la resistencia. Memorias de Venezuela, 9: 34-37.
- Navarrete, E. (1947). Devociones típicas. Revista de Dialectología y Tradiciones Populares, 3 (1): 145-150.
- Ortiz, M; Omaña, E; Gil, D y J, Funes. (1997). La Parranda de San Pedro. In Tres Danzas Raíces. Caracas: Fundación Bigott.
- Salazar, R. (1988). El San Pedro de Guatire. La ventana mágica, 2 (17): 1-21.
- Zambrano, M. (2011). Con la cotiza dale al patrón. La revuelta, 1 (2):48-53.

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

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

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

Name: Elías Jaua

Title: Vicepresident of the Bolivarian Republic of Venezuela

Date: March 10, 2012

Signature:



Name: Pedro Calzadilla

Title: Minister of the Popular Power for Culture

Date: March 10, 2012

Signature:

