CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Sixteenth session
2021

Nomination file No. 01612
for inscription in 2021 on the Representative List
of the Intangible Cultural Heritage of Humanity

A. State(s) Party(ies)

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

Panama

B. Name of the element

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

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

Dances and expressions associated with the Corpus Christi Festivity

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

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

Danzas y expresiones asociadas a la Fiesta del Corpus Christi

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

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

Fiesta del Corpus Christi
C. **Name of the communities, groups or, if applicable, individuals concerned**

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

Not to exceed 150 words

The communities were the Corpus Christi Festivity is celebrated and that are interested in the nominated element are La Villa de Los Santos (Los Santos); Parita and Chitre (Herrera); Anton, Central San Miguel and Penonome (Cocle); La Chorrera (West Panama); Colon, Santa Rosa and Nuevo San Juan, Portobelo and Escobal (Colon); Chepo, Chilibre, Curundu and the island of San Miguel (Panama) and Garachine (Darien). Each one of these communities has a patronage, association, group and/or individuals who lead whether in organizing the expressions of the feast or in the training of the dancers.

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

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

Not to exceed 150 words

The Corpus Christi Festivity is celebrated in seven Panamanian provinces (as well as throughout Europe and Latin America), with variants from region to region, six can be found on the Pacific coast and one on the Atlantic coast:

- The Villa (province of Los Santos), far south of the Azuero peninsula.
- Parita, Chitré (province of Herrera), south and northwest of the Azuero peninsula.
- Penonome, Central San Miguel and Anton (province of Cocle), central, north and northwest.
- La Chorrera (West Panama province) west of the Panama Canal watershed.
- Santa Rosa, Nuevo San Juan, Colon, Escobal and Portobelo (province of Colon), south, central and north, Atlantic coast.
- Chilibre, Chepo, Curundu and the island of San Miguel (province of Panama), north, northeast and the Panama gulf.
- Garachine (province of Darien) eastern region of the Gulf of Panama.

E. **Contact person for correspondence**

E.1. **Designated contact person**

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Gomez</td>
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<td>Given name:</td>
<td>Emma</td>
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<td>Institution/position:</td>
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<td>Telephone number:</td>
<td>(507) 6657 6839</td>
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<td>Email address:</td>
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<td>Carlos Aguilar Navarro/ Minister of Culture/ <a href="mailto:caguilar@micultura.gob.pa">caguilar@micultura.gob.pa</a>/ (507) 501 4000</td>
</tr>
</tbody>
</table>
E.2. Other contact persons (for multinational files only)

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

1. Identification and definition of the element

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

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

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

This section should address all the significant features of the element as it exists at present, and should include:

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

The Committee should receive sufficient information to determine:

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

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

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

Not fewer than 150 or more than 250 words

The Corpus Christi Festivity combines the religious celebrations of the body of Christ, represented by the sacred Host, as the conqueror of death, in the resurrection, as a practice taught since colonial times by the Catholic church in syncretism with popular devotion and festive expressions.

The dancing groups train year-round so they can pay their respects throughout the lunar cycle, especially during the Corpus Christi mass on Thursday.

An allegory or a acted out presentation depicts how the world goes into a crisis during Corpus Eve, because the great devil (diablo mayor) splits the sun in four pieces reigns over the Earth. But good defeats evil and on the next day, in the Eucharist, the dancing devils remove their masks and bow before the consecrated Host, accepting its victory. Similar to other dances that
represent diverse themes. The Great devil dance synthesizes the battle between good (St. Michael the Archangel) and evil (the great devil and his legion), in the battle over the human soul, that eventually the Archangel wins.

They then dance (in some communities, on a carpet made of flowers) in a procession that follows the priest carrying the monstrance (metal receptacle in which the Host is exposed for veneration). After, they dance freely to the sound of various musical rhythms, in colorful costumes, oral representations and burlesque dances, on the streets and family homes where foods and drinks are shared.

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

The bearers and practitioners of the element are members of the communities, descendants of dancers and families that gather or form alliances with other friends to preserve their dances. This is the case of the devil (diablicos) groups; there is a leader in each group or family who is in charge of the coordination, another one who organizes the rehearsals and manages the schedule for their performances at the houses, streets and parades. In the patronages and associations, experts and coordinator hold specific roles as instructors of the various dances, theatrical performances with dialogs, songs, music; and as managers for the funds used for general expenses and the funds that the families are not able to provide. In some communities there are specialized artisans that make the outfits and masks (men and women), and in some cases, a family makes the outfits and masks.

In some communities, people, institutions or schools, make carpets made of flowers, leaves, sawdust, sand and other materials on the pavement, in the early morning before mass, for the parade to pass through. Most communities hold a relationship between the local priest and the planning groups where men and women participate in different roles.

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

Participation is the main form of transmission, whether it’d be a dancer or an audience during a family celebration.

Communities develop different transmission forms for the dances (in their patronages, groups, associations, families and in some schools). Throughout the year, instructors along with groups or families join the planning efforts and set the days to hold rehearsals. This learning experience usually begins at an early age. In some communities, costumes are made for babies to wear and have pictures taken with their parents and attend festivities. The most important and valuable learning experience is that which is passed on from generation to generation, however this doesn’t discourage those whose parents were not dancers from participating, they too admire the dances and characters that they’d like to represent. Some of them tell us that they have represented devils, angels, goats or other characters at some point of their lives.

Some artisan masters have work-teams, trainees who will substitute them, comprised of men, women, young people who may be a family member or not; they design, make molds or paint.

In some communities, the dancers help make their own masks, headgear, wings. There’s great excitement among families and friends when they’re working and helping, where the younger ones are observing eager to learn and belong.

Usually, a single dance will have groups of various ages that dress up and parade. They will eventually replace the dancers as they age or move away, based on their skills. The talent seed-bed is very important.

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

Not fewer than 150 or more than 250 words
The diverse expressions and dances associated with Corpus Christi play a role in the identity of the communities, providing them with a sense of belonging; for some, it represents their religious devotion since they dance to keep a religious vow they’ve made, because they commend themselves to God; but for most, it is a combination of devotion and the traditions followed by their parents, grandparents, family members who have always participated in the celebration. Some of the dancers who study or work outside of their communities, return during the festivities to dance because they can’t nor want to miss it. Some families join efforts to be able to invite dancing groups into their homes to put on a show for their family or sometimes for their friends. This feast unites family members who live far away, they gather and enjoy their traditional foods and see family and friends; for those who live there permanently, it’s an opportunity to reunite with friends. For them it’s important to express their full artistic capacity using bold rhythmical movements, taking on characters that through their dance, words or representation transmit a message to others.

These celebrations represent a commitment to set aside resources and time in order to preserve their tradition and transmit it to their children and grandchildren, in most cases these resources are provided by the families. This commitment is also taken on by the church and local authorities who contribute and provide the community with a sense of belonging and identity.

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

Not fewer than 150 or more than 250 words

All parts of the element and its practice, and the organizers are compatible with existing international human rights instruments. Within the communities where the element is practiced the most, kids and young adults are on a waiting list wanting to be enrolled to practice the dances, therefore some regions do different versions of the dances in various age groups, this gives everyone the opportunity to participate. The resources obtained by the patronages to be used in the organization, arrangements, decoration and more, are also reserved to cover the needs of a dancer’s family without enough of their own resources. The masks and costumes are handed down, borrowed, rented, resold so that others may benefit from them. Each dance, including the parranpanes, and madams and burlesque characters (like the goat) has their admirers who wish to play a specific role. There are even dances that are traditionally played by men dressed as women, without falling victim to mockery or disrespect, as it is part of the celebration and each role holds their own meaning within the tradition.

Organizations and authorities support the promotion of workshops in order to ensure that the artisanal and musical expressions are not lost. Similarly, they make spaces available to facilitate an orderly sustainable development, catering to the visitors.

Participation is done free of discrimination and with an effort to naturally obtain the materials, such as masks and feathers, without harming the environment.

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

For Criterion R.2, the States shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

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

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

Not fewer than 100 or more than 150 words

This inscription would raise the communities’ self-esteem, boosting their creativity and commitment and strengthening their inscribed element safeguarding plan, and of other
expressions not included in the inventory. The involvement of more people may strengthen the communities’ planning models.

