



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

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

Sixteenth session  
2021

#### Nomination file No. 01682 for inscription in 2021 on the Representative List of the Intangible Cultural Heritage of Humanity

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

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

Venezuela

#### B. Name of the element

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

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

*Not to exceed 200 characters*

Festive cycle around the devotion and worship towards Saint John the Baptist

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

*Indicate 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*

Ciclo Festivo alrededor de la devoción y culto por San Juan Bautista

##### 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.*

Feast of Saint John the Baptist, Musical processions (Parrandas) of Saint John the Baptist, Brotherhoods of Saint John the Baptist.

### 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 concerned parties, for whom the element is a sign of cultural identity, call themselves either Parranderos or Sanjuaneros. The latter are devotees who, as individuals or as part of a community organization, engage in offerings, and participate in a set of rituals that are steeped in faith, and deal with the symbolic and religious presence of Saint John the Baptist. The Parranderos are believers and repositories of ancestral knowledge as well. They belong to groups that form around the saint and which date back to days of the colonies. Over the years, these organizations have evolved in terms of their structure and commemorative forms. Most of them carry the name of the community or town where the element is practiced. More than 150 organizations have sprung up across Venezuela in association with this festivity.

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

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

This element of intangible cultural heritage has roots in more than 150 communities across the north-central region of the country, mostly along the corridor between the Caribbean Sea and the Venezuelan Coastal Range, across the states of Aragua, Carabobo, Miranda, Vargas (La Guaira State actually) and Yaracuy. These communities can be found in both rural and urban settings, and their population is basically Afro-Venezuelan. As part of the socio-cultural transformation that took place during the first half of the 20th century, and the rise of the oil industry, the element developed an important presence in Caracas, the capital of Venezuela, and other large towns as well, when people began to move from the countryside to the city.

### E. Contact person for correspondence

#### E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational 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.

Title (Ms/Mr, etc.): Anthropologist,  
Family name: Amaiz  
Given name: George  
Institution/position: Fundación Centro de la Diversidad Cultural (Cultural Diversity Center).  
Address: Avenida Panteón, Foro Libertador, Edificio de la Biblioteca Nacional, AP-4.  
Distrito Capital, Municipio Libertador, Caracas.  
Telephone number: 58-212-564.98.22  
Email address: amaizg@gmail.com

#### E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

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## 1. Identification and definition of the element

For **Criterion R.1**, 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 ‘other(s)’, specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of 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, and should include:

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

The Committee should receive sufficient information to determine:

- a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
- b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;
- c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;
- d. that it provides the 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 description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

The celebrations feature practices and knowledge that originated in the 17th century, and that usually take place in Afro-Venezuelan communities associated with former colonial estates. From the beginning, the festivities have been heavily influenced by Catholicism, but they are also rich in verbal, musical and corporal expressions connected to sub-Saharan Africa. For the Sanjuaneros, their vitality is a symbol of cultural resistance and freedom, and a means to remember their ancestors as slaves.

In many communities, the cycle of festivities starts in early May. Towards the end of the month, the celebration focuses on the aparición (manifestation) of Saint John, sometimes as a child, sometimes as an adult. In June, however, the ritual calendar is richer. On the 23rd, the Sanjuaneros visit with each other to strengthen their friendship, but they also approach churches and Casas (Houses) of Saint John the Baptist. On the 24th, the saint is baptized in the local river, to commemorate the biblical event, but many devotees also go into the river to be blessed by the saint.

Tradition bearers beat the mina and the cumaco, among other types of drums. They tell old stories, ask for favors, give thanks and keep their promises. During the processions, joy and spirituality can be appreciated in songs performed in the genres of sirena, luango, malembe and

sanguero. Although the end of the cycle varies, in most places it is on July 16, the day of the Virgin of Carmen, when the religious figure is safely put away.

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

*Not fewer than 150 or more than 250 words*

Bearers are organized in *cofradías* (confraternities), societies, *parrandas* (musical processions) and brotherhoods. The *cofradías* and the societies oversee the religious figure, and their roles are closely related to the Church. In the case of the *parrandas* and the brotherhoods, their duties don't necessarily fall under Catholic rules, and for this reason, each community has a *Casa* (house), where the religious figure is safely kept by a guardian.

Organization members come from different social, political and economic backgrounds, but they are always compelled to follow traditional hierarchies where women have played a major role, as *Capitanas*, *Presidentas*, *Hermanas*, *Celadoras*, *Custodias* and *Madrinas*. There are also groups of girls, known as "the butterflies", who are in charge of waving the flags in front of the saint during the processions.

Other important roles include drummers and their helpers, luthiers, saint carriers, singers and dancers. There are cooks, makers of ritual beverages, promise keepers, painters, carvers and sculptors, makers of religious figures, and the priest. In some towns, one may find *lancheros*, or fishermen, who parade the saint in their boats, around the areas they fish in, so as to gain the blessings of Saint John the Baptist.

Most members of the community are involved in different stages of the Festive Cycle. They even practice self-management, when it comes to distributing food and decorating the streets. Whenever there's the need to collect money or ask government institutions for funding, the community is also capable of organizing itself to do so.

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

*Not fewer than 150 or more than 250 words*

In many communities, there are families with close ties to the image of Saint John the Baptist, who have been leading the congregations for years. In some cases, the privilege has been inherited from their ancestors; in others, it has been earned after contributing to the positive development of the manifestation. The family, and its practice of oral tradition, is the main vehicle for the passing on of knowledge. It is very common for the younger ones to watch and imitate the activities and rituals carried out by their elders, especially regarding song, music and dance.

