



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00398 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

A.	STATE(S) PARTY(IES)
	<i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i>
	Mexico
B.	NAME OF THE ELEMENT
B.1.	Name of the element in English or French
	<i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i>
	Pirekua, traditional song of the P'urhépecha
B.2.	Name of the element in the language and script of the community concerned, if applicable
	<i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i>
	La Pirekua, canto tradicional de los P'urhépecha

B.3.	Other name(s) of the element, if any <i>In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).</i>
<p>—</p>	
C. CHARACTERISTIC OF THE ELEMENT	
C.1.	Identification of the communities, groups or, if applicable, individuals concerned <i>According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.</i>
<p>The indigenous p'urhépecha community of the State of Michoacán, México, is settled in a region of great natural beauty, full of history, culture and tradition where around 340 thousand people inhabit, manifesting daily their cultural wealth, mainly through the pirekua, musical element that culturally identifies them.</p> <p>The main groups interested in preserving the tradition of the pirekua, are the following:</p> <ul style="list-style-type: none"> - The creators (composers) and piréiecha (pirekua singers). - The inhabitants of the four p'urhépecha sub-regions of the State of Michoacán. - Federal authorities: National Commission for the Development of the Indigenous Peoples (Delegation Michoacán); National Institute of Anthropology and History (Delegation Michoacán); Direction of Popular Cultures (Delegation Michoacán). - State Authorities: Tourism Secretariat and Indigenous Peoples Secretariat. - Municipal Authorities: City Councils of Uruapan, Paracho, Cherán, Pátzcuaro, Los Reyes, Quiroga, Tzintzuntzan and Chilchota. - Local Authorities: Indigenous Communities of Zacán, Paracho, Cherán, Angahuan, Santa Fe de la Laguna, Ihuatzio and Ichán. - The cultural groups: Indigenous Community Radio Stations XEPUR, “La Voz de los P'urhépecha” (Cherán, Mich.), Radio Uandarhi (Uruapan, Mich.) and Radio Zacán. 	
C.2.	Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned <i>This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.</i>
<p>The pirekua, traditional song of the p'urhépecha, is a musical art developed in the center-west part of the Mexican Republic, specifically in the State of Michoacán, where the p'urhépecha community lives, represented by 340 thousand residents, 85% of the total indigenous population of the state (400 thousand people).</p> <p>The p'urhépecha live in 165 communities of 19 municipalities of the state of Michoacán, where the pirekua is fully recognized in 30 communities by its tradition in the creation and interpretation.</p>	

These communities are distributed in four sub-regions:

- The Lacustrine Area of Pátzcuaro: San Andrés Ziróndaro, Ihuatzio, Janitzio, Jarácuaro and Santa Fe de la Laguna.
- The P'urhépecha Plateau: Comachuén, Turícuaro, Arantepacua, Paracho, Quinceo, Cherán, Urapicho, Ahuiran, Tanaco, Capacuaro, San Lorenzo, Angahuan, Zacán, Charapan, San Felipe de los Herreros, Ocumicho, La Cantera, Tarecuato, Tingambato and San Juan Nuevo Parangaricutiro.
- The Cañada (sheep-walk) de los Once Pueblos: Tacuro and Ichán.
- The Ciénega (marsh) de Zacapu: Tiríndaro and Zipiajo.

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

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

a) Oral traditions and expressions:

The pirekua is expressed orally and it is traditionally transmitted from parents to children, who have the firm conviction and the mission of diffusing it to the next generations, as a way of preserving their culture.

b) Social practices, rituals and festive events

The pirekua is present in every moment of the life of the p'urhépecha people and it is manifested in events of social character: weddings, baptisms, religious festivities and funerary practices, as well as when concluding the community tasks and the crop of agricultural products.

D. BRIEF SUMMARY OF THE ELEMENT

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

The pirekua is a representative musical creation of the p'urhépecha community of the State of Michoacán, whose origins date from the 16th century.

Pirekua is a p'urhépecha word constructed from the verb pirení (sing) and kua, suffix that indicates chant or song. Another term derived from pirení is pirerí that means singer or interpreter of songs and piréiecha (singers or interpreters). The term pirekua already hispanicized is of common use, in both p'urhépecha language as in regional Spanish.

