



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List of the Intangible Cultural Heritage of Humanity

2009





Representative List of the Intangible Cultural Heritage of Humanity



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Foreword

by Irina Bokova, Director-General of UNESCO

UNESCO is proud to launch this much-awaited series of publications devoted to three key components of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage: the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, the Representative List of the Intangible Cultural Heritage of Humanity, and the Register of Good Safeguarding Practices. The publication of these first three books attests to the fact that the 2003 Convention has now reached the crucial operational phase.

The successful implementation of this ground-breaking legal instrument remains one of UNESCO's priority actions, and one to which I am firmly committed. In 2008, before my election as Director-General of UNESCO, I had the privilege of chairing one of the sessions of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, in Sofia, Bulgaria. This enriching experience reinforced my personal convictions regarding the significance of intangible cultural heritage, its fragility, and the urgent need to safeguard it for future generations.

It is most encouraging to note that since the adoption of the Convention in 2003, the term 'intangible cultural heritage' has become more familiar thanks largely to the efforts of UNESCO and its partners worldwide. However, much remains to be done. We must continue to send out clear messages about what constitutes intangible cultural heritage, why it should be safeguarded, and what actions need to be taken.

The present publication series, along with UNESCO's intangible heritage website, will serve as our principal communication tool for informing the widest possible public about all aspects of living heritage. Moreover, we trust that the numerous examples of intangible cultural heritage worldwide and the concrete information about community participation and effective safeguarding practices featured in these pages will incite all those concerned – from government officials, policy makers, teachers and youth, to NGOs and international organizations – to appreciate the significance of their own living heritage and that of other cultures. This heightened awareness should, in turn, spur further safeguarding measures and activities.

The UN General Assembly proclaimed 2010 as the International Year for the Rapprochement of Cultures. UNESCO's efforts to safeguard intangible cultural heritage aim to promote "reciprocal knowledge of cultural, ethnic, linguistic and religious diversity" – one of the four stated objectives of the Year. Safeguarding intangible cultural heritage directly contributes to UNESCO's priority mission to safeguard the world's cultural diversity.

Safeguarding intangible heritage requires close collaboration with local, regional and international actors and practitioners of all ages, thus providing an excellent opportunity for intergenerational as well as intercultural dialogue. The multinational intangible heritage elements and multinational good safeguarding practices described in these publications provide good examples of constructive international cooperation.

I am confident that these publications will also encourage more Member States to join the growing ranks of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage. More than 120 have ratified the Convention to date. This unique legal instrument will thus become a truly universal tool and the foremost reference point for safeguarding our irreplaceable living heritage.



Introduction

UNESCO

Founded in 1945, the United Nations Educational, Scientific and Cultural Organization (UNESCO), a specialized agency of the United Nations, has a mandate in international cooperation in the fields of education, science, culture, and communication. UNESCO functions as a laboratory of ideas, setting standards to forge universal agreements on emerging issues. The Organization also serves as a clearing-house for the dissemination and sharing of information and knowledge as it assists its 193 Member States to build on their human and institutional capacities.

The Culture Sector, as one of the Programme Sectors of UNESCO, has over the years been involved in the creation of seven international conventions in the field of culture¹, for which the Sector assumes a Secretariat role. The Sector assists Member States in the protection and promotion of their cultural diversity through the adoption of measures encompassing heritage protection, rehabilitation and safeguarding, and the development and implementation of cultural policies and sustainable cultural industries.

The Convention for Intangible Cultural Heritage

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted during the 2003 General Conference of UNESCO, and which entered into force in 2006, is one of seven UNESCO Conventions in the field of culture. The Convention has four primary goals:

- To safeguard intangible cultural heritage.
- To ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned.
- To raise awareness and appreciation of the importance of the intangible cultural heritage at local, national and international levels.
- To provide for international cooperation and assistance.

The term 'intangible cultural heritage' is defined in the Convention as "the practices, representations, expressions, knowledge and skills – as well as the instruments, objects, artefacts and cultural spaces, associated therewith – that communities, groups, and in some cases, individuals recognize as part of their cultural heritage" (Article 2.1). The domains covered by the Convention include oral expressions and traditions, performing arts, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship.

1. UNESCO's seven conventions in the field of culture includes: Protection and Promotion of the Diversity of Cultural Expressions (2005); Safeguarding of the Intangible Cultural Heritage (2003); Protection of the Underwater Cultural Heritage (2001); Protection of the World Cultural and Natural Heritage (1972); Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property (1970); Protection of Cultural Property in the Event of Armed Conflict (1954); and Universal Copyright Convention (1952, 1971).

² Article 2 – **Definitions**
For the purposes of this Convention,

1. The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The 'intangible cultural heritage', as defined in paragraph 1 above, is manifested *inter alia* in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

The 2003 Convention is composed of two statutory organs: the General Assembly of the States Parties to the Convention, made up of signatory States to the Convention that meet every two years to provide strategic orientations for the implementation of the Convention; and twenty-four members of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage elected by the General Assembly that meet annually to carry forward the concrete implementation of the Convention. One of the principal responsibilities of the Intergovernmental Committee is to inscribe intangible cultural heritage elements on the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as well as select programmes, projects and activities that best reflect the principles and objectives of the Convention in order to create a Register of Good Safeguarding Practices.

Representative List of the Intangible Cultural Heritage of Humanity

The current publication presents the 76 intangible cultural heritage elements inscribed on the Representative List by the Intergovernmental Committee during its fourth session in Abu Dhabi, United Arab Emirates, in 2009. The inscription process begins with the completion of nomination form ICH-02 by States Parties, available for download from the ICH Convention website (www.unesco.org/culture/ich/en/forms/). Upon completion, States Parties submit the nomination file(s) to UNESCO for examination by a Subsidiary Body composed of six members of the Intergovernmental Committee. Examination by the Subsidiary Body includes recommendations to the Committee that provides guidance on whether or not to inscribe the nominated elements. In the 2009 cycle of nominations, the Committee acted upon the recommendations provided by the Subsidiary Body to inscribe those elements receiving favourable appraisals. The Representative List currently consists of 166 intangible cultural heritage elements, of which 90 elements were inscribed in 2008 and 76 elements in 2009.

In order to fully comply with the requirements for nomination, submitting States Parties are requested to demonstrate that the element nominated for inscription on the Representative List satisfies *all* five criteria:

Criterion 1 The element constitutes intangible cultural heritage as defined in Article 2² of the Convention.

Criterion 2 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.

Criterion 3 Safeguarding measures are elaborated that may protect and promote the element.

Criterion 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.

Criterion 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 Article 11³ and Article 12⁴.

The purpose of the Representative List is to ensure greater visibility of intangible cultural heritage in general and the nominated elements in particular as representatives of intangible cultural heritage, as well as to increase awareness of its significance (c.f. Article 16 of the Convention). Nomination for and inscription on the Representative List should therefore not be seen as an end in itself but rather as a means to showcase the diversity of intangible heritage manifestations. The States Parties, communities, groups and individuals concerned, whose intangible heritage elements are inscribed, are called upon to work as 'representatives' of all intangible cultural heritage in pursuit of the stated purpose of the Representative List.

Every one of the seventy-six elements of intangible cultural heritage illustrated in the present publication includes a brief description of the element as well as the Committee's decision to inscribe based on the five satisfied selection criteria. By reproducing the decisions of the Committee, the publication intends not only to offer readers insights into the Committee's evaluation process but also to highlight the importance of upstream processes in the preparation of nomination files. The processes begin with community consultation, during which the communities identify and define their intangible cultural heritage providing their free, prior and informed consent to nominating their heritage for the List, through to

3. 'Safeguarding' means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

4. 'States Parties, means States which are bound by this Convention and among which this Convention is in force.

5. This Convention applies *mutatis mutandis* to the territories referred to in Article 33, which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression 'States Parties' also refers to such territories.

³ Article 11 – **Role of States Parties**
Each State Party shall:

- (a) take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;
- (b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations.

⁴ Article 12 – **Inventories**

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

systematically ensuring that all aspects of the nomination process are thoroughly thought out and planned for. The preparation processes create an important opportunity for dialogue among local communities and national authorities as well as intercultural and interstate dialogue, as demonstrated by the multinational elements presented.

External visibility and recognition as a result of inscription – whether local, national, or international – can help communities identify with, and in some cases better appreciate, their own cultural heritage and thus recognize its importance beyond their own community. This in turn may encourage greater pride in their heritage and further motivate the community to transmit the associated knowledge to future generations. However, it is important to remain attentive to the negative consequences of nomination that may become apparent in interactions with other communities and countries in the case of increased visibility for some while making others feel ‘invisible’, which may inadvertently create tension.

While the notion of ‘representativity’ is open to various interpretations, it is imperative to note that the Convention firmly believes that every element of intangible cultural heritage is equally important because of its intrinsic values to the concerned communities, and it does not, in any way, nurture the notion of hierarchy. Moreover, inscription itself does not presume that an inscribed element has greater cultural importance than one that is not listed. Respect for every heritage is therefore fundamental to the spirit of the Convention, and UNESCO’s awareness-raising activities ensure that such mutual respect is fully promoted.

As intangible cultural heritage is a ‘living’ entity, an element that is presently viable and fully ‘alive’ and that relies on people to persevere, the threat of becoming ‘endangered’ with time is a real and tangible concern. The continued viability of the inscribed elements is evaluated through the periodic reports that each State Party is required to submit for the elements inscribed on either the Representative List or the Urgent Safeguarding List. In the event that the Committee determines that an element inscribed on the Representative List changed its viability and that it no longer satisfies the selection criteria, the Committee may decide to remove the element in question from the Representative List. While UNESCO assumes its key role as a catalyst for international cooperation for safeguarding, the actual safeguarding must inevitably take place at

Intangible Cultural Heritage of Humanity 2009

Argentina & Uruguay

1. Tango

Azerbaijan

2. The art of Azerbaijani Ashiqs

Azerbaijan, India, Islamic Republic of Iran, Kyrgyzstan, Uzbekistan, Pakistan & Turkey

3. Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz

Belgium

4. Procession of the Holy Blood in Bruges

Bulgaria

5. Nestinarstvo, messages from the past: the Panagyur of Saints Constantine and Helena in the village of Bulgari

China

6. The art of Chinese seal engraving
7. China engraved block printing technique
8. Chinese calligraphy
9. Chinese paper-cut
10. Chinese traditional architectural craftsmanship for timber-framed structures
11. The craftsmanship of Nanjing Yunjin brocade
12. The Dragon Boat festival
13. Farmers' dance of China's Korean ethnic group
14. Gesar epic tradition
15. Grand song of the Dong ethnic group
16. Hua'er
17. Manas
18. The Mazu belief and customs

19. Mongolian art of singing: Khoomei

20. Nanyin

21. Regong arts

22. Sericulture and silk craftsmanship of China

23. Tibetan opera

24. The traditional firing technology of Longquan celadon

25. The traditional handicrafts of making Xuan paper

26. Xi'an wind and percussion ensemble

27. Yueju opera

Colombia

28. Carnaval de Negros y Blancos

29. Holy Week processions in Popayán

Croatia

30. Annual carnival bell ringers' pageant from the Kastav area

31. The festivity of Saint Blaise, the patron of Dubrovnik

32. Lacemaking in Croatia

33. Procession Za Krizen ('following the cross') on the island of Hvar

34. Spring procession of Ljelje/Kraljice (queens) from Gorjani

35. Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje

36. Two-part singing and playing in the Istrian scale

Cyprus

37. Lefkara laces or Lefkaritika

Estonia

38. Seto Leelo, Seto polyphonic singing tradition

France

39. Aubusson tapestry

40. Maloya

41. The scribing tradition in French timber framing

Hungary

42. Busó festivities at Mohács: masked end-of-winter carnival custom

India

43. Ramman: religious festival and ritual theatre of the Garhwal Himalayas, India

Indonesia

44. Indonesian Batik

Islamic Republic of Iran

45. The Radif of Iranian music

Japan

46. Akiu no Taue Odori

47. Chakkrako

48. Daimokutate

49. Dainichido Bugaku

50. Gagaku

51. Hayachine Kagura

52. Hitachi Furyumono

53. Koshikijima no Toshidon

54. Ojija-chijimi, Echigo-jofu: techniques of making ramie fabric in Uonuma region, Niigata Prefecture

55. Oku-noto no Aenokoto

56. Sekishu-Banshi: papermaking in the Iwami region of Shimane Prefecture

57. Traditional Ainu dance

58. Yamahoko, the float ceremony of the Kyoto Gion festival





Mali

59. The Manden Charter, proclaimed in Kurukan Fuga

60. The septennial re-roofing ceremony of the Kamablon, sacred house of Kangaba

Mexico

61. Places of memory and living traditions of the Otomí-Chichimecas people of Tolimán: the Peña de Bernal, guardian of a sacred territory

62. Ritual ceremony of the Voladores

Nigeria

63. Ijele masquerade

Republic of Korea

64. Cheoyongmu

65. Ganggangsullae

66. Jeju Chilmeoridang Yeongdeunggut

67. Namsadang Nori

68. Yeongsanjae

Romania

69. Doina

Spain

70. Irrigators' tribunals of the Spanish Mediterranean coast: the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia

71. Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero

Turkey

72. Aşıklik (minstrelsy) tradition

73. Karagöz

Uruguay

74. The Candombe and its socio-cultural space: a community practice

Uzbekistan

75. Katta Ashula

Viet Nam

76. Quan Ho Bắc Ninh folk songs

Uruguay

74. El candombe y su espacio sociocultural: una práctica comunitaria

Uzbekistán

75. El katta ashula

Viet Nam

76. Los cantos populares quan ho de Bắc Ninh

Intangible Heritage of Humanity

Representative List of the Intangible Cultural Heritage of Humanity

At its fourth session in Abu Dhabi, United Arab Emirates, in 2009, the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed 76 elements on the Representative List of the Intangible Cultural Heritage of Humanity.

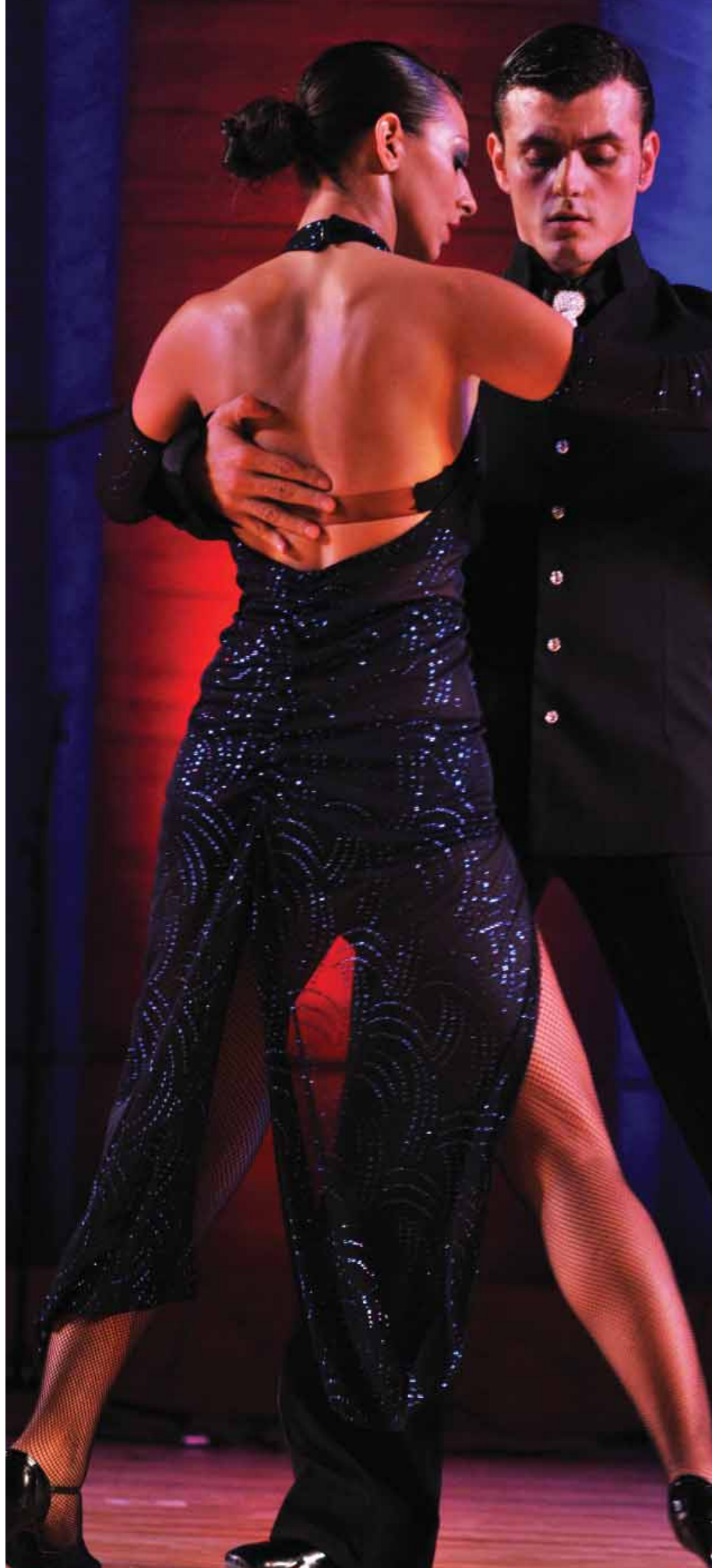
The Representative List, established under Article 16 of the Convention, aims at ensuring better visibility of the intangible cultural heritage and raising awareness of its importance while encouraging dialogue that respects cultural diversity.

1

Argentina
Uruguay

Tango

The Argentinean and Uruguayan tradition of the Tango, now familiar around the world, was developed by the urban lower classes in Buenos Aires and Montevideo in the Río de la Plata basin. Among this mix of European immigrants to the region, descendents of African slaves and the natives of the region known as *criollos*, a wide range of customs, beliefs and rituals were merged and transformed into a distinctive cultural identity. As one of the most recognizable embodiments of that identity, the music, dance and poetry of tango both embodies and encourages diversity and cultural dialogue. It is practised in the traditional dance halls of Buenos Aires and Montevideo, spreading the spirit of its community across the globe even as it adapts to new environments and changing times. That community today includes musicians, professional and amateur dancers, choreographers, composers, songwriters, teachers of the art and the national living treasures who embody the culture of tango. Tango is also incorporated into celebrations of national heritage in Argentina and Uruguay, reflecting the widespread embrace of this popular urban music.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Tango on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Tango is a musical genre that includes dance, music, poetry and singing, and is considered one of the main manifestations of identity for the inhabitants of the Río de la Plata region.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to visibility of intangible cultural heritage and a deeper understanding of the Tango as a regional expression resulting from the fusion of several cultures.

Safeguarding measures

The two nominating States have presented a number of joint and individual safeguarding measures for the element by which the communities and the authorities commit to the creation of specialized training and documentation centres, as well as the establishment of an orchestra, museums and preservation trusts.

Community participation

The nomination of the element benefitted from the continuous participation of the Uruguayan and Argentinean communities through meetings, seminars, interviews and workshops, and community representatives have signed documents to mark their free, prior and informed consent.

Inventory

The element is included in the inventories of intangible cultural heritage that are being elaborated in Uruguay and Argentina.





2

Azerbaijan

The art of Azerbaijani Ashiqs

The art of Azerbaijani Ashiqs combines poetry, storytelling, dance and vocal and instrumental music into a traditional performance art that stands as a symbol of Azerbaijani culture. Characterized by the accompaniment of the sazes, a stringed musical instrument, the classical repertoire includes 200 songs, 150 literary-musical compositions known as *dastans*, nearly 2,000 poems in different traditional poetic forms and numerous stories. The regional variations may include other musical instruments, but all are united by a common national language and artistic history. Ashiqs take part in weddings,

friendly parties and festive events throughout the Caucasus and appear on concert stages, radio and television, sometimes synthesizing classical melodies with contemporary ones as they continue to recreate their repertoire. Their art is considered an emblem of national identity and the guardian of Azerbaijani language, literature and music. Even as Ashiqs represent the consciousness of a people, they also help to promote cultural exchange and dialogue: Kurds, Lezhins, Talishes, Tats and other ethnic groups living in the country often perform the Ashiqs' art, and their poems and songs have spread across the region.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the art of Azerbaijani Ashiqs on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The art of Azerbaijani Ashiqs is recognized as a symbol of national cultural identity that embodies various artistic spheres practised by poets, composers, singers or actor-narrators, thus uniting in one artistic expression the communities of the entire country.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to increasing the visibility of intangible cultural heritage at the local, national and international levels, stimulating in particular interest among youth, and strengthening dialogue, cooperation and respect among several communities in Azerbaijan and neighbouring countries.

Safeguarding measures

A set of safeguarding measures have been proposed with the commitments of the State, tradition bearers, public organizations, NGOs, as well as educational and academic institutions to strengthen the element's transmission to future generations.

Community participation

The element has been nominated with wide participation at all stages of the file's preparation by the community of practitioners, institutes and organizations that have given their free, prior and informed consent collectively in writing and during the fifth congress of Azerbaijani Ashiqs.

Inventory

The element is included in the 2003 list of the intangible cultural heritage of Azerbaijan and is also being included in a national inventory being prepared by the Ministry of Culture.



3

Azerbaijan

India

Islamic Republic of Iran

Kyrgyzstan

Uzbekistan

Pakistan

Turkey

Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz

Novruz, Nowrouz, Nooruz, Navruz, Nauroz or Nevruz marks the New Year and the beginning of spring across a vast geographical area covering, *inter alia*, Azerbaijan, India, Islamic Republic of Iran, Kyrgyzstan, Pakistan, Turkey and Uzbekistan. It is celebrated on 21 March every year, a date originally determined by astronomical calculations. Novruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends. The rites that accompany the festivity vary from place to place, ranging from leaping over fires and streams in Iran to tightrope walking, leaving lit candles at house doors,

traditional games such as horse racing or the traditional wrestling practised in Kyrgyzstan. Songs and dances are common to almost all the regions, as are semi-sacred family or public meals. Children are the primary beneficiaries of the festivities and take part in a number of activities, such as decorating hard-boiled eggs. Women play a key role in organizing Novruz and passing on its traditions. Novruz promotes the values of peace and solidarity between generations and within families, as well as reconciliation and neighbourliness, thus contributing to cultural diversity and friendship among peoples and various communities.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The element is a celebration consisting of various customs practised within the family and the entire community, including traditional games, culinary traditions, music, dance, oral expressions and crafts, and forms a fundamental part of the cultural identity of the communities concerned.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List would encourage inter- and intracultural dialogue and mutual respect among cultures, while strengthening the transmission of the element to future generations.

Safeguarding measures

A number of safeguarding measures aim, with the commitment of the communities and States, at strengthening cooperation between authorities, NGOs and local communities, the establishment of a regional network, the creation of community teaching centres in the field of the crafts and other related arts, and the realization of inventories.

Community participation

The nomination has been greeted with the enthusiastic support of local communities, cultural groups, academic institutions, practitioners and individuals concerned with the safeguarding of the element, and their consent has been obtained for the elaboration of the nomination.

Inventory

The element is included variously on inventories according to the situation of each of the nominating States.





4

Belgium

Procession of the Holy Blood in Bruges

Each spring, 30,000 to 45,000 spectators gather in the heart of the Belgian city of Bruges to watch the Procession of the Holy Blood on Ascension Day, forty days after Easter. The colourful pageant dates back to the thirteenth century, when a citizen of Bruges is said to have brought the Relic of the Holy Blood of Jesus Christ back from the Second Crusade. Led by the thirty city notables of the Brotherhood of the Holy Blood and accompanied by brass bands, more than 1,700 citizens on foot, in carts or on horseback perform stories from the Old Testament, the life of Jesus and the history of Bruges. Then, various civic groups venerate the

relic and the procession concludes with a prayer ceremony, performed in several languages to accommodate the international audience. For centuries, the ceremony has played an important role in expressing the identity of Bruges's inhabitants and in facilitating encounters with people from outside the city. Participants are a representative cross-section of ages, families and communities. Some inhabitants have participated for forty or fifty years, and émigrés often return for 'Bruges's Finest Day'. The Procession is a vibrant example of how a collective ceremony can unite a city through ritual enactment of its history and beliefs.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Procession of the Holy Blood in Bruges on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Procession of the Holy Blood is a ritual and social event of the city of Bruges that has maintained continuity over time and that functions for the citizens as a valued connection to their history and source of their identity, creating pride and reinforcing bonds among the community.

Contribution towards visibility of intangible cultural heritage

Inscription of the procession on the Representative List would strengthen the community's link to its history and its future, and help raise awareness of the importance of intangible cultural heritage as an expression of human creativity and cultural diversity.

Safeguarding measures

The community and local authorities have identified safeguarding measures that include organizing public events, sensitizing youth and promoting the element, while monitoring and evaluating the effects of inscription on the Representative List.

Community participation

The involvement of various community bodies and representatives in the nomination demonstrates their commitment to the safeguarding of this element as an essential part of their cultural identity, and their free, prior and informed consent has been shown through written concurrence.

Inventory

The element is included in an inventory that is maintained by the Arts and Heritage Agency of the Flemish Community.