In several towns, there are many non-profit initiatives in place among the tradition bearers, which are meant to teach children and teenagers about each aspect of the element. Some groups, like the *Muchachera de Curiepe*, in the state of Miranda, serve as breeding ground for young ones to learn about the sacred significance of the element and how to care for the saint's image, while honing their performing skills.

Over the last few years, the manifestation has been gradually gaining importance within the formal education system. In many regions, primary and secondary school curriculums include knowledge and strategies aimed at appreciating and promoting the element. In this sense, there are a few successful experiences in the states of Vargas, Yaracuy and Aragua that are worth mentioning, such as that of the *maestros pueblo*, tradition bearers who visit local schools to tell stories about their experiences, and get children closer to the manifestation.

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

*Not fewer than 150 or more than 250 words*

"True feelings for Saint John can only be found in one's heart, not in one's mind" is a common saying among Sanjuaneros. This declaration of faith is a testimony of the social function that

worshipping communities give to the element. For the premise to be recreated on an annual basis, social cohesion, brotherhood, solidarity, respect, and commitment must all be present in each component of the celebration.

The image of Saint John is associated with miracles and favors, mostly concerning health, prosperity and romantic love. In this sense, around the saint and the beating of his drums, there is a popular imagery that is expressed in the pain, but also in the hope, of his worshipers, including those who cannot participate in the celebration. The recreation of the Festive Cycle goes beyond individual requests, as practitioners strive for the welfare of their fellow neighbors and the community as a whole.

The element promotes a strong sense of belonging, as well as local and regional identity frameworks. The bearers are constantly evoking their collective memories around the figure of Saint John the Baptist, both in the context of the celebration and throughout their daily lives, establishing links with their ancestors, the territory and the landscape that have provided a stage and meaning to the Festive Cycle.

- (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 fewer than 150 or more than 250 words*

The element is compliant with international human rights instruments, and more than a collective aspiration, respect is a requirement to participate in all the activities associated with the Festive Cycle. The Sanjuaneros are always encouraged to treat one another well, and to appreciate the wisdom of the adults. Aside from a few roles that may be gender specific, being a man or a woman does not preclude a person from carrying out any activity associated with the celebration.

In the past, the element was related to oral expressions that today may be seen as offensive or discriminatory. During the colonial period, the phrase *rochela de negros* (rowdy party of black people) was used by slavers to demean the celebrations held by the Sanjuaneros. Some communities in the state of Aragua have since made available spaces to reflect about, reinterpret and vindicate their own history and oral traditions, as a way to dispel the prejudice and the stereotypes established by the dominant classes.

The link between the Festive Cycle and the territory where it takes place can be seen in the creation of symbolic geographies, with environmental traits that are acknowledged and protected from an endogenous point of view. In many tradition bearing communities, economic activities such as fishing and farming are conducted in a sustainable fashion, and the element becomes critical when it comes to assessing the significance and the trajectory of these traditional socially productive practices.

## **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’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.*

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) *Please explain how this would be achieved at the local level.*

*Not fewer than 100 or more than 150 words*

Festive Cycle around the devotion and worship towards Saint John the Baptist, along with its organization forms, can be taken as an emblematic example of the principles established by UNESCO’s 2003 Convention. The feelings of devotion and the collective activities that are

celebrated, even in the absence of images or carvings, are evidence of an intangible heritage that is based on human principles of a universal nature. The perseverance, solidarity and dedication displayed by the tradition bearers in their work over the centuries to ensure their survival, even under adverse historical, social, political and economic circumstances, are a clear demonstration for all humanity that only with collective commitment, sustained labor, and a clear notion about the origins and core principles of one's cultural heritage, it will be possible to enhance the visibility of the ICH and develop concrete plans to ensure its strengthening and significance in the future.

*(i.b) Please explain how this would be achieved at the national level.*

*Not fewer than 100 or more than 150 words*

The element has endless national experiences that tends to intensify. From its inscription on the Representative List, local non-profit initiatives will be willing to aimed the transmission of values as they multiplied, focusing on the dialogue as a tool to solve everyday difficulties. From its recognition on a universal scale, and particularly through lectures in school spaces, dramatizations and sample of songs, the transmission of orality will be strengthened towards the new generations. Recalling an orality that was subjugated in the official history, the Sanjuaneros in the future as in the present, will show respect to the interculturality, by constructing a discourse that reaffirms their identity, without belittling the hegemonic culture that, in the past did not value this element. Their voices and corporality will strengthen a collective history, always woven of communicating vessels, of inclusion and understanding of otherness.

*(i.c) Please explain how this would be achieved at the international level.*

*Not fewer than 100 or more than 150 words*

The element understands identity frameworks that transcend Venezuelan borders. There is already an exchange of experiences between San Juan communities in the country and devotees of the saint, who are in other geographical contexts, but they share symbolic and devotional references. The International Encounters that have been held for more than 20 years between the Sanjuaneros of Tarapío de Naguanagua of the Carabobo state and those of the Dominican Republic are notable. The inscription of the element will be translated into a catalyst of experiences of this nature, in the first instance with Sanjuaneros communities of the Circumcaribbean area, of which there is awareness, recreates expressions of its PCI around the saint. This sample of intercultural dialogue could be extrapolated to other confines of Latin America and even Europe. This coexistence strengthens solidarity and brotherhood, in accordance with the ethical principles of the UNESCO Convention, 2003.