They would find meaning in the dissemination of their memories, the registering and working methodology for the future generations who will replace them.

When a community receives an inscription, its people, educational, local authorities and media outlets search for information needed to safeguard their ICH, because it identifies them. It allows the younger generation to understand the satisfaction and joy their parents and grandparents feel towards this acknowledgement; valuing their knowledge and assuming their role in the next generation.

An inscription would result in people being more mindful in describing and making partnerships to boost other local expressions that are also valuable to the community for its common and different characteristics.

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

Not fewer than 100 or more than 150 words

All inscriptions enjoy high dissemination; resulting in the promotion of safeguarding measures, interest in documenting what identifies each community, thus the Nation in its diversity.

Educational centers would update their curriculum, in areas where many expressions have been made invisible or even stigmatized. Some churches don’t allow the dancer inside the church during Corpus Christi, therefore, some ‘devils’ must perform their dances outside the church. While other churches not only allow it, but they work alongside the communities; this boosts dialogue.

Periodic reports would stimulate interest in knowing the indicators that identify the evolution of the inscriptions. The safeguarding plan could promote a legislation of equity and responsibility from the national government from which all communities may benefit and feel included. The responsibility of identifying challenges would generate solutions.

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

Not fewer than 100 or more than 150 words

Anyone nominated looks through the data regarding the nominations of other countries. Through the conduction of workshops about the Convention and the nominations to UNESCO’s lists, one can learn about the efforts other countries have made in order to safeguard their intangible heritage and about successful models.

Organizers of the Corpus Christi feast have arranged mutual visits of Corpus’ dances and artisans with other countries, where their variants and diversity produced admiration.

The inscription to the Representative List would reinforce parallel studies about the cultural impact, sustainable development and the appreciation of biodiversity. In international forums and congresses, samples are presented and knowledge is shared. Those nominated would raise expectations so that in the future, as a result of the inscription, the whole world (UNESCO) and everyone else would also protect their heritage, and similarly we would all be mindful for the safeguarding of other countries.

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

Not fewer than 100 or more than 150 words

Despite the conventions and constitutions, there are still groups or people that believe that some manifestations are more important than others, and that laws that assert this belief should be passed, or they request economic aid for one sector only. International recognition of this manifestation represented in different geographic areas and from various social and ethnic groups would encourage the dialogue and coexistence, that’s already in progress. This festivity already shows the cultural influences of the environment through the steps, costumes, rhythms and even festive dialogues. Current meetings between knowledge bearers and experts from different place would be strengthen.
Recognition of all the dances and expressions associated with the Corpus Christi would be better assimilated due to it being a respected international recognition because it encourages diversity.

This inscription would justify exchanges and the development of projects and workshops of solidarity practices and mutual recognition, at a national and international level.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element? Not fewer than 100 or more than 150 words

Through logistic and economic efforts, some communities invite dancers from other communities to the closing of the Octave of Corpus Christi every year. Panama is a multiethnic country; in some regions the people who celebrate this feast are Afro-Panamanian, mestizo, and others from creole or white areas. Although one ethnic group may be predominant in each province, the general populations are ethnically diverse. During these exchanges the host community learns to value the colorful, beauty and creativity of other regions.

Study areas of the element along with its promotion and revitalization, allow different circles of various levels to recognize and appreciate the creative means that each community has found over time to express their devotion and ability to preserve their inherited tradition. Participation in local fairs and festivals related to other topics, also serves as a boosts to their gastronomy and artisanal creativity.

3. Safeguarding measures

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

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

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard? Not fewer than 150 or more than 250 words

The community interested in the element has its own seed-bed of dancers. From an early age they choose which character they would like to play, even if later on some choose a different one.

Generally, the kids look up to their parents and grandparents and want to continue their tradition. Some dirty devils, are arranged by families and friends (the Quinteros, the Espinos, the Pazes, the Leguizamos, La llave del folclore, among others) and one person from each group becomes a free dancing instructor. They coordinate with the parents the characteristics of the costumes and the schedules that must be followed in order to take part in the dance.