Nestinarstvo, messages from the past: the Panagyrr of Saints Constantine and Helena in the village of Bulgari

The Nestinarstvo fire-dancing rite is the climax of the annual Panagyrr ritual on the feast days of Saints Constantine and Helena (3 and 4 June) in the village of Bulgari, in the Mount Strandzha region of south-east Bulgaria. The ritual is held to ensure the well-being and fertility of the village. In the morning, consecrated and ceremonial rituals are solemnized and a procession with the sacred icons representing the two Saints travels outside the village to a spring with holy water, accompanied by drum and bagpipes. At the spring, holy water and candles are handed out to everyone present for good health. The festival

culminates in a fire-dance in the evening as the highest form of veneration of the Saints. People silently form a circle around the burning embers led by the sacred drum, and the Nestinari, who are spiritual and physical leaders through whom the saints express their will, begin entering the circle and treading the embers. Formerly celebrated in some thirty nearby Bulgarian and Greek villages, Nestinarstvo remains today in Bulgari, a village of only a hundred persons. During the Panagyrr, however, thousands crowd the village, including in recent years many Greeks who join the ritual.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Nestinarstvo, messages from the past: the Panagyr of Saints Constantine and Helena in the village of Bulgari on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Nestinarstvo and Panagyr are a vital expression of the identity of the people of the Mount Strandzha region in south-east Bulgaria, encompassing ritual, music, dance, foodways and clothing.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to ensuring visibility and respect for intangible cultural heritage, particularly in drawing attention to this ritual's important role in reuniting Bulgarians and Greeks of Strandzha origin.

Safeguarding measures

The local community's efforts to ensure viability of the element have been supported by national and local governmental bodies, especially through documentation and awareness-raising.

Community participation

The local community in the village of Bulgari has given its free, prior and informed consent to the nomination.

Inventory

Nestinarstvo is included in the Bulgarian National Register of Intangible Cultural Heritage and was inscribed in 2008 on the Bulgarian National Representative List of the Intangible Cultural Heritage.



The art of Chinese seal engraving



The art of seal engraving is a cornerstone of Chinese fine arts. The seal was originally used as a signature or sign of authority, but it came to be used by all social classes and in much of Asia. The Seal Engravers' Society of Xiling in Zhejiang Province, central China, which was founded a century ago, preserves the art of seal engraving along with approximately a hundred other specialized institutions. The design is first sketched on paper, and then engraved on stone, in reverse, with a knife. In addition to mastery of traditional calligraphy, the art of engraving requires a high degree of virtuosity, since the

artist works on a tiny surface area where every curve, every thickness of line counts. The very diverse motifs are the fruit of the artist's imagination and culture. As an instrument of calligraphy and painting, the seal is a work of art in itself. It expresses an entire culture's ideas about humankind and nature. Today, seals continue to be used in official documents and private correspondence. Even though those understanding the complex characters are ever fewer, the art of seal engraving is still practised by both professionals and amateurs.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the art of Chinese seal engraving on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The art of Chinese seal engraving gives its practitioners a sense of identity and is transmitted from generation to generation, through both formal education and apprenticeship.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to the worldwide visibility of intangible cultural heritage and promote respect for cultural diversity and creativity.

Safeguarding measures

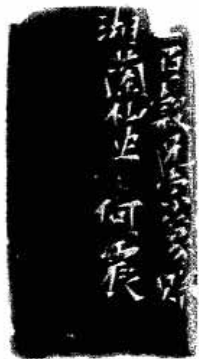
Numerous and diverse present and future measures are elaborated to safeguard the element, including education, documentation and research activities.

Community participation

The involvement of the communities in the nomination process is demonstrated through letters of consent, participation in preparatory meetings and editing of the nomination file.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.





7

China

China engraved block printing technique

The traditional China engraved block printing technique requires the collaboration of half a dozen craftspeople possessed of printing expertise, dexterity and team spirit. The blocks themselves, made from the fine-grained wood of pear or jujube trees, are cut to a thickness of two centimetres and polished with sandpaper to prepare them for engraving. Drafts of the desired images are brushed onto extremely thin paper and scrutinized for errors before they are transferred onto blocks. The inked designs provide a guide for the artisan who cuts the picture or design into the wood, producing

raised characters that will eventually apply ink to paper. First, though, the blocks are tested with red and then blue ink and corrections are made to the carving. Finally, when the block is ready to be used, it is covered with ink and pressed by hand onto paper to print the final image. Block engraving may be used to print books in a variety of traditional styles, to create modern books with conventional binding, or to reproduce ancient Chinese books. A number of printing workshops continue this handicraft today thanks to the knowledge and skills of the expert artisans.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed China engraved block printing technique on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The element is transmitted from generation to generation through a traditional master-apprentice system and gives its practitioners a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute, through celebrating creativity and diversity, to the visibility of intangible cultural heritage at the local, national and international levels.

Safeguarding measures

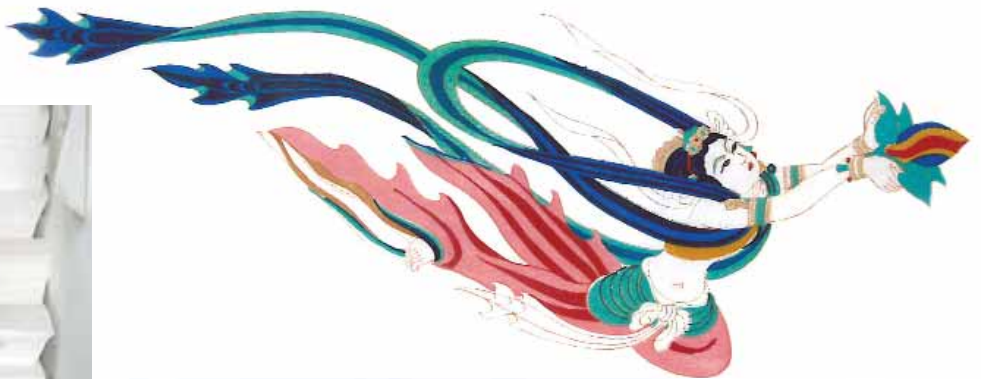
Proposed safeguarding measures include research, awareness-raising, supporting the recognized masters and facilitating inter-generational transmission.

Community participation

Three relevant organizations of practitioners were widely involved in the process of nomination and gave their free, prior and informed consent.

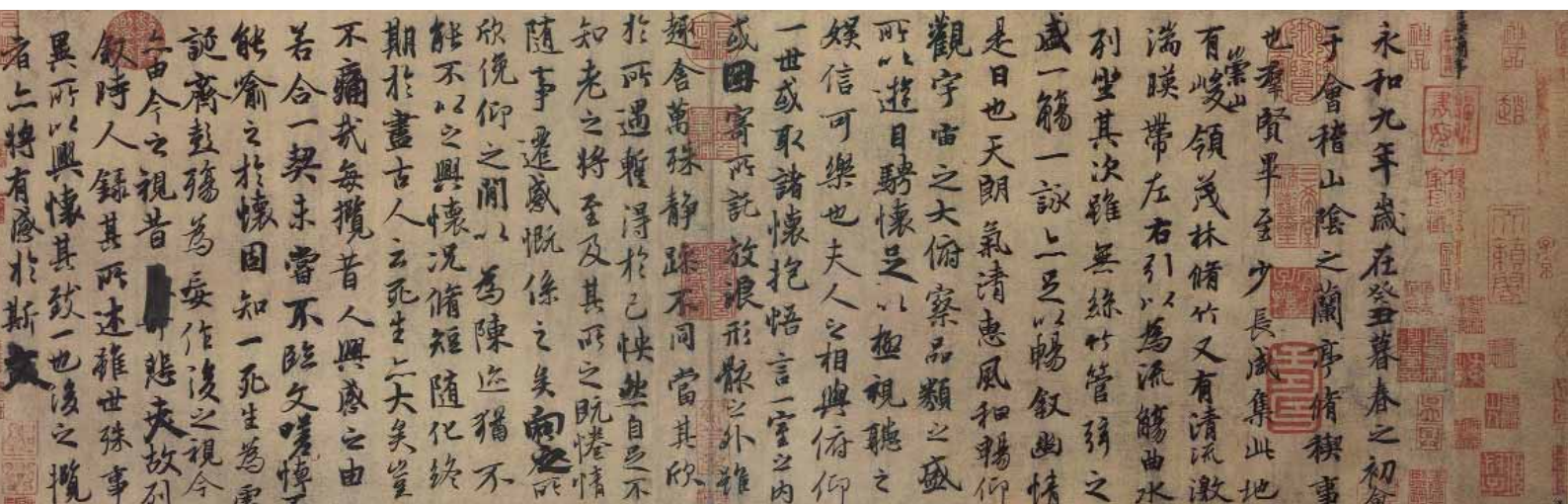
Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



Chinese calligraphy

Chinese calligraphy has always been more than simply a tool for communication, incorporating as it does the element of artistry for which the practice is still valued in an age of ballpoint pens and computers. Indeed, calligraphy is no longer the basic tool of intellectuals and officials but has become the preserve of professional artisans and amateur enthusiasts. Whether they are recording information or simply creating beautiful forms, calligraphers' brushes are used to ink five different styles of script, known as 'seal', 'official', 'cursive', 'running' and 'regular'. The art may appear on any writing surface – even the rocky walls of cliffs – but it is especially common on letters, scrolls, works of literature and fan coverings. Today, in addition to traditional master-apprentice instruction, calligraphy is also taught at school. Many ceremonies that mark national celebrations and religious rituals incorporate the practice, and calligraphy has itself proved influential on modern art, architecture and design. In its distinctive Chinese form, calligraphy offers an important channel for the appreciation of traditional culture and for arts education. It is also a source of pride and pleasure for the Chinese people and embodies important aspects of the country's intellectual and artistic heritage.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Chinese calligraphy on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The art of Chinese calligraphy is recognized by its practitioners as a symbol of their identity and is passed on from generation to generation.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to the visibility of intangible cultural heritage and promote respect for cultural diversity and creativity, expressed in the richness of the symbols used in Chinese calligraphy.

Safeguarding measures

Various safeguarding measures have already been implemented and a range of measures are proposed, including educational, promotional and research activities.

Community participation

The practitioners of calligraphy participated in the nomination process through joint meetings of the two main practitioner associations.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



9

China

Chinese paper-cut

Present throughout China and in various ethnic groups, paper-cut is a popular art integral to everyday lives. A predominantly female pursuit, it is transmitted from mother to daughter over a long period of time, beginning in childhood, and is particularly common in rural areas. It earns the most skilful artists respect and admiration. Many techniques are used: the paper can be cut or engraved with a chisel, coloured or left blank. Increasingly, modern technologies are used. Motifs, which vary greatly and are often devised by the artist, depend on

the region of origin (for example, in southern China fine and delicate motifs predominate) and the purpose of the product, which might be used for interior decor (windows, beds and ceilings), festivities (weddings, birthdays and ceremonies), or prayers (invoking the rain, warding off the devil, and so on). As a key part of Chinese social life in all ethnic groups, paper-cut expresses the moral principles, philosophies and aesthetic ideals of its exponents. It continues to provide an outlet for emotion and is experiencing an unprecedented revival.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Chinese paper-cut on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Chinese paper-cut is constantly recreated and passed on from generation to generation, providing the Chinese people with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to the visibility of intangible cultural heritage at the local, national and international levels and promote respect for cultural diversity and creativity expressed in the variety of cuts, styles, sizes and figures.

Safeguarding measures

The nomination describes well the current, recent and intended efforts to ensure the viability of the element.

Community participation

The nomination describes wide participation of the communities concerned and demonstrates their free, prior and informed consent.

Inventory

A large number of local manifestations of the element are inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

Chinese traditional architectural craftsmanship for timber-framed structures

Standing as distinctive symbols of Chinese architectural culture, timber-framed structures are found throughout the country. The wooden components such as the columns, beams, purlins, lintel and bracket sets are connected by tenon joints in a flexible, earthquake-resistant way. The surprisingly strong frames can be installed quickly at the building site by assembling components manufactured in advanced. In addition to this structural carpentry, the architectural craft also encompasses decorative woodworking, tile roofing, stonework, decorative painting and other arts passed down from masters to apprentices through verbal and practical instruction. Each phase of the construction

procedure demonstrates its unique and systematic methods and skills. Employed today mainly in the construction of structures in the traditional style and in restoring ancient timber-framed buildings, Chinese traditional architectural craftsmanship for timber-framed structures embodies a heritage of wisdom and craftsmanship and reflects an inherited understanding of nature and interpersonal relationships in traditional Chinese society. For the carpenters and artisans who preserve this architectural style, and for the people who have lived in and among the spaces defined by it for generations, it has become a central visual component of Chinese identity and an important representative of Asian architecture.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Chinese traditional architectural craftsmanship for timber-framed structures on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Chinese traditional architectural craftsmanship for timber-framed structures has a long history of being transmitted from generation to generation by a large community of practitioners throughout China, who recognize it as their cultural identity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to enhancing the continuation of the architectural craftsmanship, increasing the visibility of intangible cultural heritage and promoting cultural diversity and human creativity as well as intercultural dialogue.