*(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

The Festive Cycle is proof of the vitality of alternative forms of faith and rituality in various settings (towns, small and big cities). When inscription is completed, the bearers will be able and willing to promote and enrich the viability of the element by sharing spaces with other ethnic, cultural and religious factions. The recreation of different drum touches, of different ways of combing, dressing and dancing, as well as creating prayers and executing spiritual practices, have not only allowed the enrichment of the country's cultural diversity, but its defense and legitimacy have built bridges, from the framework of respect and equity between different individuals and groups, in real intercultural exercises.

*(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

The bearers acknowledge the ritual and symbolic diversity that exists among the different Sanjuanero groups, and are aware that these differences can only enrich them in the context of

the faith and fraternity that characterize them as fellow worshipers. In each celebration, according to each tradition bearer community, the lyrics are meant to salute the saint as well as the public, and may also feature satirical content. A typical form of percussion is that of the *sangueo*, which has a distinctive rhythm and type of ringing. In terms of dancing, every town also has its own features. At the heart of these processes, spontaneity and ingenuity are prevalent. Such meaningful richness is of extraordinary help when fostering human creativity and respect for cultural diversity, aside from the traditional symbolic spaces of the *Sanjuaneros*, and will be considered a living, universal reference once the inscription of the element is achieved.

### 3. Safeguarding measures

*For Criterion R.3, 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 communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

*Not fewer than 150 or more than 250 words*

Prior to preparing the nomination, the tradition bearers were already working on how to safeguard the element. Since the mid-twentieth century, the *Sanjuaneros* have been focusing their efforts on community research initiatives, where practitioners and teachers seek to learn about their origins and evolution. With oral tradition as a starting point, they are carrying out an ethnographic research with worshipers interested in diving into the symbolism and cultural diversity that characterizes the Festive Cycle.

With the urban context in mind, some *Sanjuaneros* have decided to investigate the roots of an expression that adopted new meanings when it began to be practiced in a different socio-cultural setting. The strategy has been to get in touch with bearers from the state that pioneered the organizing of societies, *cofradías*, *parrandas* and brotherhoods. Past and current efforts include the dissemination of acquired knowledge through workshops and meetings with urban and rural communities linked by their devotion to and worship of Saint John the Baptist.

In addition to this, it is common among tradition bearers to go beyond their local and regional settings to conduct lectures around the country. Another measure meant to ensure the current viability of the element is the implementation of the *San Juan Escolar* (Saint John in the School) initiative, wherein children are exposed to the music, songs and dances associated with the tradition. Carvers have also taught about their trade, letting others witness the artistic and spiritual process required to render Saint John in plaster or wood.

*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) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

*Not fewer than 150 or more than 250 words*

Efforts carried out by the State, regarding safeguarding policies around the element, have materialized through the projects of institutions, cultural cabinets, mayoralities, and governorships, following legal instruments such as the Constitution (1999), the Organic Law on Culture (2014), the Law for the Protection and Defence of Cultural Heritage (1993), and regulations laid out by public entities involved with the ICH, like the ministries of Culture and Education.

The element is part of Venezuela's Registry of Cultural Heritage, a research project led by the Cultural Heritage Institute. Safeguarding efforts can also be identified in technical work conducted by the Autonomous Institute of the National Library of Venezuela, where audiovisual, bibliographic and newspaper references around the manifestation are kept. The Nation's General Archive also has documents dating from the colonial period that showcase the historical reach of the element, whereas the National Record Center has produced music records to promote the Festive Cycle.

The Cultural Diversity Center, founded in 1948 to conduct ethnographic research, has built a significant collection around cultural traditions, among which is the devotion to and worship of Saint John the Baptist. Since 2007, the institution has been entrusted with the safeguarding of the element, and other manifestations of ICH, establishing an ever tighter bond between the bearers and the agency, and redefining the role of the State in the matter, especially regarding the fostering and strengthening of capabilities, contributing to the setting of public policies that agree with the principles of UNESCO's 2003 convention.

*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. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.*

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

*Not fewer than 500 or more than 750 words*

The bearers have come up with five safeguarding strategies, which are listed below:

#### 1. Transmission of values

Objective: To raise awareness among people associated with the element, by implementing strategies that foster the ongoing practice of the customs and traditions of the Sanjuaneros within the family setting, and promoting their involvement and learning by doing.

Measures:

- To complete exercises of oral nature to promote reflection, review and self-acknowledgement within the family.
- To increase the number of workshops, exhibits and talks with bearing families about the faith and values associated with the manifestation.
- To organize community gatherings to exchange knowledge around the devotion to and worship of Saint John the Baptist.
- To promote the inclusion of norms encouraging respect for elders in the bylaws of every parranda, cofradía, brotherhood and society.
- To prepare catalogs and leaflets in which groups of Sanjuaneros can compile the life and miracles of Saint John the Baptist.

#### 2. Education programs and community research.

Objective: To incorporate content about the element in formal education settings.

Measures:

- To compile existing research conducted by tradition bearers, so as to design element-related content to be disseminated within formal education settings.
- To incorporate in the curricula, from elementary to college, subjects and projects about the ancestral knowledge held by Afro-Venezuelan communities associated with the element.