In other cases patronages or dancing associations are in charge of other varieties of dances (Great Devil, the Dwarfs, Montezuma, Big headed Montezuma, the Little Bull, the Zaracunde, the Mirror Devils, the Deer, etc.). Currently in a group of different ages (children, teenagers, adults) they may be practicing seven dances simultaneously. The biggest responsibility of the transmission is to detect the dances that are losing knowledge bearers.

They keep photographs, videos, newspaper and magazine articles in albums and frames hung up on their walls to show their children. They proudly cherish recognitions that organizers and managers award them. Another practice used to cover the costs is through a family or a company that sponsors them to fulfill a vow, as a sponsorship or as support.

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

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization
(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

The contribution from the State, local authorities and institutions varies, they must improve in order to achieve equity, nonetheless, the outcomes can vary depending on the community’s interest and persistence. Within the educational sector, community schools organize school groups led by a teacher (or a hired instructor), to practice a dance, perform school presentations and even perform during the feast.

In some cases, councils and municipalities hold great responsibility and are members of the patronages and associations offering support in the coordination, permits, promotion and dissemination, according to the roles they take on during the meetings, where in some instances the church is also involved.

School of the Ministry of Culture include the practice and study of certain dances in some regions.

The Ministry of Commerce and Industries has been training community field researchers and has been following up during the inventory process; these results have been shared with the organizers with the purpose of assessing the viability and perceptions of the field team and our own while recording. We hope to continue these efforts through the Ministry of Culture now.

In addition, we have the support of the Foreign Ministry and the Permanent Delegation of Panama to UNESCO.

Resources for inventory updating, research, publications and data bases are limited, nonetheless there are some achievements that could be improved.

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

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

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

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

Not fewer than 500 or more than 750 words

General training: A permanent safeguarding measure is the training of the interested groups at various levels (especially, patronage members, associations, municipalities and tourism institutions) to allow them to replicate the information and above all implement it with the objective of avoiding element distortion caused by projections and intentions to feature it in performances unrelated to their natural process.

Responsible promotion: Another point, already taken into consideration is the risk of competing for more visibility; updating the inventories and follow-up evaluations of the periodic reports will make it possible to assess the promotion objectives and diversity efforts. Any tourism and promotion plan in areas with an already considerable inflow of visitors during the festivity, requires a respectful treatment and guidance for the protagonists and promoters. To this end, the training of tourism and communication professionals has been included.

Revitalization: The dances and expressions related to Corpus Christi proved to have great viability at its central core. Once the viability of the expression in the documented areas has been evaluated, a revitalization proposal is established to address the more vulnerable aspects
(armonica, whistle and accordion players, balsa, totumo or cedar wood artisans). Group members, municipalities and professors of music and arts education of the Ministry of Culture have the means and infrastructure to hold revitalization workshops (of accordion, making drums or masks) in those areas a future vulnerability can be perceived.

Technical and higher education: Ongoing meetings and proposals with universities are taking place with the purpose of upgrading the skills of the intangible cultural heritage specialists, by means of bachelor or master’s degrees and content incorporation in anthropology, history and similar degrees. Technical or administrative degrees of those who work in artisanal content are also part of the objective, to follow up on the correct materials, images and information that must accompany the parts that recreate images associated with Corpus Christi, or those used by the dancers.

Documentation and inventory updating: In the Convention, updating the inventory regularly is mandatory, for this reason it’s included in the programs, because it allows identification of an increase or decrease in various topics associated with the manifestation, wether it’d be regarding materials employed in the preparation of presentations, such as experts on certain techniques that require a large seed-bed.

This is usually the case in places where artisans dedicated to making masks and the music players of remote areas have a smaller talent seed-bed; there are usually more people dedicated to being dancers and artisans who make outfits. We work alongside the General Directorate of Artisanship to make the artisans’ ID cards and organize workshops to keep new artisans interested in the preparation of their pieces, offering opportunities to boost sustainable development in areas where related elements were only prepared during the festivities and not for its sale.

Dissemination and database: At the moment basic documentation is being submitted to the EJC National Library, while finishing the data base project that will also be uploaded online. There’s a commitment currently put into practice of providing events, artisanal markets and fairs throughout the country with videos and selected photographs for their dissemination by the provincial Directors. These items are also sent to interested embassies, universities, schools, etc.