Safeguarding measures

The governmental and non-governmental sectors have carried out several safeguarding measures such as recording and publishing, and future safeguarding measures, including promotion, research and support to craftspeople are proposed.

Community participation

The element was nominated through consultation and cooperation with the bearers of the craftsmanship, bodies concerned with its safeguarding and research institutions, and submitted with consent letters of the bearers and institutes concerned.

Inventory

The diverse components of the element are inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



The craftsmanship of Nanjing Yunjin brocade



In the Chinese tradition of weaving Nanjing Yunjin brocade, two craftspeople operate the upper and lower parts of a large, complicated loom to produce textiles incorporating fine materials such as silk, gold and peacock feather yarn. The technique was once used to produce royal garments such as the dragon robe and crown costume; today, it is still used to make high-end attire and souvenirs. Preserved primarily in Jiangsu province in eastern China, the method comprises more than a hundred procedures, including manufacturing looms, drafting patterns, the creation of jacquard cards for programming weaving patterns, dressing the loom and the many stages of weaving itself. As they 'pass the warp' and 'split the weft', the weavers sing mnemonic ballads that remind them of the techniques they employ that enhance the cooperative, artistic atmosphere at the loom. The workers view their craft as part of a historical mission since, in addition to creating fabrics for contemporary use, Yunjin is used to replicate ancient silk fabrics for researchers and museums. Named for the cloud-like splendour of the fabrics, Yunjin remains popular throughout the country.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the craftsmanship of Nanjing Yunjin brocade on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The craftsmanship of Nanjing Yunjin brocade has a long history representing a unique Chinese culture, is recognized by its practitioners as their intangible cultural heritage, and provides them with a sense of identity.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would encourage young people to learn the craftsmanship, promote cultural diversity, human creativity and intercultural dialogue as well as sustainable development of the workers' community, and raise awareness about the importance of the intangible cultural heritage at the local, national and international levels.

Safeguarding measures

Various current, recent and proposed safeguarding measures such as activities for stimulating recognition, research and transmission of the element are described in a clear and precise manner.

Community participation

The nomination was prepared by several institutions concerned as well as skill holders and craft workers who demonstrated their free, prior and informed consent.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



The Dragon Boat festival



Beginning on the fifth day of the fifth lunar month, people of several ethnic groups throughout China and the world celebrate the Dragon Boat festival, especially in the middle and lower reaches of the Yangtze River. The festivities vary from region to region, but they usually share several features. A memorial ceremony offering sacrifices to a local hero is combined with sporting events such as dragon races, dragon boating and willow shooting; feasts of rice dumplings, eggs and ruby sulphur wine; and folk entertainments including opera, song and unicorn dances. The hero who is celebrated varies by region: the romantic poet Qu Yuan is venerated in Hubei and Hunan Provinces, Wu Zixu (an old man said to have died while slaying a dragon in Guizhou Province) in South China, and Yan Hongwo in Yunnan Province among the Dai community. Participants also ward off evil during the festival by bathing in flower-scented water, wearing five-colour silk, hanging plants such as moxa



and calamus over their doors, and pasting paper cut-outs onto their windows. The Dragon Boat festival strengthens bonds within families and establishes a harmonious relationship between humanity and nature. It also encourages the expression of imagination and creativity, contributing to a vivid sense of cultural identity.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the Dragon Boat festival on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Dragon Boat festival, comprising ceremonies, dances, performances, games, and the preparation of food and beverages, is carried out in an atmosphere of harmony that strengthens social cohesion, and is regarded and transmitted by the community from generation to generation as part of its cultural identity.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List would contribute to the visibility of intangible cultural heritage at the local, national and international levels, promoting dialogue and respect among cultures by offering an example of hospitality that consolidates affection among people.

Safeguarding measures

The nomination includes a set of existing and proposed safeguarding measures to be carried out by committed groups, communities and official State bodies encompassing documentation, educational activities, promotion and support to poetry associations and boat builders.

Community participation

The festival was nominated with the involvement of communities, groups and the local government of the city of Xukou, and consent has been given on behalf of the communities concerned.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



Farmers' dance of China's Korean ethnic group

Gathering in fields or villages during community festivals, members of the Korean ethnic group in Jilin and other provinces in north-eastern China offer a traditional sacrifice to the God of the Land to pay homage to nature and pray for good fortune and a plentiful harvest. This is the beginning of the Farmers' dance of China's Korean ethnic group, a popular folk practice passed on by senior members of a community to younger generations. Musicians play oboe-like *suona*, bell-shaped gongs and a variety of drums, while masked or unmasked dancers move farcically to the accompaniment. The dance is inspired by the motions of farming, which it imitates through gestures such as 'walking the field ridges'. Spreading from its agricultural origins to Korean people of all walks of life in both urban and rural areas, the dance has evolved considerably since it was brought to China at the end of the nineteenth century. For example, the musical ensemble has been expanded to include wind instruments, and the dancers' costumes have been influenced by the clothes of other Chinese ethnic groups. As the product of accumulated labour and wisdom, the Farmers' dance remains an important expression of the cultural heritage of China's Korean ethnic group.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Farmers' dance of China's Korean ethnic group on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Farmers' dance of China's Korean ethnic group has been transmitted from generation to generation, reflecting its community's interactions with nature and history and symbolizing its cultural identity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to ensuring visibility of intangible cultural heritage and encouraging cooperation and dialogue between regions and nations.

Safeguarding measures

The current, recent and intended efforts to ensure the viability of the element are described, and the will and commitment of the concerned parties to safeguard the element are demonstrated.

Community participation

The nomination was prepared with the free, prior and informed consent of the main bearers of the element.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

Gesar epic tradition

The ethnic Tibetan, Mongolian and Tu communities in western and northern China share the story of the ancient hero King Gesar, sent to heaven to vanquish monsters, depose the powerful, and aid the weak while unifying disparate tribes. The singers and storytellers who preserve the Gesar epic tradition perform episodes of the vast oral narrative (known as 'beads on a string') in alternating passages of prose and verse with numerous regional differences. Tibetan masters carry bronze mirrors and use facial expressions, sound effects and gestures to enhance their singing, while Mongolian performers are accompanied by fiddles and intersperse improvised, melodic singing with musical storytelling and oral

narrative. Epic performances, often accompanied by rituals such as offerings and meditation, are embedded in the religious and daily lives of the community. For example, when a child is born, passages about King Gesar's descent into the world are sung. The hundreds of myths, folktales, ballads and proverbs handed down as part of the tradition not only serve as a form of major entertainment in rural communities but also educate listeners in history, religion, custom, morality and science. A continuing inspiration for *thangka* painting, Tibetan opera and other art forms, the Gesar epic imbues audiences both young and old with a sense of cultural identity and historical continuity.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Gesar epic tradition on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Transmission of the Gesar epic from generation to generation is clearly described and the element gives a sense of identity and continuity to the several ethnic communities concerned.

Contribution towards visibility of intangible cultural heritage

Inscription of the Gesar epic tradition on the Representative List would contribute to the visibility of intangible cultural heritage and promote respect for cultural diversity and human creativity.

Safeguarding measures

The safeguarding measures described in the nomination include efforts focused on research and transmission while strengthening the cultural space in which the epic is learned and performed.

Community participation

The communities concerned were involved in the nomination process and gave their consent in a free, prior and informed manner.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.





15

China

Grand song of the Dong ethnic group

A popular saying among the Dong people in Guizhou Province in southern China has it that 'rice nourishes the body and songs nourish the soul'. Their tradition of passing on culture and knowledge in music is exemplified in the Grand Song of the Dong ethnic group, multi-part singing performed without instrumental accompaniment or a leader. The repertoire includes a range of genres such as ballads, children's songs, songs of greeting and imitative songs that test performers' virtuosity at mimicking the sounds of animals. Taught by masters to choirs of disciples, Grand Songs are performed formally in the drum-tower, the landmark venue for rituals, entertainment and

meetings in a Dong village, or more spontaneously in homes or public places. They constitute a Dong encyclopaedia, narrating the people's history, extolling their belief in the unity of humans and nature, preserving scientific knowledge, expressing feelings of romantic love, and promoting moral values such as respect for one's elders and neighbours. Grand Song is performed widely today, with each village boasting various choirs divided by age and sometimes gender. In addition to disseminating their lifestyle and wisdom, it remains a crucial symbol of Dong ethnic identity and cultural heritage.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Grand song of the Dong ethnic group on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Grand song of the Dong ethnic group in China is an *a capella* song tradition that brings together children, women and men, who consider it a symbol of their identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would help ensure the visibility of intangible cultural heritage and encourage cultural diversity, while promoting aesthetic and social values of friendship and peace.

Safeguarding measures

The nomination proposes important safeguarding measures to ensure the viability of the element to which the State, the communities and civil society are committed, notably through the establishment of choirs, identification of outstanding singers, and sociological and anthropological research.

Community participation

The element has been nominated through a process that has involved at all stages the communities, universities, research centres and relevant organizations, while practitioners and community representatives have signed letters of approval testifying to their free, prior and informed consent.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

Hua'er

In Gansu and Qinghai Provinces and throughout north-central China, people of nine different ethnic groups share a music tradition known as Hua'er. The music is drawn from an extensive traditional repertoire named after ethnicities, towns or flowers ('Tu People's *ling*,' 'White Peony *ling*'), and lyrics are improvised in keeping with certain rules – for example, verses have three, four, five or six lines, each made up of seven syllables. Songs may tell of young love, the hard work and weariness of the farming life, the foibles of men and women or the joy of singing. The songs are also a vivid oral record of recent social developments in China as singers comment on the changes they observe around them. Hua'er singers may have little schooling, but the most successful and widely respected singers today have become household names, performing widely and even creating their own institutes to pass on their art to apprentices. Whether it is being sung spontaneously by rural people working in the field or travelling, or performed more formally at one of more than a hundred traditional Hua'er festivals held annually in these provinces, Hua'er is an important vehicle for expressing personal feelings in a social setting and cultural exchange across ethnicities, as well as a popular rural entertainment.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Hua'er on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Hua'er is an important artistic form recognized by the communities that practise it as part of their identity and as a tool to express their thoughts and feelings. It is transmitted from one generation to the next as an important form of cultural exchange and emotional communication.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would increase visibility and contribute to a better understanding of the cultural value of this type of heritage worldwide, while increasing the pride, creativity and enthusiasm of the singers and tradition bearers.

Safeguarding measures

Local and national government bodies, as well as individuals from the community, propose safeguarding measures designed to reinforce and develop recent and current efforts to which the State and the community are committed in order to ensure the element's viability.

Community participation

The support of the State for the nomination is complemented by the consent of the communities and practitioners.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



17

China

Manas

The Kirgiz ethnic minority in China, concentrated in the Xinjiang region in the west, pride themselves on their descent from the hero Manas, whose life and progeny are celebrated in one of the best-known elements of their oral tradition: the Manas epic. Traditionally sung by a Manaschi without musical accompaniment, epic performances takes place at social gatherings, community celebrations, ceremonies such as weddings and funerals, and dedicated concerts. Regional variations abound, but all are characterized by pithy lyrics with phrases that now permeate the everyday language of the people, melodies adapted to the story and

characters, and lively parables. The long epic records all the major historic events of greatest importance for the Kirgiz people and crystallizes their traditions and beliefs. The Kirgiz in China and the neighbouring Central Asian countries of Kyrgyzstan, Kazakhstan and Tajikistan regard the Manas as a key symbol of their cultural identity and the most important cultural form for public entertainment, the preservation of history, the transmission of knowledge to the young and the summoning of good fortune. One of the 'three major epics of China', it is both an outstanding artistic creation and an oral encyclopaedia of the Kirgiz people.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Manas on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Manas is a major epic representative of the traditions and historical richness of the Kirgiz community of China, which recognize and transmit it as a key symbol of their cultural identity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would give greater visibility to intangible cultural heritage, encourage cultural dialogue across China and beyond in neighbouring pastoralist communities, and give an impetus to the safeguarding and transmission of the practice.

Safeguarding measures

The nomination proposes important measures that commit local and national authorities, as well as civil society and the bearers to safeguard the Manas tradition, notably through the establishment of safeguarding agencies in the communities where it is practised.

