



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

Sixth session  
Bali, Indonesia  
November 2011

#### NOMINATION FILE NO. 00575 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY IN 2011

<b>A. State(s) Party(ies)</b>
<i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i>
Mexico
<b>B. Name of the element</b>
<b>(i) Name of the element in English or French</b>
<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>
Mariachi, string music, song and trumpet
<b>(ii) Name of the element in the language and script of the community concerned, if applicable</b>
<i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.i). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i>
El mariachi, música de cuerdas, canto y trompeta.

<p><b>(iii) Other name(s) of the element, if any</b></p> <p><i>In addition to the official name(s) of the element (B.i) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).</i></p> <p>Grupo de arpa grande (variant of mariachi), tamborazo (variant of mariachi), chirrines (variant of mariachi), tambora (variant of mariachi), conjunto de tamborita (variant of mariachi), fandango de varita (variant of mariachi), música de vara (rhythmical music played on a wooden box)</p>
<p><b>C. Characteristics of the element</b></p>
<p><b>(i) Identification of the communities, groups or, if applicable, individuals concerned</b></p> <p><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> <p>Core zone: Jalisco, Nayarit, Colima and Michoacán</p>
<p><b>(ii) Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned</b></p> <p><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> <p>Core zone in Western Mexico: Jalisco, Nayarit, Colima and Michoacán.  Extended zone: Sonora, Sinaloa, Durango, Guanajuato, Aguascalientes, Zacatecas, State of Mexico, Guerrero and Oaxaca.  The mariachi is also present in the rest of Mexico and all over the world.</p>
<p><b>(iii) Domain(s) represented by the element</b></p> <p><i>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.)</i></p> <p><i>Not to exceed 100 words.</i></p> <p>Community life is at the heart of the phenomenon of mariachi music, taking into consideration that it is an expression closely related to the customs of the people of Mexico, whether at religious, civil or ritual celebrations. It gives special importance to events in themselves by placing them within the characteristic genres of this music.</p> <p>Mariachi music, since the second half of the XVIIe Century has become deeply rooted in Mexico, which makes it a tradition.</p> <p>The use of language as a literary record of actions and places emphasises oral expressions. Based on passing on knowledge from parents to children, this aspect intensifies this intangible cultural heritage.</p>

#### **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.*

*Not to exceed 200 words.*

Mariachi musical expression is a tradition in Mexico. This tradition is the result of a process of hybridization in North-western New Spain which took place at the end of the XVIII<sup>e</sup> and the beginning of the XIX<sup>e</sup> Century. Groups emerged in rural communities, combining stringed instruments brought from Europe, with African rhythm patterns and native styles of dancing.

At the beginning of the XIX<sup>e</sup> Century, the word mariachi was related to regional localities. It then became synonymous with festivity and afterwards, was the name of the musical groups which contributed to create a regional identity. Their repertoire included various types of interpretation. The son and the jarabe were the main secular musical forms and minuets were reserved for the religious genre.

In the XX<sup>e</sup> Century, mariachis from Jalisco migrated to Mexico City, where they adopted the charro (Mexican horseman and rodeo rider) costume and introduced the trumpet. At the middle of the XX<sup>e</sup> Century, the mariachi was recognised as a musical symbol of Mexico.

The modern version of the mariachi has extended all over the world; even though the traditional version has not lost validity at traditional festivities, the loss of the transmission of oral tradition has made it an endangered phenomenon.

## 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.*

*Not to exceed 1,000 words.*

The mariachi is a traditional musical group which has crossed borders and become a symbol of Mexico. Rhythms and lyrics on different topics, ranging from peasant life to the sentimentality of Mexicans living abroad, bring together the elements of the cultural identity of the nation. In addition, mariachi music has incorporated international classical repertory and included instruments such as the vihuela (an early form of the guitar) and the guitarrón (kind of bass guitar) in symphonic orchestras.

Today there are two variants: the traditional mariachi, made up of two or more members, wearing a regional costume and interpreting religious and secular genres on stringed instruments. However, the modern mariachi includes trumpets and doubles the number of violins and may have four or more musicians, wearing attire adapted from the charro costume. The genres interpreted are variants of those of the traditional mariachi, in addition to boleros, ranchera songs and balads, among others.

In both cases the mariachi has a section that interprets the melody and maintains harmony and bass tones. The human voice is an instrument interprets the lyrics, as well as onomatopoeic shouts of encouragement.

The mariachi is acknowledged as an element of identity in the regions where it originated. It is a practice in which the community and the family hand down musically their knowledge, history and the pleasure of singing to the nature surrounding them. They consider it their own, whereby the activity acquires a double value of a deep-rooted tradition, not only as an expression of music, but also of love of their native region. Immigrants, descendants of Mexicans living abroad, as well as Latin Americans, have made the modern mariachi a symbol of community identity, because it is a bond linking them to their roots in spite of the distance.

Stringed instruments, inherited from colonial times, such as the violin, the harp, the vihuela, the

guitarrón, the guitarra de golpe and the guitarra sexta are among the elements of material culture, as well as the tarima (foot drum) on which performers dance, a traditional Amerindian musical instrument. In some regions of Western Mexico other kinds of instruments are used, such as the tambora (Mexican bass drum), the tololoche (double bass), the guitarrón de górgoro (variant of the guitarrón) and the guitarra “panzona” (type of large guitar). The trumpet was introduced in the XXth Century, in the 30’s, and is now one of the predominant instruments.