Dancing group training: the more dissemination of the dancing and regional characteristics, the less distortion that will take place from the projection groups that must distinguish between plasticity and the recreations with the purpose of not causing confusion among those that don’t know the dances, or even those who are part of the dances but decide to innovate as a result of external influences, disregarding the natural evolution or the communities’ approval, which creates conflicts.

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

Not fewer than 150 or more than 250 words

The institutions have endorsed a budget for inventories, meetings and trainings, and it is expected that they will continue to do so; they have made rooms available in the municipalities to be used for problem resolutions or necessities; provincial directorates and Universities have requested participation in activities and dissemination of printed material. This same work approach and their interest in the manifestations that represent them involves them in interagency commissions.

Legal framework and related issues: Some municipalities have created resolutions for the recognition for their heritage and others have created laws to provide funds and logistic support. This nomination has motivated all municipalities to create a resolution aimed at providing support and commitment and a general law preliminary project to benefit all communities that represent this expression; as well as finalizing the regulation process of the ratification of the Convention for the Safeguarding of the ICH.

One of the ongoing preliminary draft laws points to the creation of an interinstitutional Council used to support and create solutions for the communities and the generation of cultural policy for the safeguarding plans.

In the National Craft Fair and local provincial fairs, the cubicles have served as a dissemination
hub of the inscriptions and as promotion for the manifestations documented in the videos. In other spaces the Safeguarding Project is allowed to survey people related to the element.

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

No safeguarding effort can be successful if the individuals interested in the element don’t get involved and do a self-evaluation of their processes. They determine the contents needed for natural evolution of the costumes and masks.

They are committed to being the real guardians of their expressions. This means having to assess the reasons for not featuring any publicity, political propaganda or sponsor logos, or Halloween or movie themes on their costumes, in return for their support. The commitment of assessing how the manifestation is affected when the handmade masks, made of natural or less-contaminating materials (clay, paper, fabric, wood) is replaced for plastic masks depicting superheroes or carnival-themed.

The bearers themselves speak out regarding folkloric projections. The experts help distinguish the allegory of lights and stages, with obligations and different uses from the traditional ones. They would like to be involved in the trainings in order to avoid changes imposed arbitrarily.

The whole family takes part in the celebration and the coordination roles or elaboration of materials are defined by their artisanal skills and not their gender. With time, women have gradually been included in dances previously reserved for men only. In the least open areas, a special day has been established with the purpose of having women perform all roles where they can demonstrate their dancing skills with the same energy as the men.

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

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

<table>
<thead>
<tr>
<th>Name of the body:</th>
<th>Ministry of Culture / General Coordinator of the Registry of the Safeguarding of the Intangible Cultural Heritage of Panama Project / Regional Directions: Chepo, Cocle, Colon, Herrera, Los Santos, West Panama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name and title of the contact person:</td>
<td>Panama and Panama Republic: Emma Gómez / Chepo: Danitza Winford / Cocle: Francisco de León / Colon: Ernesto Polanco / Darien: Ana Cerba / Herrera: Francisco Ureña / Los Santos: Nicanor Castillo / West Panama: Isidora Yáñez</td>
</tr>
<tr>
<td>Address:</td>
<td>Casco Antiguo, San Felipe, Panamá</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:pcip@micultura.gob.pa">pcip@micultura.gob.pa</a> / <a href="mailto:dwinford@micultura.gob.pa">dwinford@micultura.gob.pa</a> / <a href="mailto:fdeleon@micultura.gob.pa">fdeleon@micultura.gob.pa</a> / <a href="mailto:epolanco@micultura.gob.pa">epolanco@micultura.gob.pa</a> / <a href="mailto:acerba@micultura.gob.pa">acerba@micultura.gob.pa</a> / <a href="mailto:furena@micultura.gob.pa">furena@micultura.gob.pa</a> / <a href="mailto:ncastillo@micultura.gob.pa">ncastillo@micultura.gob.pa</a> / <a href="mailto:iyanez@micultura.gob.pa">iyanez@micultura.gob.pa</a></td>
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<tr>
<th>Name of the body:</th>
<th>Mayor and Municipal Council: Directions of culture /Direction of ethnic groups in the municipalities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name and title of the contact person:</td>
<td>Panama: Jorge Fábrega-Carlos Lee-Genaro Villalaz - Samuel Samuels / Antón: Eric Domínguez / Chepígana: Tiburcio Jaén / Chepo: Juan Ayola / Chitré: Juan Huertas / Colón: Rolando Lee / La Chorrera: Tomás Velásquez / La Villa LS: 966 8211 / Parita: 974 2102 / Penonomé: 997 9328 / Portobelo: 448 2196</td>
</tr>
<tr>
<td>Address:</td>
<td>Mayor of Panama, Edificio Hatillo / Antón / Chepígana / Chepo / Chitré, Colón / La Chorrera / La Villa / Parita / Penonomé / Portobelo</td>
</tr>
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4. Community participation and consent in the nomination process