The pirekua is a form of communication and cultural expression interpreted in p'urhépecha language by women and men. In the last times, the content of the pirekua includes a second part in Spanish (translation of the p'urhépecha text). The letter of the compositions shows themes of love and courtship to women; the social and political thought of the inhabitants; the remembrance of historic events and topics of religious character. Likewise, the pirekua is an example of creativity whose purpose is to preserve, to transcend and to keep the p'urhépecha culture alive, as intangible heritage.

The pirekua is an element of cultural identity recognized by both its bearers and practitioners, as by the 'michoacanos' (natives of Michoacán) in general, and it serves as an effective dialogue bond between the different communities that practice it.

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

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

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

The Committee should receive sufficient information to determine:

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

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

The Mexican music is fruit of the miscegenation between the European, American and African cultures, among others. It is a mix of diverse musical styles determined by the region and the different times of its development. Such is the case of the p'urhépecha people from Michoacán whose traditional song is known as pirekua, musical creation that has traditionally been transmitted in oral way, from generation to generation.

The evangelization began since the arrival of the first friars to lands of Michoacán; for it they used dance, theater, music and songs as didactic elements that allowed them to motivate the naturals to adopt the religion.

In p'urhépecha territory it is still possible to hear some songs that date from the 16th and 17th centuries, with influence of the Franciscan and Augustinian missionaries that developed an important humanist and social work in this region.

The evangelists brought the European music and diverse instruments such as the trumpet, the flute and the organ, among others, what influenced the music of the ancient residents. Along the time both musical cultures fused and a syncretism was created between the European religious songs and the Prehispanic p'urhépecha music.

The pirekua is generally sung in an individual way, in duet or in trio; or, accompanied by coral groups, string orchestras and mixed orchestras (of strings and wind), although at present time can also be accompanied by bands of wind and even of symphonic band.

There are four fundamental styles in the festivities of the p'urhépecha people: the pirekua (of slow and rhythmic rhythm), the regional sones, the toritos and the abajeños (of faster rhythm).

In the p'urhépecha music the rhythmic alternation is given by the 3/4 time signature, that is slow and stable; and that of 6/8 that is a style of faster movements.

The characteristic time signature of the pirekua and the son is 3/8 that “is distinguished as a rhythmic-melodic line of two, three, four and sometimes up to five notes, against a beat of three in the accompaniment.”

The pirekua, as a form of musical communication, expresses the symbolism of the flowers, tied to the idealization of women as a metaphor; it also refers to the passions and motivations: to the courtship, to the nostalgia, to the phenomenon of emigration and even to the ecological damage; in this last case, the pirekua has also acted as accusation of facts.

The content of the pirekua can also be a recognition to historic characters, as the letters allusive to the Spanish humanist Vasco de Quiroga (whose legacy is still alive in the communities) or to the former president of the Republic Lázaro Cárdenas (very loved among the Mexicans); it usually also refers to social facts (the Mexican Revolution) and to natural phenomena (eruption of the Parícutín Volcano in 1943).

The pirekua, as social use, has helped to the integration and consolidation of the family bonds, as well as to the cohesion of the p'urhépecha communities, which as a whole recognize this manifestation of the intangible cultural heritage that has been their legacy.

The pirekua also constitutes a factor of continuity of the customs and traditions of the p'urhépecha people, since as musical art it continues having wide acceptance and validity, in spite of the acculturation process. In this condition it is recreated by the new generations and it contributes to the preservation of the cultural identity and the ethnic cohesion.

Each indigenous community has its own wealth of pirekua and, in general, they know the authors and musical creators, although sometimes have ended up losing the historical memory. Even this way, it has been possible to recognize the style, the influence, the moments and the conditions in which every creation was written.

Any p'urhépecha man or woman, although being outside their territory, in any part of the country, is able to recognize and to identify a musical p'urhépecha creation; its style is unmistakable, due to its form, its rhythmic structure and its warmth.

The piréiecha are those who with their voices transmit the feeling and in their expressions reflect the pleasure for this beautiful musical art. They are artists with great genius and talent; some of them are empiric and autodidactic; nevertheless, they have plenty of inspiration, perseverance and quality; others have technical tools product of a solid professional formation in the academy and in musical conservatories of México and abroad. But in all them a common denominator prevails: the passion, the identity and the deep pride for their roots and their artistic-musical values.

