

REPRESENTATIVE LIST OF THE
INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline: 31 March 2023
for possible inscription in 2024**

*Instructions for completing the form are available at:
<https://ich.unesco.org/en/forms>*

A. State Party or States Parties

Guatemala

B. Name of the element

B.1. Name of the element in the languages and scripts of the community(ies) concerned

Técnica de Elaboración de Barriletes Gigantes de Santiago Sacatepéquez y Sumpango, Guatemala.

B.2. Name of the element in English

Technique of Elaboration of the Giant Kites of Santiago Sacatepéquez and Sumpango, Guatemala.

C. Name of the communities, groups or individuals concerned

The technique of elaboration of the giant kites is exclusively developed in the municipalities of Santiago Sacatepéquez and Sumpango. In both communities, children, women, and men are directly involved in the development of this manifestation. Santiago Sacatepéquez has a population of 29,238 people, of whom 82.09% identifies itself as Maya. Sumpango, on the other hand, has a population of 37,260 inhabitants, of which 90.26% identifies itself as Maya likewise. As shown on the latest population census data, the majority of the population in both municipalities belongs to the Maya-Kaqchikel linguistic community. Both municipalities belong administratively to the department of Sacatepéquez.

1. General information about the element

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

1.1. *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

Not to exceed 200 words

The tradition of creating and flying kites in Santiago Sacatepéquez and Sumpango, Guatemala, dates back to the late 19th and early 20th centuries. The process of making the kites takes several months, and they are finally exhibited during the fairs of November 1st, the day of the Saints and the Dead with the aim to communicate in this special day with their ancestors.

The technique consists of five steps. 1. Design: groups come up with ideas and messages they want to convey in an innovative, creative, and different way each year. 2. Preparation of the canvas (the visible face of the kite): involves preparing the base where the design will be placed. 3. Coloring the canvas: it is done by pasting multicolored tissue paper to create shapes, textures, nuances, lights, and shadows. 4. Making the lining (the reverse of the kite): building the structure, made of bamboo rods, sugar cane, and fibers collected beforehand through a special ritual of the community. 5. Assembling: putting together the canvas-lining, fringes, and tail.

Afterwards, the kites are publicly exhibited and/or flown during the fairs in each community, usually in places such as cemeteries or fields.

1.2. *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 to exceed 100 words

The bearers are the members of the two communities of Santiago Sacatepéquez and Sumpango (women, children, men, elder people and people with disabilities), who are organized under the figure of "kites craftsmen" which participate in all stages of the process, including the design, elaboration, and exhibition of the Giant Kites.

The "kites craftsmen" are all affiliated to two different committees per municipality (4 in total), and their Boards are responsible of organizing the fairs, establishing the rules for both, participation and the awarding of prizes. The local municipalities and the private sector, support the logistics and organization.

1.3. *How are the knowledge and skills related to the element transmitted today?*

Not to exceed 100 words

The transmission of knowledge is oral, visual, intergenerational and experienced in the everyday life of both communities. In this continuous process, each generation enters into the dynamic of creating and inheriting the tradition, preserving it through creativity and innovation, appropriating it and creating their own meaning.

Throughout the process of elaboration, the anonymity must remain to preserve the creativity. The final designs are shown until the exhibition.

The intergenerational bridge allows the inheritance to be maintained, and the fact that the process of creating the kites is a long one reinforces the knowledge, becoming essential to their cultural identity.

1.4. *What social functions and cultural meanings does the element have nowadays for the communities concerned?*

Not to exceed 100 words

Both are diverse.

The artistic elements provide a social, symbolic, and identity function. The bearers express their living culture. The dynamic of the communities to organize themselves to elaborate the kites creates collective and community spaces that promote the dialogue and become part of processes of reflection, empowerment, and inclusion.

The designs address themes with social dimensions, the environment, the fight against violence, and human rights. It is a manifestation full of cultural meanings: the art embodied in an activity that connects with the ancestors, warding off spirits that bring negative energies to their communities, and a sense of renewal.