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

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

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

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

Not fewer than 300 or more than 500 words

Several procedures take place in the communities prior to any nomination. It isn’t possible to know if there is in fact viability and commitment before analyzing the inventory results and knowing if the community is interested. In some cases, Corpus Christi organizers had their own parallel inventory of experts and assets in terms of costumes, mask collections, instruments, historic documents and recollection of the organization for each year (enough to put together a museum). The methods used have served as a model and inspiration for other places seeking to preserve material aspects of the Feast of Corpus Christi that would allow them to assess its evolution.

Active members of the community or of their own dances were trained. Once the local investigators completed their inventory field research, they expressed to the audiovisual production team of the Safeguarding of the ICH Project their suggestions regarding interviewing the knowledge bearers. The interviews are performed from different points of view: from the
elderly who narrate the history, to the organizers, dancers and artisans. In many of the more remote communities, some of the habitants would join while recording was taking place; in others as we passed by the houses they would announce to the residents that they were applying to get nominated to a UNESCO list. Annual visits to La Villa and Parita during the Octave of Corpus, where many of the invited guest groups participate, have contributed to solidarity support. Patronage and association members continued consulting members during their meetings.

The Feast of Corpus Christi has been one of the most challenging to document with the on-site researchers, since Corpus Christi Thursday is celebrated in several communities on the same day and time; in others places where the celebration has been moved to Saturday or Sunday, the celebration also overlaps. Throughout the country, there’s a great range of diversity in terms of ethnicity, music, dancing moves and narratives in the recreation of the Corpus Christi dances. This situation has led to efforts working this subject since 2011 until 2018, when the nomination was finally completed and submitted.

The communities that had completed their inventory initially wanted to nominate their region, but representatives from other communities proposed waiting and submitting them by affinity, by the variety in their own richness and they worked together.

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

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

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

Not fewer than 150 or more than 250 words

Since the Intangible Cultural Heritage Congress in 2015, efforts began to evaluate the types of lists and the possibilities to join towards submitting one single nomination that would cover all regional variants of the Corpus Christi. From 2015 to 2019, some organization members and some dancers were recorded while they were asked about the message they would send UNESCO requesting this nomination: men, women, the youth and the elderly, experts in the subject matter and empirical knowledge.

While they continued their work and planning the recollection of funds for the annual feast, they witness the development of two nominations: the “Plant processes and artisanal techniques of the pintao hat” and the “Ritual and festive expressions of the Congo culture”. Some presidents and coordinators of the associations would ask if it was already possible to submit the Corpus Christi application, working alongside with provincial directors and with the support of the civil society, they completed the final requests, the notes and collected signatures. They agreed to attend with a delegation of patronage members, dance group members and organizers a public signing ceremony before the media and authorities.

With support from the communities, in the free, prior and informed consent section there are photographic records of training workshops and meetings, and of the field recorders while they recorded or traveled through rough paths. It includes a video where men and women of different ages grant their consent and request UNESCO the nomination of the element.

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

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.
Practices related to the devotion and celebration of the Eucharist of Corpus Christi Thursday and various days of the cycle do not hold practices that the population or those who celebrate it wish to keep secret. In some of the clean devil or mirror devil dances (e.g. Escobal) the dancers mentioned that they danced to keep a religious vow made at some point of their lives, or perhaps to please their parents. They don’t usually share why they made the religious vow in the first place; if they share this information they are listened to, otherwise their silence is respected. Dancing to keep a vow or a promise is not generalized across all the communities, however, in the places where it is practiced they have different motives that are express or not.