The piréiecha have recognized themselves as a guild whose job is that of itinerant singers in the p'urhépecha current society and their tradition keeps certain bonds with the huatápiecha or proclaimers of the old indigenous world. This job has had a community function in the traditional celebrations, where the bonds of the society are strengthened through the “compadrazgos”, weddings and baptisms; this way, the piréiecha are also the social mediators of the p'urhépecha people that through the songs express feelings and communicate important events of the indigenous society.

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

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

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

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

The inscription of the *pirekua* in the Representative List of the Intangible Cultural Heritage of UNESCO constitutes a splendid opportunity so that it is known and recognized as an element that strengthens the cultural identity of the Mexicans, at the time that it integrates to the cultural diversity of the world, since it makes valuable the musical talent of the creators and *piriéecha* (singers).

It has always been intended that the *pirekua* be a factor of unity and cultural identity among the *p'urhépecha* communities; it is a tradition that democratically gives equity to all the people; and as such, it is recognized in their language, their values, traditions and customs.

The great sensibility of the *p'urhépecha* creators and interpreters is given in the forms of expressing and interpreting the feelings: of happiness, sadness, denunciation, love or gratefulness; and they share the interest to preserve and to transmit, from generation to generation, the vast legacy that makes the *pirekua* unique in México and in the world. With base on this sense of identity and ownership, the *p'urhépecha* manifest interest to show with pride their artistic and musical manifestations; but they also recognize in the interpretation of the *pirekua* a way to proudly spread their artistic and musical manifestations, always conserving their essence as *p'urhépecha* indigenous. Proof of it are the trips that the *piriéecha* have made to diverse parts of the Mexican Republic and abroad, where they have been ambassadors of the traditional music of Michoacán.

The communities in general are open, hospitable and they accept with warmth and spontaneity the coexistence with other indigenous groups; proof of this is that inside the *p'urhépecha* artistic competitions organized in Michoacán, indigenous and mestizo interpreters from other regions of the country are presented, as the *huapango* and poetry groups coming from the state of Guanajuato; the dancers and cantadores (singers) in Yaqui language of the state of Sonora; and the dancers, cantadores and interpreters of *sones* and *abajños* of the state of Veracruz.

In the events where interpreters from other places have been presented, the *p'urhépecha* public has enjoyed each musical piece with an attitude of respect and admiration. Even the coexistence generated between *p'urhépecha* creators and interpreters and from other ethnic groups, in lunches and evenings, has been of a wide dialogue and exchange of ideas and knowledge.

In the musical events organized by the Government of Michoacán, in the State capital (Morelia), interpreters from different regions, both indigenous as mestizos attend. In the case of these last ones, the Arpa Grande groups of the “Tierra Caliente” region participate; the presentation of orchestras, dances and cantadores of Puruándiro (El Bajío region) and of Acuitzio (Center area). In all these contests an atmosphere of coexistence and of artistic and cultural interaction is given.

The festivals and competitions organized in the *p'urhépecha* communities are increasingly including more interpreters, musicians and composers belonging to other regions of the State and of the Mexican Republic, with which it is demonstrated that the festivals and *pirekua* competitions are a way to promote the dialogue and to foment the respect for the musical interculturalism.

The previous examples are sample of how the pirekua, as element of the intangible cultural heritage, constitutes a vehicle of communication and coexistence not only between the different p'urhépecha communities that practice it, but among the different social groups. In this sense, the pirekua clearly demonstrates how the intangible cultural heritage, besides being overwhelming proof of the human creativity, favors the intercultural dialogue in all its dimensions at the same time that it fosters the respect for the musical interculturalism. For it, the inscription of this traditional p'urhépecha song in the Representative List of the Intangible Cultural Heritage will cooperate to a greater recognition on behalf of the world population of this type of practices, as promoters of a culture for the peace and for the sustainable development of the peoples.

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

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

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

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

In these moments that the "michoacanos" are being enslaved by the phenomenon of the acculturation and other factors of the modernity that gradually are inhibiting the musical expressions, especially the pirekua, there is the commitment of the inhabitants of the communities to rescue, to preserve and to strengthen the musical p'urhépecha art, especially the pirekua. The residents themselves are the most interested to preserve their traditions and their cultural roots.