- To incorporate in primary and secondary curricula, research activities about the element to be carried out in situ as a means to teach children and teenagers how to document local oral narratives.
- To create school patrols around the subject of traditional culture.
- To establish alliances with the Ministry of Education, to study the possibility of having practitioners certified by the community to engage the schools through talks and workshops around the element.
- To train people in education institutions to focus on the teaching of the music, songs and dances associated with the element.
- To create educational web sites from which the bearers can disseminate content related to the festivity.

### 3. Organization development.

Objectives: To conduct internal talks within the parrandas, cofradías, brotherhoods, and societies, to reflect and agree on common norms and objectives.

Measures:

- To develop spaces to discuss, review and assess the roles and structures within each organization.
- To develop self-assessment activities that encourage worshipers, promise keepers and parranderos to consolidate their sense of belonging and their roles within the manifestation.
- To encourage the cofradías, the brotherhoods, the societies and the parrandas to organize workshops, exhibits, and monthly talks to teach the community about their organizations and internal rules.

### 4. Promotion and transmission.

Objective: To design promotional campaigns around the element and incorporate the bearers in these efforts.

Measures:

- To forge alliances with local media outlets to raise awareness about the history and traditions associated with the manifestation.
- To produce information on the context of the celebration and all its features and be proactive in its dissemination.
- To take advantage of new information technologies to communicate content about one's culture.
- To design terms and conditions for public and private institutions or individuals who wish to record footage, take pictures or come up with any other product based on the element.
- To issue print and digital copies of a book on the subject of popular practitioners, taking into account the existing diversity in each Sanjuanero community.

### 5. Music and ritual.

Objective: To promote the traditional songs, music and dances within the community.

Measures:

- To organize school contests and gatherings with people who sing lejíos and other forms of song.
- To produce videos on songs and dances to be used as aid in formal education settings and community spaces.
- To develop a registry of traditional songs from each Sanjuanero group and include their authors and places of origin.
- To copyright, publish and promote any new composition associated with the manifestation of Saint John the Baptist.
- To establish agreements with cultural institutions that hold vintage recordings and videos, and request copies that can be played by the Canaimitas, small laptops for young students, which are provided by the Ministry of Science and Technology.

The measures, which are meant to be applied annually, take into consideration the bearers as the main stakeholders, followed by:

The governorships, the mayoralties, the municipal chambers, the regional institutes of culture, the Cultural Diversity Center, the National Heritage Institute, the education zones and the community organizations.

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

*Not fewer than 150 or more than 250 words*

According to the Venezuelan State, the safeguarding measures are meant to mitigate the threats and risks faced by the element, while consolidating the successes that have been achieved, and ensuring the future viability of the manifestation with proactive engagement of the communities involved. Knowing that safeguarding the ICH is deemed compatible with national policies, significant effort is supposed to be made across several institutions to consolidate the conditions required in some public policy areas, such as education and civics, planning, promotion of goods and services, and cultural management.

To this end, the Ministry of Culture, through its Cultural Diversity Center, has selected the element as the subject of a work strategy entitled “Workshops on Safeguard Monitoring”, to help accomplish the plan. The main purpose of these workshops is to build co-responsibility between the community and the State. At the same time, the National Heritage Institute will keep providing support for the element by updating existing records, officially certifying groups of Sanjuaneros that still require such administrative and legal proceedings, especially with regard to individual and collective intellectual property rights. In addition to this, follow-up will take place and technical guidelines will be provided for the preservation of personal property and real estate associated with the element.

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

*Not fewer than 150 or more than 250 words*

A series of roundtables with Sanjuaneros held in Caracas throughout 2017 provided the first opportunities to assess the current situation of the element. The following year, a series of activities were conducted regionally, with both Sanjuaneros men and women, to identify problems and possible solutions. Then, at a safeguard workshop attended by practitioners from different states, the Safeguarding Plan was developed in a collective manner.

Methodologically speaking, attendees prepared workbooks and a problem tree to systematically come up with collective proposals. Taking advantage of these spaces for reflection, and displaying a self-critical attitude, the bearers remembered the socio-cultural dynamics that play into the course of the manifestation in each town, and designed strategies for every type of context, which are mostly complex and ever changing. These strategies, however, share a series of common goals, and in the future could be applied to other communities of Sanjuaneros around the country.

Nowadays, and with the future in mind, the tradition bearers and their allies are working in their towns to implement the safeguard plan. By adopting a decentralized approach, nuclear efforts will add up and ensure a comprehensive safeguarding of the element that takes into account the singularities of each locality. In this sense, a network is supposed to be set up to provide the bearers with a platform to share their experiences in person and on line, strengthening every concerned community in the long run.

### **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 (Culture Diversity Center).

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

Address: Centro de la Diversidad Cultural, Quinta Micomicona, Av. Zuloaga con calle América, Los Rosales, Caracas, Distrito Capital, Venezuela.

Telephone number: +58 212 6939845/ Fax +58 212 6935655

Email address: irady.j@gmail.com presidencia@diversidadcultural.gob.ve

Other relevant information: Instituto de Patrimonio Cultural (Cultural Heritage Institute), President's office, Av. Principal de Caño Amarillo, Villa Santa Inés, Caño Amarillo, Caracas, Distrito Capital, Venezuela. CP. 1030, +58 212 4825337, +58 212 4829695, asistentepresidencia@ipc.gob.ve

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

*For Criterion R.4, 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 actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

The nomination process represents a very long effort, which has gradually incorporated communities and organized groups. It has been 14 years since the first meeting took place with several Sanjuaneros in El Limón, Aragua state. In that time, the Sanjuaneros, through self-management, have taken significant steps to be recognized in Venezuela as a Cultural Interest Asset. It has received regional recognition as well as legal status.