Community participation

The element has been nominated in a process that has involved communities, groups and practitioners while respecting the tradition's abundant customary practices, and their free, prior and informed consent has been certified by relevant agencies.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



The Mazu belief and customs

As the most influential goddess of the sea in China, Mazu is at the centre of a host of beliefs and customs, including oral traditions, religious ceremonies and folk practices, throughout the country's coastal areas. Mazu is believed to have lived in the tenth century on Meizhou Island, where she dedicated herself to helping her fellow townspeople, and died attempting to rescue the survivors of a shipwreck. Local residents built a temple in her honour and began to venerate her as a goddess. She is celebrated twice each year in formal temple fairs, when Meizhou residents, farmers and fisherfolk temporarily suspend their work to sacrifice marine animals, venerate statues of Mazu, and enjoy a variety of dances and other performances. Smaller worship ceremonies take place throughout the year in the other 5,000 Mazu temples around the world and in private homes; these may involve floral tributes, candles, incense and firecrackers, and evening processions of residents bearing 'Mazu lanterns'. Followers may implore the god for pregnancy, peace, the solution to a problem or general well-being. Deeply integrated into the lives of coastal Chinese and their descendants, belief in and commemoration of Mazu is an important cultural bond that promotes family harmony, social concord, and the social identity of these communities.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the Mazu belief and customs on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Mazu belief and customs have been recognized by the communities concerned as a symbol of their identity and continuity and passed down for centuries from generation to generation.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to ensuring visibility of intangible cultural heritage and raising awareness about it at the international level, thus promoting cultural diversity and human creativity.

Safeguarding measures

The nomination includes various current and intended efforts to ensure the viability of the element such as research, awareness-raising and the establishment of a safeguarding organization, and demonstrates the commitment of the parties concerned to safeguard the element.

Community participation

The nomination was initiated by community organizations, village committees and Mazu temples that participated in the nomination process by providing relevant literature and cultural relics, reviewing the content of the nomination, accepting interviews and planning safeguarding measures; their free, prior and informed consent is provided.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

Mongolian art of singing: Khoomei

The Mongolian art of singing: Khoomei, or Hooliin Chor ('throat harmony'), is a style of singing in which a single performer produces a diversified harmony of multiple voice parts, including a continued bass element produced in the throat. These singers may perform alone or in groups. Khoomei is practised today among Mongolian communities in several countries, especially in Inner Mongolia in northern China, western Mongolia and the Tuva Republic of Russia. Traditionally performed on the occasion of ritual ceremonies, songs express respect and praise for the natural world, for the ancestors of the Mongolian people and for great heroes. The

form is reserved for special events and group activities such as horse races, archery and wrestling tournaments, large banquets and sacrificial rituals. The timing and order of songs is often strictly regulated. Khoomei has long been regarded as a central element representing Mongolian culture and remains a strong symbol of national or ethnic identity. As a window into the philosophy and aesthetic values of the Mongol people, it has served as a kind of cultural emissary promoting understanding and friendship among China, Mongolia and Russia, and has attracted attention around the world as a unique form of musical expression.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Mongolian art of singing: Khoomei on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Mongolian art of singing: Khoomei is recognized by the community as an important part of its identity and continuity that is continually recreated, innovated and transmitted as a symbolic expression of its culture.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to a better understanding of the Mongolian people's special attachment and interaction with nature, to increased awareness among younger generations and academia, and to strengthened respect and cooperation between countries in the region.

Safeguarding measures

National and local institutions and the community have elaborated safeguarding measures designed to improve the system of transmission and to promote the popularization of the art form among younger generations.

Community participation

The element has been nominated in a process that widely involved the community of practitioners and audience, alongside local governing bodies, academic institutions, professional organizations and transmitting bodies, and their free, prior and informed consent was provided in writing.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.





20

China

Nanyin

Nanyin is a musical performing art central to the culture of the people of Minnan in southern Fujian Province along China's south-eastern coast, and to Minnan populations overseas. The slow, simple and elegant melodies are performed on distinctive instruments such as a bamboo flute called the *dongxiao* and a crooked-neck lute played horizontally called the *pipa*, as well as more common wind, string and percussion instruments. Of Nanyin's three components, the first is purely instrumental, the second includes voice, and the third consists of ballads accompanied by the ensemble and sung in Quanzhou dialect, either by

a sole singer, who also plays clappers, or by a group of four who perform in turn. The rich repertoire of songs and scores preserves ancient folk music and poems and has influenced opera, puppet theatre and other performing art traditions. Nanyin is deeply rooted in the social life of the Minnan region. It is performed during spring and autumn ceremonies to worship Meng Chang, the god of music, at weddings and funerals, and during joyful festivities in courtyards, markets and the streets. It is the sound of the motherland for Minnan people in China and throughout South-East Asia.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Nanyin on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Nanyin, a performing art integrating singing and instrumental music, has been passed down from generation to generation and constantly recreated by local people, reflecting their perceptions about life and nature and symbolizing their identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to raising awareness about the value of intangible cultural heritage among the practitioners and communities concerned, and promote respect for cultural diversity, human creativity and intercultural dialogue.

Safeguarding measures

The nomination describes various practical safeguarding measures and demonstrates the commitment of the State and the communities concerned.

Community participation

The nomination file was prepared by relevant governmental and non-governmental institutions and submitted with consent letters of communities concerned.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



Regong arts

In monasteries and villages along the Longwu River basin in Qinghai Province in western China, Buddhist monks and folk artists of the Tibetan and Tu ethnicity carry on the plastic arts of painting *thangka* and murals, crafting patchwork *barbola* and sculpting known collectively as the Regong arts. Their influence extends to nearby provinces and beyond to South-East Asian countries. Thangka, the art of painting religious scrolls used to venerate Buddha, uses a special brush to apply natural dyes to cloth prepared with patterns sketched in charcoal; *barbola* employs plant and animal forms cut from silk fabric to create soft relief art for veils and

column ornaments; and wood, clay, stone or brick Regong sculpture decorates rafters, wall panels, tea tables and cabinets in both temples and homes. The technique is mainly passed from fathers to children or from masters to apprentices strictly following ancient Buddhist painting books that provide instruction on line and figure drawing, colour matching and pattern design. Characterized by a distinctively Tibetan Buddhist religion style and unique regional features, the Regong arts embody the spiritual history and traditional culture of the region and remain an integral part of the artistic life of people there today.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Regong arts on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Regong arts, transmitted by monks and folk artists, combine Tibetan Buddhism with local traditional culture and various artistic forms, and represent the unique identity of the region.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would contribute to demonstrating cultural diversity and human creativity, enhance a sense of cultural identity and continuity, and encourage respect and dialogue among different cultures.

Safeguarding measures

The Regong Arts Association, established in 2001, has carried out various safeguarding activities together with local and national authorities, and feasible, comprehensive and sustainable safeguarding measures are proposed with budget allocation and commitments by the concerned parties.

Community participation

Various entities concerned with the element such as museums, associations, governmental agencies, research institutions as well as individual bearers support the nomination and participated in its preparation, identifying necessary safeguarding measures.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

Sericulture and silk craftsmanship of China



Sericulture and silk craftsmanship of China, based in Zhejiang and Jiangsu provinces near Shanghai and Chengdu in Sichuan Province, have an ancient history. Traditionally an important role for women in the economy of rural regions, silk-making encompasses planting mulberry, raising silkworms, unreeling silk, making thread, and designing and weaving fabric. It has been handed down within families and through apprenticeship, with techniques often spreading within local groups. The life cycle of the silkworm was seen as representing the life, death and rebirth of human beings. In the ponds that dot the villages, silkworm waste is fed to fishes, while mud from the ponds fertilizes the mulberry trees, and the leaves in turn feed the silkworms. Near the beginning of the lunar year, silkworm farmers invite artisans into their homes to perform the story of the Goddess of the Silkworm, to ward off evil and ensure a bountiful harvest. Every April, female silkworm farmers adorn themselves with colourful flowers made of silk or paper and make harvest offerings as part of the Silkworm Flower festival. Silk touches the lives of rural Chinese in more material ways, too, in the form of the silk clothes, quilts, umbrellas, fans and flowers that punctuate everyday life.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Sericulture and silk craftsmanship of China on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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| Definition of intangible cultural heritage | Sericulture and silk craftsmanship in China have long provided communities in many parts of the country with a sense of identity and continuity. |
| Contribution towards visibility of intangible cultural heritage | Its inscription on the Representative List will contribute to enhancing the visibility of intangible cultural heritage and of one of China's oldest handicrafts, both within the country and internationally, and enhance creativity through promoting its aesthetic significance. |
| Safeguarding measures | A detailed and coherent set of diverse safeguarding measures is identified, focusing especially on providing educational programmes for children. |
| Community participation | The participation of communities is convincingly described and their consent is demonstrated through detailed letters. |
| Inventory | The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture. |



Tibetan opera

Tibetan opera, the most popular traditional opera of minority ethnic groups in China, is a comprehensive art form combining folk song, dance, storytelling, chant, acrobatics and religious performance. Most popular in the Qinghai-Tibetan Plateau in western China, the performance begins with a prayer ceremony, including the cleansing of the stage by hunters and blessings by the elder, and concludes with another blessing. The heart of the opera is a drama narrated by a single speaker and enacted by performers supported by groups of singers, dancers and acrobats. Actors wear traditional masks of a variety of shapes and colours that contrast with their simple makeup. Performances may take place in public squares or temples (or, today, on stage), with the centre of the space marked by a tree placed on the ground, wrapped in colourful paper and surrounded by purified water and theatrical props. Rooted in Buddhist teachings, the stories told in Tibetan opera recount the triumph of good and the punishment of evil and therefore serve a social teaching function for the community. This multifaceted representative of Tibetan art and cultural heritage also acts as a bridge among Tibetans in different parts of the country, promoting ethnic unity and pride.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Tibetan opera on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Tibetan opera represents the essence of Tibetan culture, and is recognized by its practitioners as central to their identity and a symbol of continuity that they endeavour to pass on from generation to generation.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to local, national and international visibility for intangible cultural heritage, thus increasing the pride of tradition bearers and providing a viable opportunity for dialogue amongst cultures.

Safeguarding measures

A series of current and future safeguarding measures is proposed, including training for young practitioners, research and publications, thus expressing the will and commitment of the communities, practitioners, civil society and authorities to ensure the viability of the element.

Community participation

The element has been nominated with the free, prior and informed consent of practitioners and cultural institutes.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture, and on several provincial inventories.



The traditional firing technology of Longquan celadon

The city of Longquan in the coastal Chinese province of Zhejiang is known for its celadon pottery and the traditional firing technology that imparts its distinctive glaze. Compounded from violet-golden clay and a mixture of burnt feldspar, limestone, quartz and plant ash, the glaze is prepared from recipes that have often been handed down for generations by teachers or within families. The glaze is applied to a fired stoneware vessel, which is then fired again in a repeated cycle of six stages of heating and cooling where precise temperatures matter a great deal: either over- or under-

firing will spoil the effect. Experienced celadon artists carefully control each stage with a thermometer and by observing the colour of the flame, which reaches temperatures as high as 1310° C. The final product may take either of two styles: the 'elder brother' celadon has a black finish with a crackle effect, while the 'younger brother' variety has a thick, lavender-grey and plum-green finish. With its underlying jade-like green colour, celadon fired by the family-oriented businesses of Longquan is prized as masterwork-quality art that can also serve as household ware. It is a proud symbol of the cultural heritage of the craftspeople, their city and the nation.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed The traditional firing technology of Longquan celadon on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The traditional firing technology of Longquan celadon has been transmitted from generation to generation within the communities concerned for many centuries.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to the visibility and awareness of intangible cultural heritage, stimulate inter-cultural dialogue and promote respect for cultural diversity and human creativity in the world.

Safeguarding measures

Various past and future safeguarding measures are described such as recognition of and subsidies to artists, scientific research and academic exchanges on the manufacturing skills, and awareness-raising about the element through the establishment of a museum and village.

Community participation

The element was nominated by relevant organizations with the participation and consent of skill holders.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



25

China

The traditional handicrafts of making Xuan paper

The unique water quality and mild climate of Jing County in Anhui Province in eastern China are two of the key ingredients in the craft of making Xuan paper that thrives there. Handmade from the tough bark of the Tara Wing-Celtis or Blue Sandalwood tree and rice straw, Xuan paper is known for its strong, smooth surface, its ability to absorb water and moisten ink, and fold repeatedly without breaking. It has been widely used in calligraphy, painting and book printing. The traditional process passed down orally over generations and still followed today proceeds strictly by

hand through more than a hundred steps such as steeping, washing, fermenting, bleaching, pulping, sunning and cutting – all of which lasts more than two years. The production of the 'Paper of Ages' or 'King of Papers' is a major part of the economy in Jing County, where the industry directly or indirectly employs one in nine local people, and the craft is taught in local schools. True mastery of the entire complicated process is attained only by a lifetime of dedicated work. Xuan paper has become synonymous with the region, where a score of artisans still keep the craft alive.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed The traditional handicrafts of making Xuan paper on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The traditional handicrafts of making Xuan paper have been transmitted orally from generation to generation and provide the communities concerned with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would contribute to the visibility of intangible cultural heritage, raise awareness among young people about its importance, and promote cultural diversity and human creativity.

Safeguarding measures

The nomination describes recent efforts undertaken by various parties, proposes safeguarding measures with a clear timeline and budget allocation, and demonstrates the commitment of national and local governments as well as the communities concerned.