For this reason, the federal, state and municipal governments, in coordination with the cultural groups and the associations of p'urhépecha professionals have organized competitions, festivals and musical events, where diverse participation forms such as dance, song and musical interpretation are impelled and developed.

In this sense, the State Government, the municipal and communal authorities, as well as the residents, make all that is within their reach to assure that the pirekua transcends the local environment and it is positioned at national level.

In each community, committees are formed to organize musical festivals, coordinated by different commissions: registration of participants, administration of resources and delivery of prizes; attention to contestants (feeding, lodging, transportation), to guarantee the success of the musical contests developed each year in Michoacán and that constantly are promoted so that the Mexicans know, respect and love their culture.

In the organization of the musical p'urhépecha contests, the members of the committees work in team and they support the participants that have less economic possibilities. In these contests the motivation to participate grows, since it is a suitable forum where the artistic groups of the communities can show their dexterities and abilities. During this stage, the participants behave as a family: with respect and harmony.

3.b. Safeguarding measures proposed

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

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

The strategies, actions and safeguarding objectives of the pirekua, planned to be carried out starting from its nomination as Intangible Cultural Heritage of Humanity, seek to consolidate it and to cooperate to the sustainable development of the p'urhépecha people. These are the following:

Strategies:

- To organize the communities so that they are coordinated and orchestrate actions tending to safeguard the pirekua.
- To establish the mechanisms that allow the coordination of the three government orders, associations and other organisms of the civil society with the communities, for safeguarding the pirekua.
- To establish teaching centers to impel the musical culture in the communities, by means of which the musical wealth of the pirekua is transmitted to the new generations.

SAFEGUARDING ACTIONS PROPOSED

ACTION	OBJECTIFS	PARTICIPANT ORGANS	COST
<p>To form the Council for the Development of the Musical P'urhépecha Art (COFAMP), with special emphasis on the pirekua, integrated by members of the federal, state and municipal governments, as well as by representatives of the communities; and to establish the regulation criteria that allow their integration.</p>	<p>To give execution to the safeguarding measures of the p'urhépecha music and of the pirekua.</p> <p>To ensure the integration and the harmony of the language, the music, the instruments and the traditional wardrobe of the pirekua interpreters.</p>	<p>Federal Government: National Council for the Culture and the Arts (CONACULTA); National Commission for the Development of the Indigenous Peoples (CDI) and the Secretariat of Social Development (SEDESOL).</p> <p>State Government: Tourism Secretariat (SECTUR) and Culture Secretariat (SECUL).</p> <p>Municipal governments to which the communities belong.</p> <p>Representatives of the communities.</p> <p>Indigenous community Radio stations.</p>	<p>Fund of the State Government to support the creation and operation of the COFAMP.</p> <p>USD \$40,000.00</p>

<p>To support the creators of the communities in the processes of copyright registration of the pirekua.</p>	<p>To safeguard the authorship and the permanency of the pirekua element, with the purpose of preserving and to enrich the p'urhépecha musical wealth.</p>	<p>General Copyright Direction of the Secretariat of Public Education (SEP). National Institute of Anthropology and History (INAH).</p>	<p>USD \$5,000.00</p>
<p>To improve the creativity and promotion of the Competitions and Artistic Festivals of the p'urhépecha.</p>	<p>To preserve the musical p'urhépecha legacy and to keep alive these events of great importance for the communities.</p>	<p>CONACULTA State SECTUR. State SECUL.</p>	<p>USD \$70,000.00</p>
<p>To establish the P'urhépecha Music Conservatory where the pirekua element can be preserved, diffused and consolidated.</p>	<p>To preserve the musical p'urhépecha repertoire and to maintain the element alive and updated for those who are interested in the topic.</p>	<p>CONACULTA State SECUL. State SECTUR.</p>	<p>USD \$40,000.00</p>
<p>To elaborate a program of sustainable cultural tourism for the p'urhépecha region, through which the pirekua is spread and promoted among the visitors.</p>	<p>That the tourists know the great p'urhépecha musical legacy, expressed in the festivities, competitions and festivals of the communities, as a service of quality inside the tourist offer.</p>	<p>State SECTUR. State SECUL. Private sector (hotels, restaurants, tourist guides, etc).</p>	<p>USD \$20,000.00</p>
<p>To establish workshops and training courses for the teaching of the musical culture in the p'urhépecha communities, as a form of preservation, development and promotion of the element.</p>	<p>To preserve the vernacular music tradition and of the pirekua song, as an element of the intangible cultural heritage.</p>	<p>State SEP. CDI.</p>	<p>USD \$25,000.00</p>