The first efforts regarding the nomination process to the Representative List adopted by UNESCO's 2003 convention began to materialize in 2014, thanks to tradition bearers from the states of Aragua, Carabobo, Miranda, Vargas and Yaracuy, who were later joined by Sanjuanero groups from the city of Caracas. This initiative was supplemented and coordinated by Venezuela's Ministry of Culture, through its Cultural Diversity Center, focal point for the convention. As a result, Sanjuaneros from both urban and rural settings managed to set aside their social, cultural and geographical differences to achieve a significant degree of synergy and sustained effort.

To be more specific, this research-action dynamic developed by the bearers themselves yielded the first records regarding the element, thanks to an unprecedented activity called Community Ethnography. In addition to this, Venezuela's Network of Cultural Heritage and Diversity, a major social movement that aims to safeguard ICH sites across the country, organized workshops to teach and raise awareness on ICH.

Showcasing the plural and participatory nature of the manifestation, a series of roundtables were held with the Sanjuaneros to highlight, discuss and agree on ideas, and kickstart the first stages of the nomination process. Every activity that was carried out and every decision that was made had the prior, free and informed consent of the individuals and communities concerned. The *cofradías*, the *parrandas*, the brotherhoods and the societies were actively engaged at every stage, including the interviews, the field work, and the preparation, review and approval of the proposal, both regarding the dossier and the accompanying audiovisual content. For this dynamic, worshipers from both genders and all ages were taken into account under equal opportunities and conditions.

Input from the communities was also critical, especially in the states of Carabobo, Miranda, Vargas and Yaracuy, when it came to the procurement of logistical and operational resources (meeting places, technical equipment) to carry out the field work, the workshops, the roundtables, and to provide transportation for the bearers to the places where the dossier activities were being held.

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

*The free, prior and informed consent to the nomination of the element of 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. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

Throughout a series of work sessions attended by community and state institution representatives, Sanjuaneros from Caracas and five states across Venezuela gave their free, prior and informed consent to proceed with the nomination process of the element. The green light given by the community was assessed by both men and women, as well as by groups from various generations, including the younger ones who participate in the manifestation and have shown their concern regarding its future viability.

Thanks to institutional efforts and the willingness of those who attended the workshops to prepare the dossier, these legal instruments were managed to be sent to those worshipers who because of their age or health could not be present in the activities, but who deserved to be considered for their life-long contribution to this cultural legacy. Included therefore in the nomination dossier is the consent and approval of practitioners that are highly respected in their communities.

The signs of spontaneity seen during the nomination process can also be appreciated in the written approval given by some worshipers, whose devotion inspired them to use their own words to express their wish to enhance the visibility of this tradition that encapsulates the secrets and aspirations of people who turned the suffering lived during the colonial period into a lively, colorful ritual fabric that can now be seen as testimony of the virtues that define the intangible cultural heritage of Venezuela and the Caribbean.

#### 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 specific knowledge. If such practices exist, demonstrate that the 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 that there are no customary practices governing access to the element in at least 50 words.*

*Not fewer than 50 or more than 250 words*

The conversation between the godmother of a parranda and Saint John the Baptist during a ceremony is sacred in nature. It is considered a ritual component of the element, and is kept secret among worshipers, Parranderos and Sanjuaneros. The practice is closely guarded by the own tradition bearers, due to its intimacy and solemnity, and its disclosure to third parties is prohibited, especially through audiovisual means.

Such is the cultural significance of this aspect, that the tradition bearing communities requested for it not to be included in the dossier, or in the accompanying photos or footage. To show the undressed image of the saint or the act of dressing him is also restricted, and a few prayers to Saint John were also left out, due to their highly sacred nature and symbolism. The community also agreed not to share images of people attending the celebration without the proper clothes, as well as dances that do not align with the traditional cultural foundation made legitimate by the bearers.

In accordance with UNESCO's 2003 convention, respecting the right of a community to participate in the building of their own image and the way they are to be portrayed, and seeking to protect those aspects they do not wish to share, the nomination is leaving out any reference that illustrates or suggests the abovementioned content.

#### 4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

##### ARAGUA STATE

Participating communities: Turiamo, Ocumare de la Costa, El Limón, Niño Jesús, Cumboto, Cata, Cuyagua, La Boca and El Playón.