Community participation

The practitioners and communities concerned participated actively in the elaboration of the nomination file at all stages and expressed their free, prior and informed consent.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

Xi'an wind and percussion ensemble

Xi'an wind and percussion ensemble, which has been played for more than a millennium in China's ancient capital of Xi'an, in Shaanxi Province, is a type of music integrating drums and wind instruments, sometimes with a male chorus. The content of the verses is mostly related to local life and religious belief and the music is mainly played on religious occasions such as temple fairs or funerals. The music can be divided into two categories, 'sitting music' and 'walking music', with the latter also including the singing of the chorus. Marching drum music used to be performed on the Emperor's trips, but has now become the

province of farmers and is played only in open fields in the countryside. The drum music band is composed of thirty to fifty members, including farmers, teachers, retired workers, students and others. The music has been transmitted from generation to generation through a strict master-apprentice mechanism. Scores of the music are recorded using an ancient notation system dating from the Tang and Song dynasties (seventh to thirteenth centuries). Approximately three thousand musical pieces are documented and about one hundred and fifty volumes of handwritten scores are preserved and still in use.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Xi'an wind and percussion ensemble on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The tradition of the Xi'an wind and percussion ensemble constitutes a living cultural practice and art form that is part of the identity of the communities of Xi'an City and surrounding districts.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would contribute to ensuring recognition of and respect for intangible cultural heritage as well as stimulating dialogue on this kind of music and enhancing cultural diversity within China and beyond.

Safeguarding measures

The nomination presents measures to safeguard this tradition, including the provision of funds for the maintenance of instruments, the documentation of practitioners, and the collection of musical scores.

Community participation

In the preparation of the nomination file, the community participated at every stage and has given its free, prior and informed consent in the form of written certifications signed by each of the six active musicians' associations.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



China

27

Yueju opera

The Chinese tradition of Yueju opera combines Mandarin operatic traditions and Cantonese dialect. Rooted in the Cantonese-speaking provinces of Guangdong and Guangxi in south-eastern China, Yueju opera is characterized by a combination of string and percussion instruments, with elaborate costumes and face painting. It also incorporates stunts and fights using real weapons and draws on the Shaolin martial arts, as illustrated by the central Wenwusheng role that demands proficiency in both singing and fighting. It has developed a rich repertoire of stories ranging from historical epics to more realistic descriptions of daily life. An important form of recreation, the opera is also, in some rural communities, combined with ceremonial, religious and sacrificial elements into a spiritual amalgam of art and custom known as Shengongxi. Yueju opera is popular throughout China and provides a cultural bond among Cantonese speakers in the country and abroad. They view its success around the world as a point of pride, regarding the opera as an important means by which foreigners come to understand their culture. Today, the tradition is passed to new artists through both drama schools and apprenticeship programmes.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Yueju opera on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Yueju opera is a form of cultural heritage of the Cantonese communities of Guangdong, Guangxi, Hong Kong and Macao that is transmitted as a performing art in drama schools.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would add greater recognition and support to intangible cultural heritage, contribute to the viability and promotion of Yueju opera, improve cultural communication between the people of China and abroad, and increase cooperation between nations.

Safeguarding measures

The Government as well as the practitioners are committed to implementing various safeguarding measures including establishment of an opera teaching system, creation of a database, elaboration of a catalogue and publication and establishment of a research centre.

Community participation

The element has been nominated with the free, prior and informed consent of communities, professionals, practitioners and cultural organizations.

Inventory

The element is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

Carnaval de Negros y Blancos

Arising out of native Andean and Hispanic traditions, the Carnaval de negros y blancos (Black and White Carnival) in San Juan de Pasto in south-western Colombia is a great celebration lasting from 28 December to 6 January each year. The celebrations begin on the 28th with the Carnival of Water – the throwing of water in homes and on the streets to initiate a festive mood. On New Year's Eve, the Old Year's parade takes place, with marchers carrying satirical figures representing celebrities and current events, and culminating in a ritual burning of the passing year. The main days of the carnival

are the last two, when people of all ethnicities don black cosmetics on the first day, then white talcum on the next to symbolize equality and integrate all citizens through a celebration of ethnic and cultural difference. The Black and White Carnival is a period of intense communion, when private homes become collective workshops for the display and transmission of carnival arts and a wide range of people come together to express their views on life. The festival is especially important as the expression of a mutual desire for a future of tolerance and respect.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Carnival de Negros y Blancos on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Carnival de Negros y Blancos provides a high sense of identity and continuity to the community that transmits it to the next generation, making the element a mainstay of its heritage and an important means of social integration.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would enhance the element's role in raising awareness and creating social cohesion, reinforcing the carnival's function of social expression and encouraging respect and intercultural dialogue among communities.

Safeguarding measures

The State, the carnival's corporation, Corpocarnaval, and the communities involved have prepared a coherent safeguarding plan to be implemented in a participatory manner and with the full commitment of all to safeguard and develop the carnival.

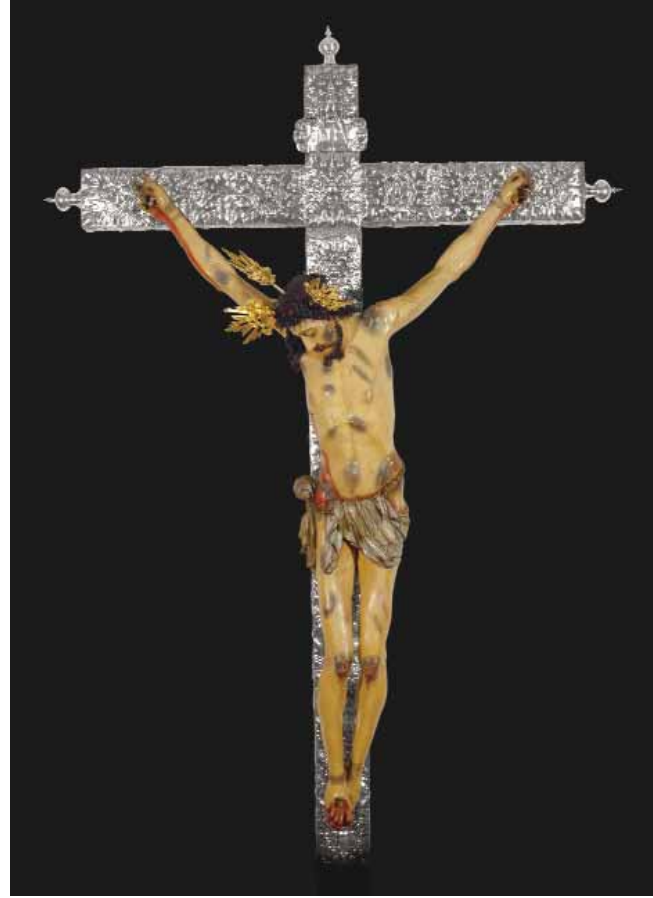
Community participation

The element was nominated with the participation of the community, while respecting customary practices governing access to knowledge of the carnival, and free, prior and informed consent has been certified in letters signed by community representatives.

Inventory

The element is included in an inventory of the intangible cultural heritage in the Municipality of Pasto.





29

Colombia

Holy Week processions in Popayán

The Holy Week processions in Popayán are one of the oldest traditions in Colombia, practised since the colonial period. From the Tuesday to the Saturday before Easter, between 8 p.m. and 11 p.m., a series of processions take place. The five processions, devoted to Mary, Jesus, the Cross, the Laying in the Tomb, and the Resurrection, follow a two-kilometre route through the town centre. Each procession is set around reliquary floats, or *pasos*, which are created and assembled according to complex rules. The reliquary floats are adorned with ornate, flower-decked wooden statues, most of which date from the late eighteenth century and depict the Easter story. The route is flanked on either side by worshippers carrying candles and

wearing special clothing. The processions are remarkable for their artistic quality (gilding, cabinetwork), and their sounds and smells (incense). Preparations, which last for a whole year, follow instructions passed down to children from age five, and from generation to generation. The processions have their own vocabulary and expertise, and the roles and responsibilities of each individual are precisely allocated. Some inhabitants of the town, who have formed a general assembly to protect the tradition, act as the organizers and work with the authorities and various bodies. The processions, which attract many visitors from around the world, are a major factor contributing to social cohesion and the local collective psyche.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Holy Week processions in Popayán on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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| Definition of intangible cultural heritage | Holy Week processions in Popayán have been enacted and transmitted by the communities of Popayán, forming a specific body of knowledge reflected in their techniques and conception, and promoting social cohesion and dialogue. |
| Contribution towards visibility of intangible cultural heritage | Inscription of the element on the Representative List would contribute to enhancing visibility and awareness of the value of intangible cultural heritage at the local, national and international levels, while ensuring its safeguarding and encouraging mutual respect and dialogue among different cultures. |
| Safeguarding measures | Feasible safeguarding measures, including awareness-raising, communication and preservation of art works, are proposed with the commitment of the communities concerned as well as national and local authorities. |
| Community participation | The nomination demonstrates the participation of the communities concerned, including academic institutions and community-based organizations, in the nomination, and includes their free, prior and informed consent. |
| Inventory | The element is inscribed on the inventory of intangible cultural heritage in progress. |





30

Croatia

Annual carnival bell ringers' pageant from the Kastav area



During the January carnival period, bell ringers march through the villages that dot the Kastav region in north-west Croatia. Clothed in sheepskin throws with bells around their waists and sporting distinctive zoomorphic masks or hats embellished with sprigs of evergreen, two to more than thirty ringers swagger in groups behind a guide carrying a small evergreen tree. They enliven their gait by bumping each others' hips rhythmically and leaping into the air as they walk. Groups may also include theatrical characters such as a prankster 'bear' who regularly escapes the control of his two 'guards'. When they reach a village, the bell ringers form

concentric circles in the town square, ringing fiercely until the residents offer them food and a chance to rest before they continue their journey. At the end of the carnival, the ringers proceed through their own village, collecting rubbish at each house and burning it out front, involving everyone present in the ceremony. With variations distinctive to each village, the annual carnival bell ringers' pageant is a way to strengthen bonds within the community and a valuable means of renewing friendships among the towns in the region while integrating newcomers into its traditional culture.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Annual carnival bell ringers' pageant from the Kastav area on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The element gives its practitioners a sense of identity and continuity, through the costumes, dances and journey that they make; it is passed on from generation to generation.

Contribution towards visibility of intangible cultural heritage

Inscription of the element would contribute to the visibility of intangible cultural heritage at the local, national and international levels and promote respect for cultural diversity and creativity.

Safeguarding measures

Various current and planned safeguarding measures are presented in the nomination, including a number of areas such as education, visibility and documentation, and specifying costs and timelines.

Community participation

The nomination demonstrates clearly that the practitioners of the element, i.e. the bell ringers, participated at all stages of the nomination process and their free, prior and informed consent is demonstrated.

Inventory

The element is inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.



The festivity of Saint Blaise, the patron of Dubrovnik

The evening before the festivity of Saint Blaise in Dubrovnik, Croatia, as all the church bells in the city ring and white doves are released as symbols of peace, worshippers gather for a ritual healing of the throat to preserve them against illness. On the third of February, the official day of both patron saint and city, parish banner bearers flow into the city in folk costume for the centrepiece of the festival: a procession attended by bishops, ambassadors, civic leaders, visiting notables and the people of Dubrovnik. The festivity embodies many aspects of human creativity, from rituals to folk songs, from performance to traditional crafts (including the making of the historical weapons fired in celebration). The ritual dates back in some form to at least 1190 and has reinforced a close identification of Dubrovnik's residents with the city's patron, Saint Blaise. Over time, the festivity has evolved as Dubrovnik and the world have changed. Each generation adapts it slightly, inspired by its own ideas and needs to make the ritual its own. On Saint Blaise's day, Dubrovnik gathers not only its residents, but all those who pay respect to tradition and the right to one's freedom and peace.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the festivity of Saint Blaise, the patron of Dubrovnik on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The festivity of Saint Blaise, the patron of Dubrovnik, is transmitted and recreated by the inhabitants of Dubrovnik, providing them with a sense of identity and continuity and strengthening their solidarity and friendship.

Contribution towards visibility of intangible cultural heritage

The nomination demonstrates the potential for inscription of the element on the Representative List to encourage dialogue and promote cultural diversity, Saint Blaise being associated with ecumenism, openness and tolerance.

Safeguarding measures

The nomination demonstrates that the people and authorities of Dubrovnik are committed to safeguarding the festivity of Saint Blaise, the patron of Dubrovnik, through a wide range of measures that would ensure its viability.

Community participation

The nomination clearly demonstrates the consent and active participation of all segments of the community (civil society, clergy, local scholars and local authorities), further confirmed by their signed letters and declarations in the video.

Inventory

The element is inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.