<p>To organize and to promote events of local, national and international character where the pirekua element is spread.</p>	<p>To achieve that the pirekua transcends in the national and international scope.</p>	<p>COFAMP. State SECTUR. State SECUL. Council of Tourist Promotion of México (Federal CPTM). CONACULTA (Federal).</p>	<p>USD \$150,000.00</p>
<p>Organization, prize awarding, transportation, lodging and feeding of the pireriecha that participate in the competitions and pirekua festivals.</p>	<p>To stimulate the interpreters and pirekua creators so that they continue participating in the artistic events that are organized during the whole year and with it they enrich the musical wealth of the pirekua.</p>	<p>CDI. State SECTUR. State SECUL.</p>	<p>USD \$50,000.00</p>
<p>Acquisition of musical instruments for the conformation of bands and musical orchestras.</p>	<p>To motivate the p'urhépecha musicians so that they participate in the transmission of their musical wealth.</p>	<p>CDI State SECUL.</p>	<p>USD \$200,000.00</p>
<p>Support to music schools in the municipalities of Paracho and Tingambato.</p>	<p>To impart musical training to the pireriecha so that they improve their techniques of musical expression.</p>	<p>State Government SEP. CDI Municipal Government of Paracho Municipal Government of Tingambato</p>	<p>USD \$50,000.00</p>
<p>Grant of economic supports to musical p'urhépecha groups so that they attend events inside of and outside the country.</p>	<p>To facilitate the displacement, the lodging and feeding of the pireriecha representing their communities in national and international forums.</p>	<p>State Government SECUL. State Government SECTUR.</p>	<p>USD \$100,000.00</p>

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

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

The *p'urhépecha* community, when knowing the possibility that the *pirekua* could be inscribed in the UNESCO Representative List of Intangible Cultural Heritage, has taken full awareness of the importance that this momentous fact represents, at the time that propitiates the collective understanding and the integration of the creators and interpreters in this objective.

For the above-mentioned, the residents with the support of the three government orders (Federal, State and Municipal) make everything within their reach to rescue, preserve, to strengthen and to ensure that the *pirekua* transcends the local environment and is positioned at national and international level, as example of the human creativity and as representative symbol of their cultural identity. For it, they organize competitions and festivals where they summon representative groups of the communities so that they participate in the different modalities of musical expression.

The efficient organization and the union that prevails among the participants constitute an example of the team work, besides that the organizers and participants get along, they integrate and make more solid their cohesion as community.

Likewise, and as it is demonstrated in the Annex 1 of this File, the *p'urhépecha* community convincingly commits to contribute for the attainment of the objectives and strategies settled down in the Safeguarding Plan enunciated in the Section 3.b.

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

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

The State government annually supports the cultural groups of the communities in the development of events such as the State Encounter of Traditional Cuisine of Michoacán, the Sunday Palm Handicraft Competition of Uruapan, the Artistic P'urhépecha Competition of Zacán, as well as multiple music festivals in diverse indigenous communities.

Also, and as a stimulus to the *p'urhépecha* people, the Government built in Zacán an auditorium for the development of the P'urhépecha Artistic Competition, with capacity for five thousand spectators, with administrative offices, dressing rooms, sanitariums, box offices and parking.

It has also impelled and promoted the presentation of the winners of the artistic-musical competition in important forums of Morelia, capital of the State; at the Palacio de las Bellas Artes and the National Auditorium of México City and in cities of the United States, South America and Europe, so that these musical expressions of the *p'urhépecha* are known by the “michoacanos”, the Mexicans and the lovers of the universal art.