1.5. *Can the State Party or States Parties confirm that nothing in the element is incompatible with existing international human rights instruments?*

Not to exceed 50 words

All the elements of the "Technique of Elaboration of the Giant Kites" adhere to the principles established by international human rights instruments. They are made with respect, equality, inclusion, self-determination and freedom, with a focus on cultural diversity in the country. The vast majority of the bearers are Mayas Kaqchikel.

1.6. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of mutual respect among communities, groups and individuals?*

Not to exceed 50 words

This intangible heritage is built through the communal sense, and the respect for the rights of communities is fundamental for its development. It creates bonds between diverse cultures and is a constitutive factor of the social fabric. It is appreciated and valued by local and external bearers and spectators.

1.7. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of sustainable development?*

Not to exceed 50 words

Materials used are mostly of natural origin; The cultivation and cutting of bamboo and cane is done in total respect and connection with the environment. The design and elaboration process and the message that is transmitted through creativity, seeks to convey respect and values accepted by each community.

1.8. *Are there customary practices governing access to the element? If yes, describe any specific measures that are in place to ensure their respect.*

Not to exceed 100 words

There are no common practices that govern or limit access to the element. Everyone can participate in the different stages of the process, for which they must approach the bearers and channel the request to join and participate. It is a common practice in the communities to allow accessibility and participation in this manifestation.

1.9. *Audiovisual materials about the element*

- 10 recent photographs in high definition are submitted
- Form ICH-07-photo is attached to grant rights for the 10 photos submitted

- A video is submitted
- Form ICH-07-video is attached to grant rights for the video submitted

2. Contribution to visibility, awareness, dialogue and sustainable development

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'. In addition, States are encouraged, with reference to Chapter VI of the Operational Directives, to recognize the interdependence between the safeguarding of intangible cultural heritage and sustainable development.

Given its extensive nature, criterion R.2 will be assessed based on the information provided in the nomination file as a whole including the answers provided in this section.

Do communities concerned consider that the element contributes to the following?

- Food security
- Health care
- Quality education
- Gender equality
- Inclusive economic development
- Environmental sustainability including climate change
- Peace and social cohesion
- Others (*please specify*):

Provide explanations in support of the statement(s) made above, as appropriate.

Not to exceed 200 words

Through the inscription on the Representative List, the cultural value and safeguarding of this cultural manifestation and the community sense among the Maya-Kaqchikel people will be strengthened. It will strengthen the social fabric, local identity, and relevance in both municipalities, encourage the bearers to continue and sensitize new generations about the intangible cultural heritage, promote research, documentation, dialogue, creativity, and innovation, promote the sustainable use of resources, dynamize the local economy by promoting handicrafts and gastronomy.

The recognition of diversity, within the framework of the cultural rights of communities, ancestral knowledge, and oral tradition, generates a positive perception of cultural communities. Regarding its artistic technique and spirituality, it demonstrates the dynamism of which it is the object, surviving various natural events such as earthquakes and social conflicts.

It will be possible to visualize its importance as a manifestation that promotes peace, tolerance, respect, inclusion, and open participation of different groups of carriers, turning it into a space for artistic expression, vindication, and social denunciation.

The dialogue that opens up between the artwork of the Kites craftsmen "barrileteros" and those who observe it will maintain a necessary channel of communication for healthy coexistence among Guatemala's 25 cultural groups.

States are encouraged to submit audiovisual materials that convey the communities' voice in support of the statements made above.

■ Materials (written, audio-visual or any other way) are submitted

3. Safeguarding measures

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

What safeguarding measures are put in place to protect and promote the element? Include in your answer the communities' role in the planning and implementation of measures described.

Not to exceed 500 words

Guatemala has promoted in a general basis the Plan for the Safeguarding of the country's intangible cultural heritage. It has as well, generated municipal cultural policies, and develops constant training programs such as "Guardians of Heritage". These specific actions are developed in a coordinated manner between the Ministry of Culture and Sports, cultural bearers, and other actors to ensure the safeguarding of this heritage and to generate spaces for dialogue and participation. The following specific measures implemented by both municipalities can be mentioned:

Community organization: the process of elaboration of the giant kites is a meeting point for people in the community. The existence and organization of these groups is clear evidence of interest in transmission. The representativeness is achieved through committees or associations that organize the fairs and that are as well the link with institutions that provide support for both the realization and the exhibition fairs.