- a. Cofradía San Juan Bautista de Turiamo San Miguel.
- b. Hilaria Tovar.
- c. +58 0412-553 61 59
- d. Barrio La Coromoto, Turiamo, San Miguel, Girardot municipality.
- e. ediht.m@hotmail.com
- a. Cofradía San Juan Bautista de Turiamo La Playa.
- b. Gisela Faneites.
- c. +58 0412-553 61 59
- d. La Coromoto sector, Girardot municipality.
- e. ediht.m@hotmail.com
- a. Cofradía San Juan Bautista de Ocumare.
- b. Francisco Antonio Bolívar.
- c. Ocumare de la Costa. Junín street, Casa de San Juan
- e. cofradíapueblo@gmail.com
- a. Cofradía Sanjuancito de Ocumare.
- b. Ana Manrique.
- c. +58 0412-413-12-73
- d. Ocumare de la Costa. Falcón street. House N° 37. Ocumare parish, Costa de Oro municipality.
- e. anamanrique@hotmail.com
- a. Cofradía de San Juan Bautista de El Playón.
- b. Solita Osta.
- c. G street, El Playón, Ocumare de la Costa de Oro municipality.
- e. rocanto26@gmail.com
- a. Cofradía de San Juan Bautista de La Boca de Ocumare.
- b. Yoleida Cuba.
- c. Main street, Ocumare de la Costa de Oro municipality.
- e. yoleidacuba.2@gmail.com
- a. Cofradía de San Juan Bautista de Aponte.
- b. Jorge Franco.
- c. village of Periquito Aponte, Ocumare de la Costa de Oro municipality.
- e. jorgefranco05@hotmail.com
- a. Cofradía San Juan Bautista de Cata.
- b. Ángel Díaz.
- c. Casa de San Juan Bautista [house without number], Main street. village of Cata, Costa de Oro municipality.
- d. +58 0414-0536996
- e. angeldiaz64@gmail.com
- a. Cofradía San Juan Bautista de Cuyagua.
- b. Tomasa Fajardo.
- c. Main avenue with Cuyagua river crossing.
- d. +58 0414-466146
- a. Cofradía San Juan Bautista de Cumboto.
- b. Eva Liendo.

c. Bolívar street, Lane 5, No. 7, village of Cumboto  
d. +58 0426-9317436

e. evaluando66@gmail.com

a. Cofradía San Juan Bautista Cruz de Mayo de El Limón.

b. Paula Uribe.

c. Agustín Codazzi street, house without number, La Cruz, El Limón, Maracay.

d. +58 0416-845-65-75

e. uribepaula23@yahoo.es

a. Cofradía San Juan Bautista Niño Jesús sector El Limón.

b. Bárbara Arévalo.

c. La Bomba street, house N° 10, Niño Jesús sector, El Limón, Mario Briceño. Iragorry municipality.

e. uribepaula23@yahoo.es

a. Federación de Cofradías de San Juan Bautista de Aragua.

b. Juan Luis Lira.

c. Agustín Codazzi street, N° 18, La Cruz, El Limón, Maracay.

d. +58 0416-845 65 75

e. fedecosbea@yahoo.es

a. Cofradía de San Juan Bautista de El Recurso.

b. Yussett Tovar.

c. Casa N° 60-1, Villa Reyes, El Recurso, Girardot municipality.

e. tovar@hotmail.com

#### CARABOBO STATE

Participating communities: Borburata, Gañango, Goaiagoaza, Tarapío, San Millán, La Sorpresa, Patanemo, Santa Cruz, Colinas de Girardot, San Joaquín, Mocundo, La Coromoto, Mariara, San Diego and Valencia.

a. Sociedad Religiosa de San Juan Bautista de Borburata.

b. Ingrid Nieves.

c. small village of Borburata, Carabobo state.

d. +58 426-141 65 07

a. Parranda de San Juan de Gañango.

b. Cleotirida Ibarra.

c. Gañango, Main avenue, El Rincón del Pirata, Casa de San Juan de Gañango, Borburata parish.

d. +58 04264416544

e. marinaibarra1982@gmail.com

a. San Juan de Goaiagoaza.

b. Nicolás Rivas.

c. small village of Goaiagoaza, Carabobo state.

d. +58 412-383-70 98

e. yucovi@hotmail.com

a. Parranda de San Juan Bautista de Tarapío.

b. María Elena Franco.

c. La Cruz street, Brisas de Tarapío, house N° 337, Naguanagua parish, Naguanagua

d. +58 04125016409

e. sbautista\_nag@hotmail.com

a. Agrupación Folklórica Tambores de San Juan.

b. Richard Mendoza.

c. 190th avenue, Naguanagua Tarapío, 117th street, house N° 337.

d. +58 041250116409

e. sbautista\_nag@hotmail.com

a. San Juan de Puerto Cabello.

b. Daisy Faneite.

c. Puerto Cabello, Carabobo state.

d. +58 412-647 01 07

e. cumacov@hotmail.com

- a. Asociación Civil La Luz de San Juan.
- b. Nardys Manrique.
- c. La Josefina II sector, San Diego municipality.
- d. +58 041414344122
- e. laluzdesanjuan@hotmail.com

#### CAPITAL DISTRICT

Participating communities: Antímáno, Catia, San Agustín, 23 de Enero, San Bernardino, La Vega, Capuchinos, El Guarataro, Macarao and Lomas de Urdaneta.