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

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

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

1. 
   a. Dance rescue association Miguel Leguízamo
   b. Aristides Burgos
   c. The Villa de Los Santos;
   d. 507 6920
   e. arsdanzas.panama@gmail.com

2. 
   a. Patronage of dances of Corpus Christi Simón "Mon" Mendieta
   b. José Enriqué Bernal
   c. Parita, Herrera
   d. 507 6218 5709
   e. danzasparita@gmail.com

3. 
   a. Association of Garachineños Unidos, Raúl Forde
   b. Garachiné Darién
   d. 507 6630 2015
   e. garachine.darien@hotmail.com

4. 
   a. Committee for the rescue of dances
   b. Gilberto Moreno
   d. 507 6279 4081
   e. morenomari16@yahoo.es

5. 
   a. Cultural, ecological and artisanal association of the Cucuás
   b. José Vargas
   c. San Miguel Centro, Penonomé, Coclé.

6. 
   a. Chepo screening and culture
   b. Cristobalina Bósquez
   d. 507 6779 7340
   e. cristomaria1991@hotmail.com

7. 
   a. Rescue group of my dance
   b. Victoriano Gavidia
   c. Colon, Colon
   d. 507 6533 0412
   e. gavicampetur@gmail.com
8. 
   a. Dance the great child devil  
   b. Jorge Gamboa  
   c. La Chorrera, West Panama  
   d. 507 6244 3357  

9. 
   a. Dance of the Great Devil of La Chorrera  
   c. Candelaria "Mami" Chacón; La Chorrera, West Panama  
   d. 507 6541 5118  

10. 
   a. Dance of dirty devils Los Espino  
   d. The Villa de Los Santos;  

11. 
   a. Dirty little devils from Nuevo San Juan; Calixto de la Rosa  
   b. Víctor Pinillo  
   d. 507 6540 7478  
   e. vpinillo@mici.gob.pa  

12. 
   a. Dirty little devils from Santa Rosa  
   b. César Colpas  
   d. 507 6312 8412  

13. 
   a. Dance of dirty devils Los Quintero  
   b. Milciades Quintero  
   c. The Villa de Los Santos  
   d. 6328 6572  

14. 
   a. Dance the kaskaroncitos  
   b. Francisco Chiquín Leguízamo  
   d. The Villa de Los Santos  
   d. 6254 6876  

15. 
   a. Dirty little devils from Chilibre  
   b. Alex Alirio Rodríguez  
   d. 507 6540 7478  

16. 
   a. Little diablitos of the mirrors of Curundu  
   b. Marcia Rodriguez  
   d. 507 6067 4142  

5. Inclusion of the element in an inventory

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

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

Provide the following information:

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

The "Dances and expressions associated with the Corpus Christi festivity" are included in the inventory of Panama in seven different provinces as Corpus Christi Heritage.

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:
Inventories, such as translations (of indigenous languages) and updates have been carried out in collaboration with the communities, in the Safeguarding of the Intangible Cultural Heritage Project of the Ministry of Commerce and Industries, now relocated to the Ministry of Culture. Once completed, they are digitized and sent to the National Library Ernesto J. Castillero with their respective ISBN.