The wide mariachi repertoire includes a variety of styles, such as sones from different regions, jarabes, minuets, polkas, valonas (song recited or sung, similar to a type of Andalusian song), schottisches, walzes and gustos, in addition to corridos (typical Mexican ballads narrating heroes of battles, outstanding deeds and love affairs) and traditional songs depicting rural life. The modern mariachi has adopted other genres, such as “ranchera” songs, the bolero ranchero and the cumbia (rhythmical music and dance typical of the Caribbean coast of Colombia), thereby proving that its validity and deep roots in Mexican society has resisted this diversification without affecting performers and audiences in their identification to the melodies.

Playing “by ear” is the main means of transmission of the traditional mariachi. This metier is usually passed down from fathers to sons by teaching oral aspects and gestures (no score for voice or instruments is used) and by practicing at festive, religious and civil events. The modern mariachi increasingly resorts to performances based on written notes and scores.

The traditional mariachi strengthens regional identity by performing music and song, given that the lyrics refer to regional natural and social environment. The subject matter refers to the landscape, customs and colloquial speech of Western Mexico.

El modern mariachi is the result of the process which took place mainly in Mexico City, starting in the 30’s; at that time electronic communication media, together with the nationalist policy of the Mexican government, produced a new version of Mexican music. Composers, arrangers and singers achieved the consolidation of ranchera songs, created in big cities, but presented as bucolic. The new version of the mariachi was immediately accepted by people of Mexican origin living in the United States and by Latin Americans.

Mariachi music transmits values of respect for the natural heritage of the regions of Mexico and local history, in the Spanish language and the different Indian languages of Western Mexico. Traditional mariachi songs depict farming, beliefs and customs of rural Mexico. The Agrarian Reform which took place under the presidency of Lázaro Cárdenas Del Río (1934-1940), gave rise to a resurgence of interest in rural life and the subsequent appearance of new urban cultural patterns marked by nostalgia for the past and life in the country. It was a political period in which the national identity was consolidated and became more intense.

Most of the states and towns located in the mariachi region have their own songs glorifying love of native soil (Guadalajara, Caminos de Michoacán [Roads of Michoacán], Pelea de gallos en la Feria de San Marcos [Cockfight at the San Marcos Fair] , El corrido de Nayarit, El sinaloense [The Sinaloa Song], San Gabriel, Cocula, Arandas, El sanpedreño [The Man from San Pedro], Las alteñitas [The Highlands of Jalisco], etc.).

The mariachi is one of the multicultural expressions synthesising Mexican identity, because folk songs represent the transmission of symbolic values. That is why the mariachi, through the lyrics of its songs, accurately portrays love of the earth, hometown, native land, religion, nature, fellow countrywomen, and the strength of a country. For example Las olas de la laguna [The Waves of the Lagoon], El carretero [The Cartdriver], El cihualteco [The Man from Cihuatlán], Yo soy mexicano [I’m Mexican], Mexico lindo y querido [Beautiful and beloved Mexico], etc.

The mariachi has been present in the collective imaginary of Latin American peoples through mass media and has projected an important aspect of Mexican culture since the middle of the last century.

## **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.*

*Not to exceed 1,000 words.*

At a domestic level, the mariachi, as a practice and defined as intangible cultural heritage of Mexico, has been for generations a means of oral expression transmitting knowledge, traditions, customs and representations between persons, groups and communities, not only in the core zone where their practice is common, but in other region of Mexico as well.

In a world perspective of intolerance of constantly increasing immigration movements and the racism prevailing in the most developed countries, acknowledging the importance of respect of the cultures composing human diversity is fundamental. Music, the universal language, has always been a cultural element that crosses borders. In the case of the mariachi, it has been an element of exchange, dialogue and brotherhood among peoples ever since it was internationalised.

By registering the mariachi in the Representative List, the intangible cultural heritage will be strengthened by fostering musical exchange among nations, both Spanish speaking, as well as those of other languages. This, in turn, will favour an increase in the awareness and sensitivity in the whole world regarding the importance of assuring the transmission of this type of musical traditions to new generations, thereby positioning intangible cultural heritage as an element creating bonds of cooperation and brotherhood, not only within the same community, but at an international level, as well. In addition, it could be reiterated that the main objective of the List is achieving the recognition and value of cultural expressions of the world.

The inclusion of the mariachi would be an important contribution to intangible cultural heritage because it would reaffirm and strengthen human diversity and creativity, not only in musical, but also in literary, religious, symbolic, choreographic, ritual and sociological aspects, among others. The mariachi has been one the few musical genres disseminating songs in Spanish and easily adopts other languages, thereby contributing to multicultural dialogue.

The mariachi, as an expression of Mexican culture, has been a link of social communication in different periods of our history. It has disseminated values and feelings of Mexican identity by live performances, as well as by records and cinema.

The mariachi is not limited to an expression of entertainment or socialisation found on the international market or media promotion. Mariachi music is also a cultural expression, fostering dialogue and intercultural diversity. There are Indian mariachis (coras, huicholes, mexicaneros, nahuas, yaquis, mayos and purépechas) and mestizos mariachis in diverse rural settings, each one of which develops its own characteristic style. And a dialogue is achieved among different types of mariachis at fairs and cultural encounters and each one is herald of its cultural specificity.