- a. Sociedad de San Juan Bautista parroquia Antímáno.
- b. Cesar Talavera.
- c. Carapita, Las Clavellinas sector, Antímáno, Caracas.
- d. +58 0416-837 50 84
- e. talaveraflexorrecord@gmail.com
- a. Cofradía de San Juan Bautista de Antímáno
- b. Moisés Díaz.
- c. Atrás de Antímáno street, house N° 27.
- d. +58 0424-1018519
- e. cofradiasanjuanbautistadeant@gmail.com
- a. Grupo Folklórico Experimental Tambor y Gloria.
- b. José Luis Pacheco Díaz.
- c. San Martín avenue, corner of Jesús with Guásimo street, N° 34, Guarataro, San Juan parish.
- d. +58 0412-7228464
- e. tamborygloria2@yahoo.es
- a. Grupo Autóctono de La Vega and Cofradía de San Juan Bautista de La Vega.
- b. William Ochoa.
- c. La Veguita, William Alexander park, 50 meters away from La India roundabout.
- d. +58 0414- 1618660
- e. eliurbaneja07@gmail.com
- a. Cofradía de San Juan Bautista de San Agustín.
- b. Jesús Antonio Blanco.
- c. parroquia San Agustín parish, Caracas.
- d. +58 0414-4797981
- e. jesusblanquito@gmail.com
- a. San Juan Bautista de San Bernardino.
- b. Haydee Montes.
- c. San Bernardino parish, Caracas.
- d. +58 416-611 65 50
- e. haydeemontes@gmail.com
- a. San Juan de La Cañada.
- b. Nelly Reyes.
- c. San Juan de La Cañada, 23 de Enero parish, Caracas.
- d. +58 412-964 90 42
- a. Asociación de Parranderos y Parranderas de San Juan de Caracas.
- b. María Sivira.
- d. +58 426-421 60 92
- e. mariasiviraOD@gmail.com

#### MIRANDA STATE

Participating communities: Curiepe, Santa Lucía, Ocumare del Tuy, San Francisco de Yare, Caucagua, Guarenas, Mamporal, Guatire, Tacarigua de Brión, Mendoza, Pantoja and Chirimena.

- a. San Juan Bautista de Curiepe.
- b. Luisa Madriz.
- c. historic center of Curiepe, Guaicamaparo street
- d. +58 0412-719 28 71.
- e. luisamadriz@gmail.com
- a. Fundación Parranda San Juan Bautista.

b. Heliana Centeno.  
c. Santa Lucía, Adjuntas sector, La Vega, Siquire, Soapire, La Línea street, El Jabillo.  
d. +58 0239-515 85 14  
e. helianacenteno@gmail.com

a. San Juan de Ocumare.  
b. María Elena Machillanda.  
c. Ocumare del Tuy.  
d. +58 0414-244 20 85

a. San Juan de Guarenas.  
b. Luis A. Rivas.  
c. El Parque street, house N° 7.  
d. +58 212-363 70 70  
e. laparrandadeguarenas@hotmail.com

a. Asociación Parranda de San Juan de Guatire.  
b. Juana Hernández.  
c. Barrio Arriba, Zamora municipality.  
d. +58 0412-605 29 21  
e. juanahregalado@gmail.com

a. Parranda de San Juan de Yare.  
b. Francisco Herrera  
c. San Francisco de Yare, El Arbolito sector, Tocarón, Los Guayabitos, El Empedrao.  
d. +58 0239 222 91 31/ 0416-827 59 22  
e. sanjuandeyare@gmail.com

a. Cofradía San Juan de Barlovento.  
b. Juan Ojeda.  
c. Julio Iztúriz street, Caucagua.  
d. +58 412-713 82 50  
e. juanmusico@gmail.com

a. Tambores de Chirimena.  
b. Carlos Gómez.  
c. El Limón street, Brión municipality.  
d. +58 0234-338-11-09

a. Grupo Guataco.  
b. Columbo Frías.  
d. +58 0414-104-42-91  
e. grupoguataco@gmail.com

a. A.C Parranderos de Mendoza.  
b. Ángel Palacios.  
c. small village of Mendoza, National highway, Main line 9, Acevedo municipality.  
d. +58 0414-230-95-55  
e. angelpalas@gmail.com

#### VARGAS STATE

Participating communities: Naiguatá, Todasana, Tarmas, Montesano, Güirigüiri, La Sabana, Osma, Caraballeda, Chuspa and Caruao.

a. Los Tambores de La Sabana.  
b. Enrique Leon.  
c. Las Flores street, Casa de la Cultura Bautilio Díaz, Caruao parish  
d. +58 4126117958  
e. Enriquevie@hotmail.com

a. Tambor tradicional de Tarma.  
b. Xarielis Veradmendi.  
c. small village of Tarma, Carayaca parish.  
d. +58 04261821582  
e. enriquevie@hotmail.com

a. Trigo, Maíz y Café.  
b. Missael Mayora Bello.



- c. Montesano, Carlos Soublette parish.
- d. +58 4142923762
- e. missael-guarura@hotmail.com
- a. Tambores de Todasana.
- b. Florencio Pantoja Blanco.
- c. Back street, community of Todasana, Caruao parish.
- d. +58 4126390248
- e. negalorenza@gmail.com

#### YARACUAY STATE

Participating communities: Agua Negra, Taría, Sabaneta, Farriar, Albarico, El Chino, El Guayabo and Palmarejo.