Lacemaking in Croatia

At least three distinct traditions of Lacemaking in Croatia persist today, centred on the towns of Pag on the Adriatic, Lepoglava in northern Croatia and Hvar on the Dalmatian island of the same name. Pag needle-point lace was originally used to make ecclesiastical garments, tablecloths and ornaments for clothing. The process involves embellishing a spider web pattern with geometrical motifs and is transmitted today by older women who offer year-long courses. Lepoglava bobbin lace is made by braiding thread wound on spindles, or bobbins; it is often used to make lace ribbons for folk costumes or is sold at village fairs. An

International Lace Festival in Lepoglava celebrates the art every year. Aloe lace is made in Croatia only by Benedictine nuns in the town of Hvar. Thin, white threads are obtained from the core of fresh aloe leaves and woven into a net or other pattern on a cardboard background. The resulting pieces are a symbol of Hvar. Each variety of lace has long been created by rural women as a source of additional income, and has left a permanent mark on the culture of its region. The craft both produces an important component of traditional clothes and is itself testimony to a living cultural tradition.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Lacemaking in Croatia on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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|--|--|
| Definition of intangible cultural heritage | Traditional lacemaking of the Croatian regions of Pag, Lepoglava and Hvar is an essential element of the identity of the communities concerned, transmitted from generation to generation. |
| Contribution towards visibility of intangible cultural heritage | Inscription of the element would contribute to the visibility of intangible cultural heritage in the regions concerned and internationally, as well as promote respect for cultural diversity and creativity. |
| Safeguarding measures | The nomination describes various current and planned safeguarding measures, including legal protection, documentation and inclusion in school education, with a priority on transmission. |
| Community participation | The nomination process was carried out with the full consent and participation of the local communities and institutions, such as clubs and associations. the consent of the latter is included in the nomination. |
| Inventory | The three types of lacemaking presented in the nomination are inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture. |



33

Croatia

Procession Za Krizen (“following the cross”) on the island of Hvar

After mass on Maundy Thursday before the Christian holiday of Easter, each of six villages on the Dalmatian island of Hvar in southern Croatia sends out a group that will proceed through the other villages in a circle, covering twenty-five kilometres in eight hours before returning home. Each party in this community-organized Za Krizen (“following the cross”) procession is led by a cross-bearer who walks barefoot or in socks, never resting. The cross-bearer, formerly selected from among religious brotherhoods and today chosen by registration up to twenty years in advance, has a much-desired and respected position, reflecting the devotion of the individual bearer and his family. He is followed

by two friends with a candelabra and others carrying candles and lanterns, five choral singers who sing the Lamentation of the Virgin Mary at several points along the way, and many worshippers of all ages from Croatia and abroad wearing the tunics of religious brotherhoods. The procession is greeted by the priests of each of the other five villages and then returns home. The cross-bearer runs the last hundred metres to receive the blessing of his home priest. A long-established and inalienable part of Hvar religious and cultural identity, the procession connects the communities of the island to each other and to the world’s Catholic community.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Procession Za Krizen (“following the cross”) on the island of Hvar on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The element expresses the religious, cultural and social identity of the population of Hvar Island, and has been transmitted from generation to generation, providing the community with a sense of continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to enhancing the visibility of intangible cultural heritage while promoting respect for cultural diversity and encouraging dialogue.

Safeguarding measures

The proposed safeguarding measures effectively target sustainability, awareness-raising and preservation of the built heritage linked to this element.

Community participation

The element was nominated with the full participation of the community concerned, as well as relevant cultural and scientific institutions, and with their free, prior and informed consent.

Inventory

The Procession Za Krizen is inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

Spring procession of Ljelje/Kraljice (queens) from Gorjani



The Procession of Queens is performed by the young girls of the village of Gorjani in the Slavonia region of north-east Croatia every spring. The girls in a group are divided into ten *kraljevi* (kings), who wear sabres and men's hats, and about five *kraljice* (queens), who wear white garlands on their heads like brides. On Whitsunday (a feast in the Christian calendar), they proceed from house to house, performing for the families they encounter. While the kings dance with their sabres, the queens comment on the dance in song. The family then joins in a larger folk dance and provides refreshments

before the girls continue to another house. The next day, the party visits a neighbouring town or village and returns for a feast at one of the performers' homes. The entire community, including the elementary school, the church and many of the town's families, assist in the preparations for the procession, which is a source of particular pride for the women who participate. Although the meaning and origins of the ritual are uncertain, villagers view it as a symbol of Gorjani and a showcase for their children's beauty and elegance.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Spring procession of Ljelje/Kraljice (queens) from Gorjani on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Spring procession of Ljelje/Kraljice (queens) from Gorjani, combining ritual, performing arts and festive events, has been transmitted through many generations and clearly constitutes an important element of the local community's cultural identity.

Contribution towards visibility of intangible cultural heritage

The nomination describes the positive impacts of the element's inscription on the national inventory, and how these would be multiplied on the community, national and international levels by inscription on the Representative List.

Safeguarding measures

The proposed safeguarding measures include documentation, educational programmes, training and enhancement of visibility, on local and national levels, targeted especially at children of the region.

Community participation

The nomination highlights the enthusiasm and involvement of the community in its preparation and includes its written consent.

Inventory

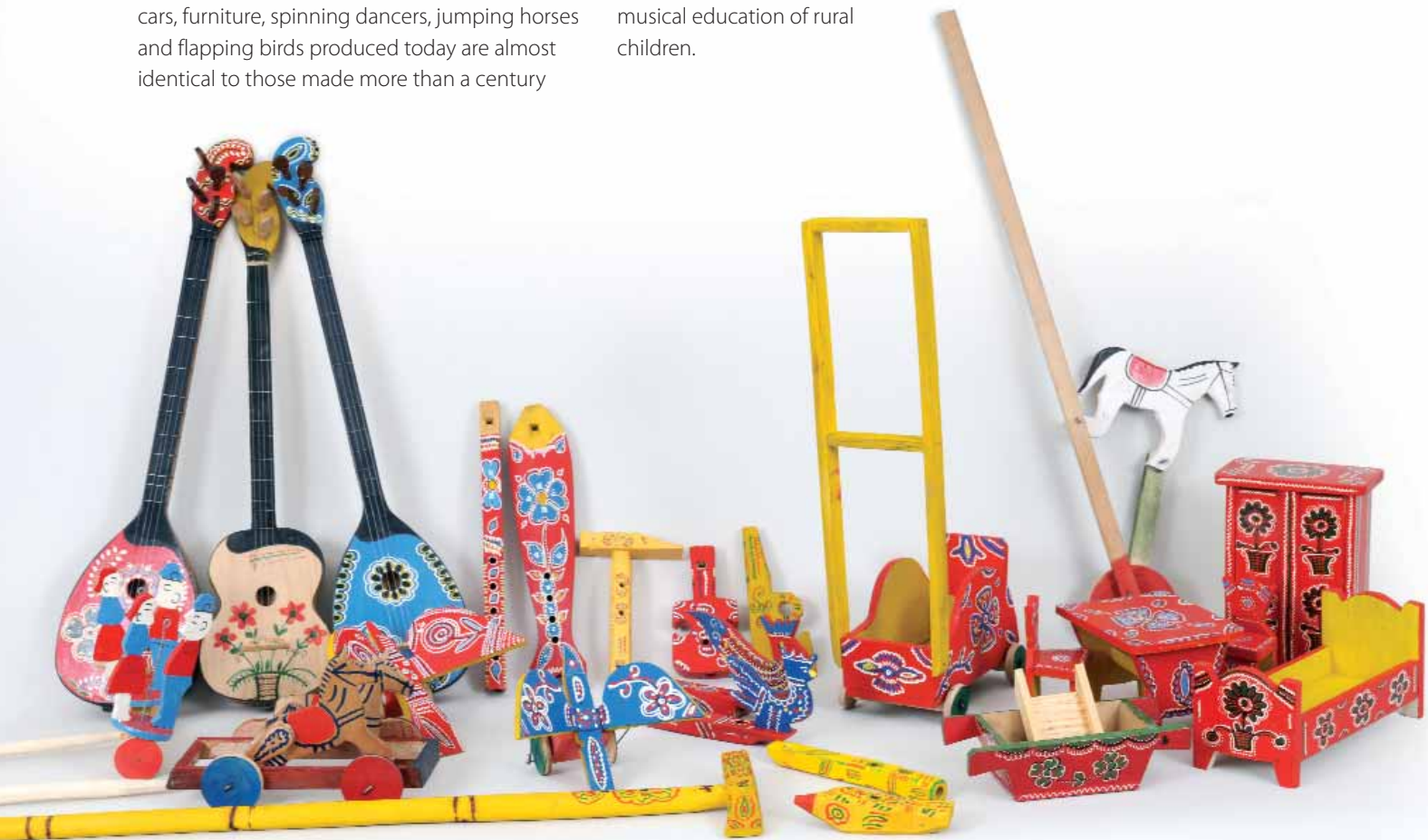
The element is inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.



Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje

Villagers along the pilgrimage route to the Marian shrine of Our Lady of the Snow in Marija Bistrica in Hrvatsko Zagorje in northern Croatia developed a technique for traditional manufacturing of children's wooden toys that has been handed down for generations. The men take soft willow, lime, beech and maple wood from the region and dry, hew, cut and carve it using traditional tools; the women then apply ecologically-friendly paint in improvisational floral or geometric patterns, painting 'from imagination'. The whistles, horses, cars, furniture, spinning dancers, jumping horses and flapping birds produced today are almost identical to those made more than a century

ago – though no two toys are precisely the same, thanks to the handcrafted production process. Popular among both locals and tourists, these toys are sold in parish fairs, markets and shops around the world. They have also evolved with the times and, in addition to the traditional shapes such as horses and carts, new ones representing cars, trucks, airplanes and trains have appeared, reflecting the world surrounding modern-day children. Toy instruments, carefully tuned as they are created, still serve as important components in the musical education of rural children.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje is transmitted from generation to generation and provides the community with a sense of identity, while continuing to have a specific social function in people's lives.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to the visibility of intangible cultural heritage worldwide while at the same time promoting the role of handicrafts in the education and emotional development of children.

Safeguarding measures

Elaborate safeguarding measures currently sustaining the element are presented, and well defined future measures are proposed, specifying responsibilities and costs and focusing on promotion and education.

Community participation

The nomination was prepared with the support and participation of practitioners and their organizations, and their free, prior and informed consent is demonstrated.

Inventory

The element is inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.



Two-part singing and playing in the Istrian scale

On the Istrian peninsula in western Croatia, several varieties of two-part singing and playing in the Istrian scale are preserved by Croatian, Istro-Romanian and Italian communities. The style is characterized by vigorous, partly nasal singing. It involves a degree of variation and improvisation in both vocal parts but always ends with two performers singing in unison or an octave apart. Typical musical instruments are the *sopele* shawms, always played in a pair, bagpipes, flutes and the *tambura* lute. Several local sub-styles have developed their own characteristics. For example, in *kanat*, performed primarily by the Croatian population, the second voice is often exchanged for or doubled with a small *sopele*; in the widespread variant known as *tarankanje*, words are sometimes replaced with characteristic syllables (ta-na-na, ta-ra-ran, etc.) designed to imitate the sound of the flute. This tradition is still a part of everyday life and festive occasions, including wedding ceremonies, community and family gatherings and religious services. Its bearers, about a hundred outstanding singers and players and some ten craftspeople, have acquired their skills and knowledge from their elders. Nowadays they are often associated with organized amateur folklore groups, spread throughout the region.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Two-part singing and playing in the Istrian scale on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Two-part singing and playing in the Istrian scale have been transmitted from generation to generation as an essential component of the identity of the local populations.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to raising awareness of the significance of intangible cultural heritage and especially to strengthening the self-respect of community members and practitioners.

Safeguarding measures

The nomination presents a number of sound safeguarding efforts, and a set of well-defined safeguarding measures is proposed for the future, including documentation, research, publications, awareness-raising and transmission.

Community participation

The participation in the nomination process of the community, particularly that of two associations, is described, and their letters of consent are provided.

Inventory

The element is inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

Lefkara laces or Lefkaritika

The tradition of lacemaking in the village of Lefkara in southeastern Cyprus dates back to at least the fourteenth century. Influenced by indigenous craft, the embroidery of Venetian courtiers who ruled the country beginning in 1489, and ancient Greek and Byzantine geometric patterns, Lefkara lace is made by hand in designs combining four basic elements: the hemstitch, cut work, satin stitch fillings and needlepoint edgings. This combined art and social practice is still the primary occupation of women in the village who create distinctive tablecloths, napkins and show pieces while

sitting together and talking in the narrow streets or on covered patios. Unique mastery of the craft is passed to young girls through years of informal exposure and then formal instruction by their mother or grandmother in applying cotton thread to linen. When she has learned her art thoroughly, the lacemaker uses her imagination to design work that embodies both tradition and her own personality. Testament to the ability to appreciate multiple influences and incorporate them into one's own culture, lacemaking is at the centre of daily life for women of Lefkara and a proud symbol of their identity.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Lefkara laces or Lefkaritika on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Passed on from generation to generation over many years, the craft of Lefkaritika is sustained by its aesthetic and socio-economic values, providing women of Lefkara with an enviable sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to raising awareness of the significance of traditional handicraft skills and the successful integration of diverse cultural influences and modern techniques.