Institutional coordination: between municipalities, public institutions, cultural spaces, museums, and communities in the development of working roundtables for coordination, analysis of threats, vulnerabilities, or actions that affect the cultural expression, as well as for the development of fairs and the support from international cooperators.

In 1998 and 1999, prior to the Convention of 2003, the State of Guatemala began the recognition of The Giant Kites Fairs of Santiago Sacatepéquez and Sumpango as National Cultural Heritage. Years later, the "Technique of Elaboration of the Giant Kites" was also recognized as Intangible Cultural Heritage of the Nation.

The Ministry of Culture and Sports supports the dissemination of the tradition through publications on social networks and on research and information platforms such as the Cultural Information System (SIC) and the Research Center for Art.

Cultural activities are also carried out, such as the exhibition of giant kites in public spaces throughout the country, as was done in the national tour to promote this technique in 2021-2022 and workshops with children and youth in various educational institutions. This work is decentralized through the more than 50 Cultural Development Centers currently existing in the country, from which spaces for dialogue and participation among communities and bearers are coordinated.

In 2021, the Technical Directorate of Intangible Heritage created, through academic collaboration, pedagogical kits to introduce the cultural expression in public schools and educational institutions.

The bearers themselves, through joint work, generate their own safeguarding measures, and the technical team only guides and promotes them. Therefore, the measures satisfy the various interested groups. During this process, men and women of different ages and cultures respectfully participated in the nomination process.

4. Community participation in the nomination process and consent

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'.

4.1. Describe how the communities, groups or individuals concerned have actively participated in all stages of the preparation of the nomination.

Not to exceed 300 words

In the first stage, communication was established with the relevant organizations through in-person, digital, and telephone channels. Meetings were held with representatives of the kite craftsmen committees and associations of each municipality to explain the project's stages and how the work would be carried out. The dialogue was inclusive, allowing the cultural actors to express their concerns and points of view. The prior, free, and informed consents were obtained in this stage.

In the second stage, visits were made to each municipality for socialization and structured interviews with individuals of different profiles. Audiovisual records were also created to support the development of the necessary documentation.

In the third stage, the project was presented to authorities, representatives, officials, technical experts, cultural bearers, and the media. The presentation took place at the National Palace and was accompanied by an exhibition of giant and small kites.

Later, exhibitions, workshops, kite-making contests, and cultural activities were organized at the regional level with national artists participation. In this stage, specific consent letters were obtained from the communities of cultural bearers of Santiago Sacatepéquez and Sumpango as well as from their neighbors, family members, and supporters from different ethnic groups, religious beliefs, and social strata.

■ Consent (written, audio-visual or any other way) to the nomination of the element from the communities, groups or individuals concerned is attached in support to the description above

4.2. Community organizations or representatives concerned

Contact person for the communities:

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

Family name: Asturias Chiquitó

Given name: Julio Roberto

Institution/position: Comité Permanente de Barriletes Gigantes, coordinador

Address: 5ta. Calle 2-48 zona 3, Sumpango, Sacatepéquez

Telephone number: +502 5130-5892

Email address: comitebarriletesdesumpango@yahoo.com

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

Family name: Socorec Castillo

Given name: Santos

Institution/position: Asociación de Barrileteros de Santiago Sacatepéquez, coordinador

Address: 5ta. Avenida y 1era Calle, Santiago Sacatepéquez, Sacatepéquez

Telephone number: +502 4517 3237

Email address: asociaciondebarrileteros@gmail.com

■ Contact information for main community organizations or representatives, non-governmental organizations or other bodies concerned with the element are attached, and their details can be published on the website of the Convention as part of the nomination

5. 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 and 12 of the Convention.