Ever since the mariachi has been considered a symbol of Mexico throughout the world, it has contributed in maintaining a bond between Mexicans living abroad and their native land. Mariachi music is also a means by which foreigners learn about the history and traditions of Mexico.

In so far as the mariachi is a versatile musical genre, it adapts to musical variants of peoples or countries that adopt it, by using and introducing musical instruments, expressions and genres. It disseminates songs not only in Spanish, but translations into other languages and songs are even composed in local languages.

The International Mariachi and Charrería (Mexican culture of horsemanship and rodeo riding) Encounters, as well as the National Traditional Mariachi Encounters which take place yearly in Jalisco, Mexico, have become an intercultural forum of expression and dialogue among musicians from regions all over the world. The Academic Symposium held during the National Traditional Mariachi Encounters in Guadalajara, is a place of exchange among researchers of different topics, musicians, promoters and general public. Mariachi festivals in the United States are also encounters for dialogue.

### **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.*

#### **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.*

*Not to exceed 500 words.*

The traditional mariachi is currently being displaced by other genres, which is why some activities have been organised, thereby consolidating the effort of different institutions for guaranteeing its continuity and transmission.

Mass media has not included a sufficient percentage of mariachi music in programmes since 1980 and that has been the main cause of its decline.

Migration to the United States modified the habits of Mexicans who, when returning, contributed to an "Americanisation" of daily life. The new generations preferred music which was different from that of their parents and grandparents. It is obvious that for Mexicans living in other countries, the mariachi is a bond with their roots, which contributes to their identity and continuity as members of a cultural community.

For that reason, the mariachi musical tradition runs the risk of falling into abandon and maintaining them is fully justified.

Jalisco is one of the main promoters of mariachi music and has been organising the International Encounter of Mariachi and Charrería since 1994, thereby promoting awareness and establishing the exchange of techniques and songs among the mariachis in Mexico and abroad.

The Dirección de Culturas Populares (Department of Folk Culture) of the Secretaría de Cultura (Ministry of Culture) de Jalisco has organised the National Encounter of Traditional Mariachis over the past eight years. It brings together more than forty groups and recovers regional musical traditions. It has produced twelve CDs with the recordings of the encounters, as well as documentation about the participants. The Cirilo Marmolejo Medal is awarded to the most outstanding mariachi, the Francisco Sánchez Flores Prize, to promotion; the Gerónimo Méndez Prize, to innovation within the tradition; the Vicente T. Mendoza Prize, to research and propagation and the Mariachi Award, to outstanding musicians.

Mariachi Encounters bringing together regional groups are organised in Guanajuato (Mineral de Pozos), the State of Mexico (Calimaya, La Candelaria, Tlapala) and Nayarit (Tepic). Likewise, as well as the Encounter of Musicians and Dancers of the Torrid Region, the "Juan Reynoso" Festival (Michoacán, Jalisco, Colima, Guerrero and State of Mexico) and the Encounter de Harps (Michoacán). There are also about twenty mariachi encounters in the United States and Spain. This year, among the celebrations of the Bicentenary of Mexican Independence and the Centenary of the Mexican Revolution, the Ministry of Foreign Affairs announced, for the first time, a competition of mariachis residing abroad permanently.

The Asociación de Mariachis Tradicionales Mexicanos, A.C. was founded and every year, the Ministry of Culture and the Colegio de Jalisco organise the Academic Symposium of the Mariachi. In addition, over the past two years, a Mariachi Symposium takes place at the Universidad Nacional Autónoma de México (National University of Mexico). There are mariachi academies in different localities of Jalisco and mariachi workshops in Colima. One of the most important achievements is the increasing interest of children and youth in learning how to play and interpret mariachi music. The course of studies meets this growing demand and the participation of the communities where the classes are given is a positive; teaching music is a valuable element of social cohesion.

#### **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.*

*Not to exceed 1,000 words.*

Project: Compilation Centre of video, phonographic and documentary records of the mariachi in Central Western Mexico.

Objective: The establishment of a binding agreement with cultural and educational institutions for the compilation of copies of any video, phonographic or documentary record of mariachis, for the purpose of founding a thematic archive at the Jalisco Document Centre of Arts, of the Ministry of Culture. This will be the mariachi archive of the core zone located in Western Mexico, for recuperating specialised audio, video and documentary material.

1. Compilation of phonographic material in collaboration with: the Radio and Television System of Jalisco, the Government of the State of Jalisco; the Phonoteque of the School of Plastic Arts and Radio Universidad of the University of Guadalajara.
2. Safeguarding and cataloguing the material.
3. Digitalisation of the material.
4. Dissemination of the material for public consulting.

Responsible party: Department of Aesthetic Research (Dirección de Investigaciones Estéticas) de la Secretaría de Cultura, Jalisco.

Dates: In process. Junio, 2010 to March, 2012.

Municipality of Cocula, Jalisco.

Project: Production of Mariachi Instruments Workshop: Luthier crafts.

Objectives: Recovering traditional handcraft techniques in producing different stringed instruments.

Responsible party: Juan Manuel Sevilla. Director de Culture.

Project: Regional Mariachi School

Objective: Teaching, preserving, promoting and disseminating musical, historical and cultural heritage of the mariachi music of the central Southern Region of Jalisco.

Responsible party: Francisco Javier Salcedo Zepeda (Musician and Director of the Regional Mariachi School).

Dates: September, 2010 to September, 2012.

Municipality of San Martín Hidalgo, Jalisco.