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

The inventory of the Corpus Christi Heritage is included in seven provinces (seventeen communities with different variants)
PA.LS7.lv.pcch.ipcip.1.MICI Corpus Christi Heritage of La Villa de Los Santos
PA.H6.pa.pcch.ipcip.1.MICI Patrimony of Corpus Christi de Parita
PA.H6.chi.pcch.ipcip.1.MICI Corpus Christi Heritage of Chitre
PA.PO13.lch.pcch.ipcip.1.MICI Corpus Christi Heritage of La Chorrera
PA.C2.an.pcch.ipcip.2.MICI Corpus Christi Heritage of Anton
PA.C2.pe.pcch.ipcip.2.MICI Corpus Christi Heritage of Penonome
PA.C2.smc.pcch.ipcip.2.MICI Corpus Christi Heritage of San Miguel Centro
PA.C3.sr.pcch.ipcip.2.MICI Corpus Christi Heritage Santa Rosa
PA.C3.nsj.pcch.ipcip.2.MICI Corpus Christi Heritage Nuevo San Juan
PA.C3.co.pcch.ipcip.2.MICI Corpus Christi Heritage of Colon
PA.C3.por.pcch.ipcip.2.MICI Corpus Christi Heritage of Portobelo
PA.C3.es.pcch.ipcip.2.MICI Corpus Christi Heritage of Escobal
PA.P8.ch.pcch.ipcip.2.MICI Corpus Christi Heritage of Chepo
PA.P8.chil.pcch.ipcip.2.MICI Corpus Christi Heritage of Chilibre
PA.P8.cu.pcch.ipcip.2.MICI Corpus Christi Heritage of Curundu
PA.P8.ism.pcch.ipcip.1.MICI Corpus Christi Heritage of the island of San Miguel
PA.D5.ga.pcch.ipcip.1.MICI Corpus Christi Heritage of Garachiné

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

The initial trainings and documentations began in 2011 in La Villa de Los Santos and from there onwards (Parita 2013 and Garachiné 2016) we have mobilized uninterruptedly throughout the different regions and returned to update or advance in the most diverse dances and population, with field researchers. The last ones to be formally inventoried, between 2017 and 2018, are those of Antón and La Chorrera; and inventories have initiated in Chilibre, Curundu, Escobal and San Miguel Island.

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

Initial meetings, with leaders of all its expressions began in 2011. Once initial contacts were made and trainings began, representatives from several regions were invited to the dissemination and explanation of the ICH Convention.

Through research and visits to the communities we can define ethnic diversity, diversity in the rhythms, instruments, types of masks and symbology (by interviewing), historic influences and the motivation of its bearers.

With the purpose of carrying out investigations regarding different ICH manifestations, members of the community interested in the subject matter and with basic experience were sought out, encouraged by documentation practices, using underwater cameras able to record short field videos and audio recorders. So far, nineteen local investigators (men and women) have documented the Corpus Christi, in different time frames between 2011-2018. The Safeguarding Project integrates university students of anthropology, history, sociology, audiovisual production, etc.
The Safeguarding Project held a bid to publish a book and a video "The Corpus Christi Dances of la Villa de Los Santos" that was won and awarded to Producer Tamayo. The objective is to publish and edit a formal publication about each region.

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

The update of the Corpus Christi expressions and dances inventory is biannual. In the more remote communities updating takes place every three years; and by then, kids and teenagers have grown up, and some of the older residents have fallen ill or passed away.

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

We try to work with people who have been previously trained, for them to update their lists to include their new members and complete their field recordings, before the ICH team visits their community. The good news is that the seed-bed in the communities has grown.

Each time the inventory is updated, training must be retaken and new community members and knowledge bearers must be included.

Usually, the changes are seen in the costumes and the masks. Previous answers to that questions are compared during the update, to note their variations and causes. These results are included in the revitalization program, in open forums and in training the bearers. Another important question the time spent teaching others.

The signatures at the end of the file gives consent for the use of the information provided by the interviewee (and ph and the interviewer).

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

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

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

Unfortunately, we have not yet completed the web database project. The database process is currently in an Excel document for its transfer into the database. It includes the lists of the registrants and their general information, statistical tables and description of the demonstration (illustrated with photographs). Additionally, each expression or element registered has a registration and an inventory form according to their dominant domain and the related ones. In this sense, ten pages of an inventory summary are included along with samples of lists and images of the element record sheet.

In the absence of material on the web, edited videos of various demonstrations are being uploaded on a YouTube channel: Proyecto salvaguardia PCI

https://www.youtube.com/channel/UCUeKhZOiC8jQAnv5c1jxC_Q/videos

In the case of Corpus Christi, 90% of the communities have been recorded on high definition, but not all videos have been edited to its final version for each community.

6. Documentation

6.a. Appended documentation (mandatory)

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

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

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

Not to exceed one standard page.

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

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

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

Name: Carlos Aguilar Navarro
Title: Minister of Culture
Date: 30 March 2020
Signature: <signed>