- a. Asociación Civil Tambores de Taría.
- b. Nancy Estanga.
- c. Main street, house without number, Agua Negra, Veroes municipality.
- d. +58 0416- 753 62 37
- e. nancyestangagraterol@gmail.com
- a. Asociación Civil Tambores Raíces de mi pueblo.
- b. Dila Gutiérrez.
- c. Main street, house without number, Agua Negra, Veroes municipality.
- d. +58 424-558 96 43
- a. Asociación Civil Grupo Folklórico Raíces Maroma.
- b. Leonel José González.
- c. El Calvario sector, lane 16, between 7th street and the fire station, Nirgua.
- d. +58 416-738 68 93
- e. raicesmaroma@hotmail.com
- a. Parranderos de la Comunidad de El Chino.
- b. Fraybar Villegas.
- c. Main street in El Chino, Veroes municipality, house nº 21.
- d. +58 426-707 56 54
- e. fraibarvillegas@gmail.com
- a. San Juan de Palmarejo.
- b. Marbely Quiñones.
- c. small town of Palmarejo.
- d. +58 416-535 13 14
- e. does not have one.
- a. San Juan de Chivacoa.
- b. Margot Bracho.
- c. small town of Chivacoa.
- d. +58 416-251 49 02
- e. margotbracho@gmail.com
- a. San Juan de San Felipe.
- b. Soledad Vásquez.
- c. San Felipe, Yaracuy state.
- d. +58 412-693 74 71
- e. soledadvasquez@gmail.com

## 5. Inclusion of the element in an inventory

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

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

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Registro del Patrimonio Cultural - RPC (Cultural Heritage Register).

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

Instituto del Patrimonio Cultural (Cultural Heritage Institute).

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

The element has been included in Venezuela's Cultural Heritage Register, as per code VE-IPC-0008FI.

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

The element was included in Venezuela's Cultural Heritage Register in 2019.

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

To complete the registration process before the Cultural Heritage Register, work teams from the Cultural Heritage Institute went around the country inventorying the cultural assets in every municipality. Thousands of person hours have been put in by men and women tradition bearers and their concerned communities in the compiling of everything that, in terms of heritage, gives them a sense of identity. Every asset is assigned to a record with a unique code in the general system.

The register includes cultural assets of a material nature, but it also features various expressions of intangible cultural heritage, such as rites, ceremonies, customs, oral traditions, music, dance, beliefs and symbolic universes. All these products of the human spirit have been passed on from one generation to the next within the country.

Both the Cultural Heritage Register and the Cultural Heritage Census have made possible the issue of regional catalogs, which are currently available in digital form. The national inventory, along with these tools, has been conceived as a first look on tangible and intangible culture and a means to encourage intercultural dialog in Venezuela.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

A six-year period will be established, in accordance with the implementation of norms around the research and registration of cultural heritage, to update information and incorporate new elements associated with the intangible cultural heritage identified during the first Census of Venezuelan Cultural Heritage, with the possibility of update it from the fourth year in which a celebration is declared as national cultural heritage to assess the safeguarding plans set up by the communities concerned around their practices, as long as the manifestation is inventoried.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The element has been researched since it was first featured by the Cultural Heritage Institute in several catalogs on Venezuela's cultural heritage. Its registry file contains general information on a variety of organizations and forms of celebration that exist around the devotion to and worship of Saint John the Baptist in the country. Said inventory instrument is being attached to the

present dossier, in accordance with the requirements established by UNESCO's 2003 convention.

The file is available online and can be accessed on the website of the National Cultural Institute, via the Venezuelan Heritage Registration System (RPC-Venezuela), which usually deals with online queries.

*(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.*

- a. *If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.***
- b. *If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.***

*Indicate the materials provided and – if applicable – the relevant hyperlinks:*

The element is available online through the website of the IPC, the governing body for cultural heritage in Venezuela. The main link of interest is:

<http://www.diversidadcultural.gob.ve/salvaguardia/registro-del-pci-venezolano-para-la-humanidad>

For the element:

<http://rpc-venezuela.gob.ve/rpc/archivos/VE-IPC-0008FI20200919101009-RegistrodSanJuanBautistaexpedienteUnesco090919.pdf>

## 6. Documentation

### 6.a. Appended documentation (mandatory)

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the 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.*

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated 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; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

### 6.b. Principal published references (optional)

*Submitting States may wish to list, using a standard bibliographic format, the 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.*

#### Bibliography

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en la comunidad afrovenezolana de Chuao. Caracas: Fundación Bigott.

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Aretz, Isabel (1955) La fiesta de San Juan en Cúpira. Caracas: Boletín del Instituto de Folklore. Vol. 2, No. 2: 57-62.

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Ascencio, Michaelle (1996) San Benito y San Juan: la herencia de la plantación. Caracas: Venezuela. No. 15: 59-65.

Barroso, Arnoldo; Egul, María Eugenia; Rojas, María Eugenia (1991) Encuentro de San Juan. Maracaibo: Il Congreso Nacional Universitario sobre Tradición y Cultura Popular.

Bethencourt, Carmen; Suárez, María Matilde (1994) En Venezuela, San Juan es el rey del sangueo: a finales de junio se incendia el mar. Caracas: Revista Bigott. Año 13, No. 30: 2-13.

Camacho García, Adrián (1985) Dos manifestaciones de la cultura afro-americana. Caracas: Revista Bigott. Año 4, No. 7: 6-11.

Carrera, Gustavo Luis (1964) Los tambores de San Juan. Caracas: Ediciones de la Biblioteca de la Universidad Central de Venezuela.

Dautant, Maité (2013) San Juan Bautista. Caracas: Editorial Saber. Serie Devociones.

Fuentes, Cecilia; Hernández, Daría (1988) San Juan Bautista en Venezuela. Caracas: Revista Bigott. Año 7, No. 12: 22-28.

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Ramón y Rivera, Luis Felipe (1963) Cantos negros de la fiesta de San Juan. Caracas: Boletín del Instituto de Folklore Vol. 4, No. 3: 109-128.

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

*The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.*

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

Name: Ernesto Villegas

Title: Minister of Culture

Date: 9 March 2020

Signature: <signed>