Project: Documentary Compendium of Early Mariachi Music

Objective: Recovering the collective, documentary and photographic memory of the local music, focusing on recovering forgotten music and lyrics of local composers.

Responsible party: Eduardo Ramírez López, Casa de la Cultura.

Municipality of Villa Corona, Jalisco.

Project: Sunday Serenades.

Objective: Promoting and disseminating mariachi music in the Municipality of Villa Corona, Jalisco, to make it known and be enjoyed by locals, particularly children and youth.

Responsible party: Roberto Valadez García, Director de Culture.

Dates: As of April, 2010 and thereafter.

States: Michoacán, Colima, Jalisco, Guerrero and State of Mexico.

Project: Cultural Development Programme for the Torrid Region.

Objective: Programme for safeguarding traditional Mexican music through interstate traditional mariachi encounters, workshops, and census of musicians, nationwide acknowledgements and tributes to musicians of the Torrid Regions.

Responsible party: Consejo Nacional para la Cultura y las Artes (National Council for Culture and the Arts)

Achievements: Training 150 students, children and teenagers, in mariachi workshops at Jilotlán de los Dolores, Santa María del Oro and Tecalitlán, as well as organising a modern mariachi. In Colima, 220 students have studied at mariachi workshops, in addition, four new traditional mariachis have been established. In Michoacán, 160 students have finished their studies and 60 students were enrolled in Guerrero. The programme focuses on preserving and disseminating traditional mariachi music.

Dates: In process permanently since 2003.

Jalisco.

Project: Mariachi Symposium.

Objective: Establishing a research and academic dialogue forum on mariachi topics.

Responsible parties: Ministry of Culture of Jalisco and The Colegio de Jalisco.

Achievements: Learning about the most recent research on the history and evolution of the mariachi, musical styles, regional variants, characters and historical periods, as well as social processes. It has caught the attention of mariachi professors and promoters in United States and other regions throughout the world. This Symposium is growing includes more and more scholars specialised in mariachis every year.

Dates: 26th and 27th August. It takes place every year within the National Traditional Mariachi Encounter, since 2007.

Jalisco.

Project: Permanent training workshops for musicians attending International Encounter of Mariachi and Charrería.

Objective: Training musicians from all over Mexico and the world in musical tradition, styles, genres and instruments of the mariachi culture.

Responsible party: Edgar Martínez. Chamber of Commerce of Guadalajara.

Dates: First days of September, since 1994.

Jalisco.

Project: National Traditional Mariachi Encounter.

Objective: Bringing together traditional mariachis from different regions in Mexico, in order to present their styles, repertoires and musical culture in different municipalities in Jalisco.

Achievements: Los workshops pass on knowledge of original old music to the new generations, taking into consideration that fifteen new mariachis with a traditional repertoire have been created, thereby revitalising this cultural expression. Members of several of these mariachis are students of the School of Music of the University of Guadalajara.

Dates: Since 2001, the last week of August.

Responsible party: Ignacio Bonilla Arroyo, Director of Culturas Populares, Ministry of Culture, Jalisco.

Project: Producing the record Las Negras del Mariachi, with the 20 most important versions of the emblematic Son de la Negra, and a study by Jesús Jáuregui.

Objective: Contributing to the knowledge of this important son, which has been recorded in different arrangements throughout the musical history of Mexico?

Date: 2010.

Responsible party: Dirección de Culturas Populares, Ministry of Culture, Jalisco.

Jalisco.

Project: Publishing the book Lecturas del mariachi (Mariachi publications), which includes the most important texts on the mariachi, written by researchers from different countries and at different periods.

Objective: Disseminating the main contributions made on this topic to the academic world.

Dates: August, 2011

Responsible party: Department of Folk Culture (Dirección de Culturas Populares), Ministry of Culture, Jalisco.

Querétaro.

Project: Course-Workshop on mariachi culture.

Objective: Disseminating the history of the mariachi musical styles and training musicians interested in this topic.

Date: 30st and 31th July.

Responsible party: Dr. Rodolfo Vega Hernández. Institución Académica Fundación Universitaria de Derecho, Administración y Política, S.C.

Mexico, D.F.

Project: Mariachi Museum/School at the Plaza Garibaldi.

Objective: Recovering, conserving and promoting the cultural heritage of the mariachi and training musicians interested in performing mariachi music. The Museum/School will be at the Plaza Garibaldi, the emblematic mariachi meeting place in Mexico City, where both Mexican and tourists go to enjoy mariachi music.

Dates: 2010 and 2011.

### **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.*

*Not to exceed 250 words.*

The mariachi has always been part of the daily life of musicians and communities. Researchers have studied topic revalorising the importance of the mariachi as a cultural expression of Mexico for the world. Nevertheless, collaboration with governmental agencies coordinating individual efforts is necessary in order to design public policies for safeguarding the mariachi. CONACULTA, jointly with the Ministries of Culture of each State, as well as with municipal governments throughout the country, began a promoter training programme for drawing up an inventory of intangible cultural heritage, in which the communities represented by traditional and modern mariachi and collectors, etc. participate actively in the preservation of the mariachi, by covering all the events in life cycle (baptisms, weddings, funerals) and community festivities (patron saints feasts and national holidays), as well as moments of entertainment and leisure, recreated by communities and groups in a way that reflects the local area, by acknowledging the mariachi as part of their cultural heritage.