As part of the strategies, it is planned the creation of a Council for the Development of the P'urhépecha Musical Art (COFAMP), the Conservatory of P'urhépecha Music and of the Pirekua; the establishment of music schools; the acquisition of musical instruments for the communities; the establishment of shops and training courses for the teaching of the musical culture. Everything having as objective the safeguarding and visibility of a traditional musical system completely linked with the customs of the *p'urhépecha* ethnic group.(ANNEX 2).

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

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

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

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

The shaping of the nomination file of the *pirekua* as Intangible Cultural Heritage of Humanity began in March of 2009, task that corresponded to the Tourism Secretariat of the Government of Michoacán, as part of the project of Cultural Tourism "Vasco de Quiroga Route" and by having contact with the indigenous communities. In that sense they summoned creators and interpreters representative of the *pirekua* of the Lacustrine Area of Pátzcuaro, the P'urhépecha Plateau and of the Cañada de los Once Pueblos to inform them on the constitution of the nomination file of the *pirekua* to propose it to the UNESCO.

It is worthy to mention that since the beginning the representatives of the indigenous communities expressed interest and gratefulness to obtain support to preserve the rich musical p'urhépecha legacy.

The first action carried out was to gather the testimonies of the bearers of this musical tradition. In second place, a documental investigation was initiated, to obtain data in books written by p'urhépecha musicians and interpreters, ethnomusicologists, investigators and government officials whose tasks are to support the indigenous communities.

The nomination of the *pirekua* promotes empathy and involvement with the indigenous peoples; it also led to the development of ideological debates that finally helped to understand that the intangible heritage attests the origins and forms of life of the ancestors, through processes of diagnostic and discussion about the risks that the *pirekua* element can face, as well as the possible safeguarding measures.

Also is enclosed the written commitment of the bearers and the authorities to create a Council of P'urhépecha Musical Artistic Development (COFAMP) that permanently cooperates to the preservation, invigoration and diffusion of the *pirekua*. Likewise are attached the documents where the bearers express their free, previous and informed consent for the presentation of the candidacy and they manifest their commitment to safeguard this cultural manifestation.

The indigenous communities perceive in the *pirekua* competitions and festivals that the State government organizes, the opportunity to preserve, to foment and to promote their cultural values, their traditions and their musical wealth. For this reason, all the communities have manifested their agreement to participate and to consent freely so that the *pirekua* is considered candidate to the UNESCO Representative List of the Intangible Cultural Heritage. (Annex 2 Agreement for the Constitution of the COFAMP).

For this purpose, the civil and communal authorities of the municipalities and p'urhépecha communities, as well as the composers and interpreters of the *pirekua* that are representative of the main indigenous communities with most contributions, have prepared a document with their signatures, to attest that they agree on carrying out the procedure so that the *pirekua* is considered by UNESCO as an integrative element of the p'urhépecha culture and a bond of

communication between the members of the ethnic group.

In sum, the safeguarding plan presented is the result of the joint work between the bearers of this tradition and the professionals in charge of organizing and give to know before the UNESCO this wonderful cultural treasure, which deserves to be known and recognized at world level always with the commitment of working in the rescue and preservation of the p'urhépecha culture.

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

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

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

Since the beginning, the p'urhépecha community participated in the conformation of the file for the inscription of the pirekua as Intangible Cultural Heritage of Humanity. They were informed on the process that should be followed, as well as on the rights and the obligations that are acquired with the final inscription of the element in the Representative List.

The consent of the representatives of the p'urhépecha communities involved in the nomination, is demonstrated with the signature of the Declaration where they express their interest to safeguard the pirekua element.

4.c. Respect for customary practices governing access

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

The interest on behalf of the *p'urhépecha* community has been maintained since the data collection to integrate the file began. From the beginning, a committee was integrated by *piréiecha* and creators or composers from the communities who contributed all the information that was used for the integration of the file. In the same way and with the purpose of summing up the information provided by the bearers and practitioners, the participation of professionals, historians, writers and *p'urhépecha* teachers was requested.

In all the expressions of their culture, the *p'urhépecha* put all their talent, imagination, creativity and spirit. This way, the music and the songs, among other manifestations of their culture, have a deep sense of respect and reverence for their ancestral traditions that, when it is transmitted vocally from generation to generation, they are enriched and preserved.

The tradition of the *p'urhépecha* people allows that the *pirekua* is appreciated, recognized and re-assessed as an important part of their culture that has been able to transcend through the years, conserving its originality and propitiating the respect and admiration on behalf of the visitors who have become true promoters of this culture.