5.1. Name of the inventory(ies) in which the element is included

Inventory and description of the Intangible Cultural Heritage of Guatemala: Technique for the elaboration of the giant kites of the municipalities of Santiago Sacatepéquez and Sumpango, Sacatepéquez, Guatemala.

The element "Technique of the Elaboration of the Giant Kites of Santiago Sacatepéquez and Sumpango, Guatemala", is included in the National and Descriptive Inventory of the Intangible Cultural Heritage of Guatemala.

5.2. 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

Dirección Técnica de Patrimonio Intangible, Ministerio de Cultura y Deportes

Intangible Heritage Technical Directorate, Ministry of Culture and Sports.

5.3. Reference number(s) and name(s) of the element in the relevant inventory(ies)

The Giant Kite Fair of the Municipality of Sumpango Sacatepéquez was inscribed as Intangible Cultural Heritage of the Nation through Ministerial Agreement 4661-98. Then the Technique of the Elaboration of the Giant Kites in the municipalities of Santiago Sacatepéquez and Sumpango, both in the department of Sacatepéquez, was inscribed as Intangible Cultural Heritage of the Nation through Ministerial Agreement 139-2022.

5.4. Date of the element's inclusion in the inventory(ies)

The Ministry of Culture and Sports, according to Ministerial Agreement number 461-98 dated October 30, 1998, declares THE GIANT KITE FAIR OF SUMPANGO SACATEPEQUEZ, held on November 1st of each year, as CULTURAL HERITAGE OF GUATEMALA. Subsequently, the Ministry of Culture and Sports, according to Ministerial Agreement number 139-2022 dated February 16, 2022, declares THE TECHNIQUE OF ELABORATION OF GIANT KITES OF THE MUNICIPALITIES OF SANTIAGO SACATEPEQUEZ AND SUMPANGO, which is carried out on November 1st of each year, as INTANGIBLE CULTURAL HERITAGE OF THE NATION.

Is the information concerning the updating and periodicity of the inventory(ies), as well as the participation of communities, groups and NGOs concerned to the inventorying process, included in the periodic report on the implementation of the Convention?

Yes, the information is included in the periodic report. Specify in the box below the year in which that report was submitted

No, the information is not included in the periodic report. Provide information in the box below

Not to exceed 200 words

The inventory of Guatemala's Intangible Cultural Heritage is updated every 2 years by the Ministry of Culture and Sports through the Technical Directorate of Intangible Heritage. In the case of the nominated element, the update is done once a year, which coincides with the dates of the manifestation's development, during the preceding months of July, August, September, October, and finally for the exhibition on November 1st.

In Guatemala, there are 57 Cultural Development Centers where constant updates of records and inventories, participatory workshops, working groups with bearers of each registered heritage, and other technical methodologies are carried out in coordination with other stakeholders to analyze possible threats and risks, as well as to develop each manifestation and respond with safeguard plans accordingly.

The Giant Kite Festival had already been declared, however, through technical analysis, it was also necessary to recognize the intangible dimension, since it is from this that the cultural identity of the kite makers is configured and strengthened. The bearers actively participated in the preparation of the inventory in coordination with academic areas and technical teams in charge.

An extract of inventory(ies) in English or in French and in the original language, if different, is submitted

6. Correspondence and signature

6.1. Designated contact person

Provide the contact details 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.):	Mr
Family name:	Maldonado Samayoa
Given name:	Mario Roberto
Institution/position:	Guatemala's Delegate to UNESCO
Address:	7 Avenue Niel
Telephone number:	01 4227 7863
Email address:	mrmaldonado@minex.gob.gt , arqmma@gmail.com
Other relevant information:	

6.2. Other contact persons (for multinational nomination only)

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

Title (Ms/Mr, etc.):	
Family name:	
Given name:	
Institution/position:	
Address:	
Telephone number:	
Email address:	
Other relevant information:	

6.3. Signature on behalf of the State Party or States Parties

Name:	Arq. Jenny Barrios Vital
Title:	Viceministra de Patrimonio Cultural y Natural
Date:	29/03/2023
Signature:	

Name(s), title(s) and signature(s) of other official(s) (for multinational nominations only).

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