The communities agree to safeguard the mariachi through actions, such as recovering old compositions, giving Sunday serenades, handing down music and lyrics from father to son. In addition, well established musicians teach methodically the techniques required for interpreting the deep-rooted traditional music at workshops and in schools. The commitment is to assure continuity in the production of the stringed instruments characteristic of the mariachi.

### **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.*

*Not to exceed 250 words.*

Mexico, in the capacity of a sovereign state party hereto, assumes the commitment of protecting the mariachi musical culture, through competent municipal, state and federal authorities.

Likewise, el Instituto Nacional de Antropología e Historia (National Institute of Anthropology and History) shall be responsible for the follow-up and any consultancy that could be required and specifies that the objectives set forth in the safeguard programme shall be performed as defined. In addition, the Instituto has a solid academic research background, whereby it also agrees to continue research and promote the knowledge, transmission, promotion and revitalisation of mariachi music.

Ministry of Culture Jalisco:

a) Strengthens regional identity and consolidates the National Encounter of Traditional Mariachi in Guadalajara, under the coordination of the Dirección de Culturas Populares.

b) Performs research preserves and disseminates the expression of mariachi culture in Central Western Mexico, with the support of the Department of Aesthetic Research (Dirección de Investigaciones Estéticas) and the Documentary Centre of the Arts of Jalisco (Centro Documental de las Artes de Jalisco).

#### **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".*

##### **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 Department of Aesthetic Research (Dirección de Investigaciones Estéticas) and the Department of Folk Culture (Dirección de Culturas Populares) of the Ministry of Culture Jalisco, governmental agencies responsible for the project, announced the Encounter de Mariachi Promoters, which took place at the Instituto Cultural Cabañas in Guadalajara the 7th May, 2010, for the purpose of guaranteeing the active participation of the community taking part in the entire process of preparing the Mariachi, music de cuerdas, canto y trumpet candidacy dossier. Said Encounter was addressed to all parties involved in the research, promotion, teaching, performance and preservation of mariachi music in our country and abroad. The parties attending the Encounter, approximately fifty of which were Mexican and only one from abroad, are specified on the attached list below. The UNESCO application format for registration in the Intangible Cultural Heritage Representative List was presented. Afterwards, attendees were divided into discussion groups on four topics: Dissemination, Teaching, Preservation and Research. The plenary session focused on the projects the conclusions were shared, after which attendees were asked to give their support and free consent to the candidacy of the mariachi.

Official notice requesting support was sent by the Ministry of Culture (Secretaría de Cultura) to the following institutions:

Consejo Nacional para la Cultura y las Artes (CONACULTA)

- Instituto Nacional de Antropología e History (INAH), Mexico
- Gobierno del Estado de Jalisco
- Secretaría de Cultura
- Secretaría de Turismo
- Universidad de Guadalajara
- Universidad Panamericana
- Universidad del Valle de Atemajac
- Universidad Autónoma de Guadalajara
- El Colegio de Jalisco, A.C.
- Benemérita Sociedad de Geografía y Estadística
- Cámara de Comercio de Guadalajara
- Cámara de la Industria Tequilera
- Consejo Regulador del Tequila

Televisa Occidente

**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.*

This candidacy is announced pursuant to Art. 11 (b) and 12 of the UNESCO Convention for the Safeguard of Intangible Cultural Heritage specifying the criteria for identifying the mariachi as part of Intangible Cultural Heritage, so defined by communities active in the State of Jalisco and other States, though participating municipalities, different private groups and associations of musicians and composers.

The great Encounter de Promoters and Diffusers del Mariachi, which took place at the Instituto Cultural Cabañas in Guadalajara the 7th May, 2010, was made known to the public. This important event, announced by the Ministry of Culture, focused on discussing heritages values, as well as the social, multicultural and identity content, passed on through oral history, historiography, recovering the memory of our ancestors, and the heritage preserved by this musical tradition.

**DECLARATION OF THE MARIACHI PROMOTERS AND DISSEMINATORS**

We the undersigned, hereby approve and support requesting UNESCO to declare mariachi music Intangible Cultural Heritage of Humanity, and we acknowledge said music as part of our cultural heritage, which has been handed down from generation to generation, with which we identify, and we reassert the creativity and expression of everyday events in our communities.

We likewise declare that:

We understand the objectives and commitments of said petition.

We know the document which shall be presented to the UNESCO in detail.

We have actively participated in preparing the candidacy.

We are pleased to know that mariachi music is considered important and valuable.

Consider that the document which shall be presented to the UNESCO shall be beneficial to preserving and disseminating our music, because that will dignify and protect our traditional music.

We think that this proposal will contribute to continuity in the practice of mariachi music will help us to continue teaching it to more young people, to avoid them losing the identity that characterises us as mariachi musicians.

We want to share our mariachi music with our fellow countrymen and with people from abroad, for fostering cultural exchange, thereby promoting human cultural diversity.

We agree to carry out and invigilate, to the extent of our possibilities, the adequate execution of the safeguard measures and commitments proposed herein and shall be sent to the UNESCO.

We agree to work in favour of safeguarding and disseminating our traditions.

Lastly, the undersigned, duly informed of the content set forth herein, hereby declare our free consent to the presentation the candidacy of "El Mariachi" nomination for the UNESCO Intangible Cultural Heritage Representative List, in the city of Guadalajara, Jalisco, the 7 May, 2010.

Respectfully submitted.