Now an informative manual on the *pirekua* is in elaboration process, as a measure that ensures its safeguarding. In this sense, the *p'urhépecha* community, through its representatives, has declared that there is any access restriction to the referred cultural manifestation.

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

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

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

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

The elaboration of the record of inscription of the *pirekua* in the inventory of the Intangible Cultural Heritage of México was made with the collaboration of representatives of different musical groups (composers and interpreters) of the communities, by means of a serious and responsible process of investigation on behalf of the Tourism Secretariat of the State of Michoacán, identifying, analyzing, defining and determining which documents would be part of the file. On the other hand, and once formed the *P'urhépecha* Council of Musical Artistic Development (COFAMP), a specialized commission will be chosen to be responsible of preserving and to maintain updated the information on this musical manifestation.

Now then, and in reference to the process of elaboration of the Inventory of the Intangible Cultural Heritage of México, we inform that the Work Group for the Promotion and Protection of the Intangible Cultural Heritage was created in 2002, in which joined the efforts of different cultural instances of México: the National Council for the Culture and the Arts, through the National Institute of Anthropology and History; the National Institute of Fine Arts, the General Direction of Popular and Indigenous Cultures, the Direction of International Affairs and the General Direction of Cultural Linking; the National Commission for the Development of the Indigenous Peoples, the Copyright Institute and the National Institute of Indigenous Languages.

The main objective of this Group is giving execution to the commitments acquired by México before UNESCO and promoting the safeguarding and preservation of the cultural manifestations that give identity to our peoples.

For the elaboration of the Inventory it was necessary to specify the strategies and the forms of proceeding to carry out this work. It was required the definition of concepts and criteria, as well as to establish the methodology that allowed the identification of the pertinent cultural units that not only indicated how to collect the information, but deciding which part of it would be used for this Inventory, besides the necessary and satisfactory information that should gather, so that the manifestation in question can be recognized and assessed as intangible cultural heritage.

For it, the Work Group needed to have a team of qualified people, competent, with experience and knowledge in the diverse fields, practices, uses, history and traditional customs, as well as in the knowledge and cultural abilities, so that they could contribute to the best achievement in this mission that consists on gathering all the expressions and representative manifestations of the cultural groups of the country.

In this sense, the main functions of the Committee of Specialists that was formed are:

- Formation of the conceptual base of the Inventory;
- Development of methodological instruments for the identification and the registration of the intangible cultural heritage;
- Evaluation of the information gathered for its inscription in the Inventory, recommending the most appropriate form of organization and systematization.
- Consultancy on the elaboration of complete files and on safeguarding plans.

Along a year of work the criteria that should structure the Inventory conceptually were defined,

as well as the categorization in which the ICH of México would be divided, leaving from the environments proposed by the Convention but adapting them to the Mexican cultural reality.

It is important to highlight that the selection of these specialists was made with base on the anthropological experience with the communities, that is to say that such specialists had a solid academic base but also the experience and sensibility of the direct contact with the bearers of the heritage, in such a way that such factors were reflected in the systematization of the ICH with which the communities feel identified and represented.

On the other hand, a registration record for the Inventory was designed, which on one hand covers aspects requested in the nomination format to the Representative List of UNESCO and other environments that are important for its safeguard and follow up, such as the historical process and the detailed development at present time of the element in question.

At present and through the state headquarters of the General Direction of Popular Cultures, seminars and workshops of sensitization about the importance of the intangible cultural heritage and of construction of capacities in the formation of community cultural managers are being carried out, so that these perform as guides in their respective communities and that the bearers and practitioners themselves, elaborate the registration records for the Inventory.

DOCUMENTATION

a. Required and supplementary documentation

	PRIMARY MATERIALS	SUPPLEMENTARY MATERIALS
PHOTOS	10 recent photos printed and in electronic CD.	—
VIDEO	1 edited audiovisual	—
AUDIO	1 CD with the 10 most representative <i>pirekua</i> .	—
MAPS	3 maps of macro and micro localization.	—
BOOKS	1 book	2 books

b. Cession of rights including registry of items

Required cession of rights provided.

c. List of additional resources

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