Signatories on behalf of the government (federal, state, municipal):

Sergio Zepeda Navarro (Honorary Chronicler), San Martín Hidalgo Town Council.

José de Jesús Ortiz Uribe (Mayor), Villa Corona Town Council

Roberto Valadez García (Director of Culture, musician and composer), Villa Corona Town Council.

José Manuel Rubio Fregoso (Chronicler), Town Council Villa Corona.

Jorge Luis Rodríguez Rodríguez (Director of Tourism), Villa Corona Town Council.

Jaime Vera Alaniz (Cultural Promoter), Villa Corona.

Juan Manuel Sevilla González (Private Secretary of the Mayor), Cocula Town Council.

Julia Solórzano Plazola (Culture Adviser), Cocula Town Council.

Karina Hernández Álvarez (Director of the Mariachi Museum), Cocula Town Council.

José María Angulo Sepúlveda (Mariachi Museum Board), Cocula.

Miguel Fletes Palacios (Director de Social Communication and Director of the International Fletes Mariachi), Cocula Town Council.

Francisco Javier Salcedo Zepeda (Musician and Director of the Regional Mariachi School), Cocula Town Council.

Héctor Ramírez Oliva. (Head of the Department of Culture), Cocula Town Council.

José Ángel Guardado Ramírez (Cultural Advisor Researcher), Cocula.

María Salud Panduro Álvarez (Curator of the Silvestre Vargas Museum), Tecalitlán Town Council.

Modesto Alejandro Aceves Ascencio (Director General of the Cultural Heritage Department), Ministry of Culture, Jalisco.

Ignacio Bonilla Arroyo (Director of Folk Cultures), Ministry of Culture, Jalisco.

Ángel López Vargas (Cultural Promoter), CONACULTA and Ministry of Culture, Jalisco.

Cornelio García Ramírez (Promoter and mariachi musician), Ministry of Culture, Jalisco.

Jonathan Guzmán (Manager of the Television System), Ministry of Culture, Jalisco.

María Prisca Esponda Mendoza (ex Director of the Department of Aesthetic Research), Ministry of Culture, Jalisco.

Mónica Martínez Borrayo (Ex-Researcher of the Department of Aesthetic Research), Ministry of Culture, Jalisco.

Bettina Monti Colombani (Researcher of the Department of Aesthetic Research), Ministry of Culture, Jalisco.

Yolanda Ruiz Rosales (Coordinator of the Road of Mariachis in Jalisco), Ministry of Turismo.

Juan Arturo Camacho Becerra (Researcher), El Colegio de Jalisco.

Jesús Jáuregui (Researcher), Instituto Nacional de Antropología e History, Mexico.

Álvaro Ochoa Serrano (Researcher), El Colegio de Michoacán.

Jorge Arturo Chamorro Escalante (Researcher), University of Guadalajara.

Ernesto Cano Lomelí (Researcher), University of Guadalajara.

Héctor Villicaña Torres (Researcher and mariachi musician), University of Guadalajara.

Anita Pelaggi (Researcher), Ministry of Foreign Affairs, Mexico.

Francisco Gómez Espinoza (Professor), TEC de Monterrey.

Edgar Martínez Gutiérrez (Director of the National Encounter of Mariachi and Charrería), Ministry of Culture and Chamber of Commerce of Guadalajara.

Columbo Méndez González (Musician and prominent mariachi teacher), International Workshops held within the National Encounter of Mariachi and Charrería, Ministry of Culture and Chamber of

Commerce of Guadalajara.

Armando Cervantes Tinoco (Musician and prominent mariachi teacher), International Workshops held within the National Encounter of Mariachi and Charrería, Ministry of Culture and Chamber of Commerce of Guadalajara.

Fernando Rodríguez Oliver (Manager of the National Mariachi Ensemble), Chamber of Commerce of Guadalajara.

Individuos:

Elías Marmolejo López (Mariachi musician for more than seventy years).

Ignacio Orozco Camarena (Independent mariachi music collector).

Eulogio Sandoval Herrera (Traditional mariachi musician), Tecalitlán.

Ezequiel Gutiérrez (Mariachi music composer), Tecalitlán.

Non-governmental associations, communities and organisations:

José Santos Marmolejo López (Mariachi musician for more than seventy years and Curator of the Cirilo Marmolejo Museum).

Humberto Gaspar Osorio (President), Association of Traditional Mexican Mariachis.

Francisco Aguilar (Mariachi musician and researcher), Grupo Viva Mexico.

Ramón García Ibarra (Director) Mariachi Los Toritos.

José Francisco Gómez Espinoza (Musician and traditional mariachi teacher).

\* The document declaration with signatures is held by the UNESCO delivered on 16 August 2010 in the office of the Intangible Cultural Heritage Area

World Heritage Office, INAH, Mexico City.

### **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.*

All possible mass media shall be used (press, radio, television and Internet), to favour:

- Respect for passing on traditional mariachi music in all its complex genres, mainly oral tradition.
- Respect for the use of traditional instruments and the typology of regional ensembles, whereby use of all the traditional mariachi instruments shall be encouraged. the vihuela, harp, big harp, guitarrón, guitarrón de górgoro, guitarra de golpe, violin, double bass and tumbora, in addition to Indian musical instruments, such as the raweri, kanari, rattles, small harps and tarimas (small wooden platforms).
- Respect for the traditional use of the trumpet, provided that it allows an acoustic balance among the stringed and wind instruments.
- Respect for the contexts and repertoires of the traditional mariachi in religious and ritual events involving collective social or community participation.
- Respect for the use of the mariachi costumes according to the context of participation and attachment to customary practices. Even though the mariachi gala is a kind of costume reserved for certain types ensembles, it should be considered with the same respect as other kinds of costumes used in ordinary performance, such as light cotton cloths, Indian

costumes, according to the tribe and regional peasant costumes.

- Respect for the use of image of the mariachi in mass media, without altering the context, and avoiding violent situations affecting the integrity of the musicians by presenting them in a way that is contrary to the values human rights in the world.

The encounters organised by the Chamber of Commerce of Guadalajara and the Ministry of Culture of Jalisco are evidence that traditional performance justifies safeguarding this folk art for the following generations. They encourage dialogue and exchange among mariachi musicians of common traditional techniques still in use, songs and rhythms which do not necessarily follow the score, thereby converting these encounters into a school of exchange for mariachis all over the world.

## **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.*

Mexico signed the UNESCO Convention for Safeguarding Intangible Cultural Heritage in December of 2005. This commitment has materialised into institutional and community support for registering intangible heritage elements in both the Representative List and the Urgent Safeguard List.

The Work Team for Promoting and Safeguarding Mexican Intangible Cultural Heritage was created for that purpose in 2002 and drew up the preliminary draft of the Inventory of Elements of Intangible Cultural Heritage in 2008. "El Mariachi" as part of the heritage subject to safekeeping by the Mexican government, was registered under Entry Code AM3-SIN-1-31. This inventory is in the custody of the Consejo Nacional para la Cultura y las Artes and can be consulted on the Internet Website of the Sistema de Información Cultural (Cultural Information System): <http://sic.conaculta.gob.mx>

Carrying out this task required specifying strategies and procedures. Concepts and criteria had to be defined, as well as methodology allowing the identification of pertinent cultural units, how to gather necessary and satisfactory information and decide which part of the unit would be used therefore. This had to be undertaken in a way allowing the element in question to be assessed and acknowledged as Intangible Cultural Heritage.

The work team, a group of competent qualified researchers with experience and vast knowledge of the different fields, practices, history and traditional customs, as well as of cultural skills, gathered all the representative expressions and manifestations of the cultural groups of Mexico.

The main duties of the Committee of Specialists are:

- Establishing the conceptual basis of the Inventory
- Developing methodological instruments for identifying and registering intangible cultural heritage
- Evaluating the information obtained for registration in the Inventory, recommending the most adequate form of organisation and systematisation



- Consultancy in assembling full dossiers and safeguarding plan.

It took one year of work to define the criteria for conceptually structuring the Inventory, as well as the categories dividing the intangible cultural heritage of Mexico. The scopes proposed by the Convention, adapted to Mexican cultural reality, were the basis for task. It is important to emphasise that the selection of specialists was based on the anthropological experience with the communities, i. e., they have a solid academic background, as well as experience and understanding through direct contact with carriers of the heritage. These factors are reflected in the systematisation of the intangible cultural heritage with which the communities feel identified and represented.

An Inventory Registration Form including the aspects requested on the UNESCO Representative List Nomination Format was designed, as well as those which are important for the safeguard and follow-up thereof, such as the historical process and the current detailed development of the element in question.

The “El Mariachi”, registration form, as well as the 248 registration currently on file in the Intangible Cultural Heritage de Mexico Inventory, was prepared by researchers and specialists, who systematised the information, obtained through field work directly from the carriers and people practicing a manifestation. There are audio and video recordings of this research.

At the present, seminars and workshops of awareness of the importance of intangible cultural heritage and the development of skills in training community cultural promoters are being given at the state facilities of the Dirección General de Culturas Populares (Department of Folk Culture). The promoters will act as guides in their respective communities and they themselves will prepare the Inventory Registration Forms.

## Documentation

*All documentation that is provided should add value to the nomination file by offering information about the element, its role within its community, its viability and any challenges it faces. If the element is inscribed, such documentation will also be used to achieve the Representative List’s purpose of ensuring visibility for intangible heritage. Photographic, sound and audiovisual documents should be submitted according to the technical specifications in the Annex below. Supplementary materials (within the maximums set out below) may be submitted, and will be helpful in allowing visibility activities, but they will not be considered in the process of examining or evaluating the nomination.*

### a. Required and supplementary documentation

	Primary materials	Supplementary materials
<b>Photos</b>	10 recent photographs (required for evaluation)	Maximum 30
<b>Video</b>	edited video (maximum 10 minutes) (strongly encouraged for evaluation and visibility)	Maximum 60 minutes
<b>Audio</b>	-	Maximum 60 minutes
<b>Maps</b>	-	Maximum 3
<b>Books</b>	-	Maximum 3

Regrettably, materials in excess of the maximum quantities listed in the “Supplementary materials” category cannot be accepted by UNESCO. In sending materials, clearly distinguish the primary materials from any supplementary materials you may wish to include. None of the materials will be returned to the submitting States.

## **b. Cession of rights including registry of items**

*Primary materials must be accompanied by a non-exclusive cession of rights document granting worldwide rights to UNESCO to use the materials (see Form ICH-07). The ICH-07 form must be submitted in English or French, without alteration of any kind to the text and be signed by an authorized signatory. The cession of rights must include a registry of the items submitted, describing for each item:*

- 1. identifier (file name and/or reference)*
- 2. copyright information, including creator's name*
- 3. date of creation*
- 4. caption (in English or French)*

*Supplementary materials should, whenever possible, also be covered by a non-exclusive cession of rights to UNESCO, including the same identifying information.*

## **c. List of additional resources**

*Submitting States may wish to list the principal published references, using standard bibliographic format, as well as websites or multimedia resources providing supplementary information on the element.*

*Not to exceed one page.*

### **Bibliography:**

- Chamorro Escalante, Jorge Arturo, Mariachi antiguo, jarabe y son. Símbolos compartidos y tradición musical en las identidades jaliscienses. El Colegio de Jalisco, Zapopan, 2000.
- Franco Fernández, Roberto, "Testimonios", Los mariachis de mi tierra... Noticias, cuentos, Testimonios y conjeturas: 1925-1994 (Jesús Jáuregui, compilador) Consejo Nacional para la Cultura y las Artes, México 1999 (1976): 289-304.
- González, Raúl Eduardo, "De la colonia a 'la conquista': una trayectoria de la valona", Del occidente es el mariache y de México... Revista de una tradición (Álvaro Ochoa, editor), El Colegio de Michoacán-Secretaría de Cultura del Estado de Jalisco, Zamora, 2001a: 123-134.
- Gradante, William, The National Association for Music Education, coord. (2008).
- Jáuregui, Jesús, El Marachi, Editorial Taurus, 2007.
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- Nevin, Jeff, Virtuoso Mariachi, University Press of America, Lanham, Maryland, 2002.
- Mata Torres, Ramón, "El mariachi multinaciente" Estudios Jaliscienses, Guadalajara, 9, 1992: 25-35.
- Ochoa Serrano, Álvaro, "Mitote, fandango y mariachi en Jal-Mich", Relaciones. Estudios de Historia y Sociedad, El Colegio de Michoacán, Zamora, 21,1985: 71-83.
- Mitote, fandango y mariacheros, El Colegio de Michoacán- El Colegio de Jalisco, Zamora, 2000 (1994).
- Sheehy, Daniel, Mariachi Music in America. Experiencing Music, Expressing Culture, Oxford University Press, Nueva York, 2006.
- Stanford, Thomas, El son mexicano, Fondo de Cultura Económica, Mexico, 1984.
- Vázquez Valle, Irene, El son del sur de Jalisco, Departamento de Bellas Artes del Estado de Jalisco-Instituto Nacional de Antropología e Historia, Guadalajara, 1976.

### **Sitios web:**

<p>www.culturetraditional.org</p> <p>www.mariachi.org</p> <p>http://www.mariachiacademyny.org/home_es</p> <p>http://www.mariachi.com.mx/2010Junio/240610seleccionmundial.html</p> <p>www.planetadeletras.com</p> <p>www.almademexico.com.mx/v/vivamexico.htm</p> <p>www.coveralia.com/discos/viva_mexico_.php</p> <p>www.musica.com</p> <p>www.inside-mexico.com/cajitademusica2.htm</p> <p>www.quedeletras.com</p> <p>Map of México in the world</p> <p>Map of Mexico indicating the regions of mariachi influence</p>
<p><b>Contact information</b></p>
<p><b>a. Contact person for correspondence</b></p>
<p><i>Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, the information should include a fax number. For multi-national nominations provide contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination (request for additional information, etc). For multi-national nominations, also provide contact information for one person in each State Party.</i></p>
<p>Modesto Alejandro Aceves Ascencio  Director General de Patrimonio Cultural,  Secretaría de Cultura, Jalisco. Centro Cultural Patio de los Ángeles. Cuitláhuac No. 305. Barrio de Analco, Zona Centro. C.P. 44450. Guadalajara, Jalisco, México. Teléfono (01) 33 30 30 14 12. Ext. 21412 y 20324.  Correo electrónico: modesto.aceves@jalisco.gob.mx</p>
<p><b>b. Competent body involved</b></p>
<p><i>This section should provide the name, address and contact information of the competent body (agency, museum, institution, or manager) with responsibility for the local management and safeguarding of the element.</i></p>
<p>Francisco Javier López Morales  World Heritage Director  National Institute of Anthropology and History  Av. Insurgentes No. 421  Piso 11, Col. Hipódromo  C.P. 06100 Delegación Cuauhtémoc  México, D.F.  E-mail: direccion.pmundial@inah.gob.mx</p> <p>Alejandro Cravioto Lebrija  Secretario de Cultura  Secretaría de Cultura Jalisco.  Av. La Paz No. 875. Centro histórico  C.P. 44198. Guadalajara, Jalisco, México  Teléfono (01) 33 39 42 12 36.</p>

Correo electrónico: alejandro.cravioto@jalisco.gob.mx

**c. Concerned community organization(s) or representative(s)**

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

Humberto Gaspar Osorio  
Presidente  
Asociación de Mariachis Tradicionales Mexicanos  
Calle Porfirio Gaytán Núñez No. 224. Col. Juan José Ríos,  
2a. Sección, Villa de Álvarez. C.P. 28984, Colima, Colima.  
Teléfono (01) 312 31 20 189  
Celular 045 312 11 27 846  
Email: humbertogazpar@hotmail.com

**Signature on behalf of the State Party**

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

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

Name: Alejandro Cravioto Lebrija

Title: Secretaría de Cultura Jalisco.

Date: 3 December 2010 (last revision)

Signature: <signed>