Safeguarding measures

Efforts to safeguard the element will be carried out by governmental bodies and the communities concerned and will include such measures as creating an archive, organizing contests, establishing scholarships, research projects, a lacemaking school and a foundation.

Community participation

Community involvement is evident at all stages of the nomination, and signed consent letters are testimony of its free, prior and informed consent.

Inventory

Lefkaritika are included in the Heritage Archives of the Municipality of Lefkara and in the Archives of Oral Tradition of the Scientific Research Centre of Cyprus as well as at the National Heritage Index being created by experts at the Cyprus Research Centre.



Estonia

38

Seto Leelo, Seto polyphonic singing tradition



For the Seto community living in southeastern Estonia and the Pechory district of the Russian Federation, the tradition of *leelo*, an ancient polyphonic singing tradition, is a cornerstone of contemporary identity. Performed to traditional melodies and in traditional costume, *leelo* features a lead singer, who delivers a verse line, followed by a choir that joins in for the final syllables and then repeats the whole line. Although lyrics are sometimes learned from former great performers, skill in composition is the mark of an excellent lead singer. Most choirs are composed wholly of women, and the most notable lead singer is crowned on Seto Kingdom Day as the King's 'Mother of Song'. Singing formerly accompanied nearly all daily activities in the Seto's rural communities; today, although it is increasingly restricted to stage performance, the tradition remains prominently alive in community events as a central, vibrant and highly valued element of Seto culture. Popular among tourists and a source of pride for the Seto, *leelo* choirs are the hubs of their community and the embodiment of local identity.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Seto Leelo, Seto polyphonic singing tradition on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Seto Leelo polyphonic singing tradition is a viable symbol of the identity and continuity of the Seto community that is committed to maintaining its transmission from generation to generation.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List would inspire other communities of Estonia to rediscover, value and promote their heritage and, while upholding its local symbolic meaning, contribute to the visibility of intangible cultural heritage and to dialogue and cultural diversity worldwide.

Safeguarding measures

The community and local and national authorities have drawn up an integral safeguarding plan including classes for children and promotional activities in order to allow the leelo tradition again to become one of the main axes of the community's daily life.

Community participation

The element was nominated with the full participation of the Seto Congress, the Union of Rural Municipalities of Setomaa, and leelo choirs, and the free, prior and informed consent of practitioners and community representatives has been expressed through letters.

Inventory

The element is included in the national inventory of intangible cultural heritage of the Republic of Estonia that is administered by the Estonian Folk Culture Development and Training Centre.

Aubusson tapestry

A centuries-old tradition, the craft of Aubusson tapestry consists of weaving an image using processes practised in Aubusson and a number of other localities in the Creuse region of France. This craft produces mainly large decorative wall hangings but also rugs and pieces of furniture. Aubusson tapestry can be based on an image in any artistic style, prepared by a paper 'cartoon' (template) designer. Weaving is done manually by a *lissier*, or weaver, on a loom positioned horizontally, working on the reverse side of the tapestry, and using yarns that are hand-dyed in-house. This process is time-consuming and expensive. The Aubusson tapestries are a gold standard throughout the world, to the extent that Aubusson has become a common noun in some languages. The production of tapestries in Aubusson and Felletin provides enough work for three small businesses and ten or so freelance artisan weavers, thus creating a significant volume of related work (wool production and spinning, marketing, by-products, museum, exhibitions and tourism). To stabilize the level of activity and avoid breaking the line of transmission, the interest of the young must be stimulated and this heritage promoted.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Aubusson tapestry on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Aubusson tapestry provides its practitioners with a sense of identity and continuity and constitutes intangible cultural heritage as defined in the Convention.

Contribution towards visibility of intangible cultural heritage

Inscription of the element would contribute to the visibility of intangible cultural heritage and, through the shared traditions of tapestry around the world, to dialogue among cultures.

Safeguarding measures

Important safeguarding measures are currently implemented and others proposed to ensure the long-term safeguarding of the element.

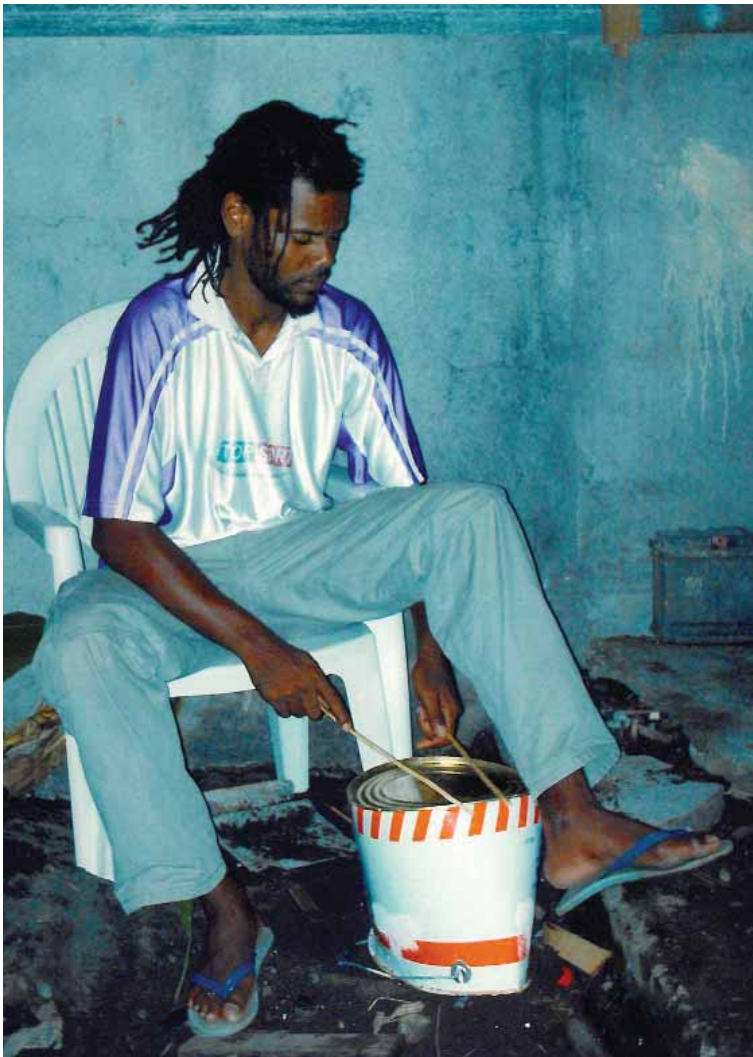
Community participation

The nomination describes how the community concerned participated in the nomination process and demonstrates its free, prior and informed consent.

Inventory

The element is included in national inventories.





France

40

Maloya

Maloya is a form of music, song and dance native to Réunion Island. Of mixed racial origins since its outset, Maloya was created by Malagasy and African slaves on the sugar plantations, and was eventually appropriated by the whole of the island's population. Initially conceived as a dialogue between a soloist and a choir accompanied by percussion instruments, Maloya exists today in an increasing variety of forms, both in terms of texts and instruments (the introduction of *djembes*, synthesizers, drums, etc.). Sung and danced on stage by professional or semi-professional artists, it is mixed with rock, reggae or jazz and inspires poetry and slam. Although originally dedicated to ancestral worship as part of a ritual, Maloya has gradually over time become a song of lament against slavery, and for the past thirty years it has represented the island's identity. Every cultural, political and social event on the island is accompanied by Maloya, which thus became a vehicle for asserting political rights. Today, it is kept alive by 300 documented groups, including a number of world-famous artists, and by specialized music teaching at the *Conservatoire de la Réunion*. An element of national identity, an example of cultural mixing, a moral touchstone and a model for integration, Maloya is nevertheless threatened by social changes and by the disappearance of its main exponents and the practice of venerating ancestors.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Maloya on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Maloya has been passed down from generation to generation, adapting to the social context of Réunion Island and providing the communities concerned with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of Maloya on the Representative List would contribute to safeguarding intangible cultural heritage by strengthening traditional instrument production methods and transmission in schools, and promoting respect for cultural diversity and human creativity.

Safeguarding measures

Recent safeguarding measures are elaborated including support to artists for the diffusion of the element and proposed measures such as research in various relevant fields and classes and workshops under the auspices of the Réunion education authorities.

Community participation

The nomination was elaborated with the support and participation of various civil associations and governmental institutions and submitted with their free, prior and informed consent.

Inventory

The element is inscribed in an inventory maintained by the Ministry of Culture.



The scribing tradition in French timber framing

The purpose of the scribing tradition is to master in three dimensions the design of a complex wooden building. This traditional expertise runs counter to modern standardization by emphasizing the role of the builder in the construction process and giving a creative impulse to the structures themselves. Scribing is a combination of the graphic processes used in France since the thirteenth century that make it possible to express accurately through the design the actual volumes of a building, its interlockings and the characteristics of the wooden components. It was taught as a special subject quite distinct from the theory and practice of architecture. Through this process, the carpenter can determine all the components before they are built, however complex they are, and thus be sure that all the assemblies will fit together perfectly when the timber frame is built. Carpenters who are members of trade guilds recognize the scribing tradition as having a symbolic and initiatory meaning that remains a secret. The art plays a crucial role in the value system of the Companions of the Tour de France, for example. Special training in scribing is available in several dozen training centres, guilds and businesses.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the scribing tradition in French timber framing on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The element is passed down among its practitioners, providing them with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to the visibility of intangible cultural heritage at the local, national and international levels and promote respect for cultural diversity and creativity.

Safeguarding measures

The proposed measures focus on the vocational training of the youth, which is essential to the safeguarding of the element.

Community participation

The communities and practitioners were involved in the nomination process and the identification of the safeguarding measures, and their free, prior and informed consent is provided.

Inventory

The element is inscribed in the inventory of intangible cultural heritage of France, currently being prepared.



42

Hungary

Busó festivities at Mohács: masked end-of-winter carnival custom



The Busó festivities at Mohács in southern Hungary are a six-day carnival in late February to mark the end of winter, and named after the *busós*, frightening-looking costumed people (traditionally men) wearing wooden masks and big woolly cloaks. The festival is multifaceted, and includes a children's costume contest, a display of the art of mask carvers and other craftspeople, the arrival of more than 500 busós in rowboats on the Danube for a march through the city alongside horse-drawn or motorized fantasy vehicles, the burning of a coffin symbolizing winter on a bonfire in the central square, and feasts and music throughout the

city. The tradition originated with the Croatian minority in Mohács, but today the busó is a general emblem of the city and a commemoration of the great events of its history. More than a social event, the carnival is an expression of belonging to a city, a social group and a nation. It plays an important social role by offering a chance for self-expression in a communal setting. The arts underlying the festivities are preserved by self-organized groups of busós of all cultural backgrounds, many of whom pass on the techniques of mask carving and ritual celebration to younger generations.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Busó festivities at Mohács: masked end-of-winter carnival custom on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Busó festivities at Mohács bring together the Croat minority in Mohács and their Hungarian, German, Serbian and Roma neighbours who have passed on the tradition for generations, creating a strong sense of local identity and multi-ethnic unity through music, masking, dances and celebration.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would promote the Busó festivities at national and international levels as a vibrant example of cultural pluralism, the continuing creativity and innovation of its practitioners, and the cultural openness of the local community.

Safeguarding measures

The community, local authorities and the State are committed to joining forces for the safeguarding of the festivities as part of an inclusive safeguarding strategy that will ensure its viability through educational programmes and promotional activities.

Community participation

The element was nominated following an open consultative process at all stages, bringing together practitioners, festival organizers, non-governmental organizations, experts and local authorities who collectively and clearly demonstrated their free, prior and informed consent.

Inventory

The element is inscribed on an inventory maintained by the Ministry of Culture and Education, Department of Public Cultural Issues.



Ramman: religious festival and ritual theatre of the Garhwal Himalayas, India

Every year in late April, the twin villages of Saloor-Dungra in the state of Uttarakhand (northern India) are marked by Ramman, a religious festival in honour of the tutelary god, Bhumiya Devta, a local divinity whose temple houses most of the festivities. This event is made up of highly complex rituals: the recitation of a version of the epic of Rama and various legends, and the performance of songs and masked dances. The festival is organized by villagers, and each caste and occupational group has a distinct role. For example, youth and the elders perform, the Brahmans lead the prayers and perform the rituals, and the Bhandaris – representing locals of the Kshatriya caste – are

alone entitled to wear one of the most sacred masks, that of the half-man, half-lion Hindu deity, Narasimha. The family that hosts Bhumiya Devta during the year must adhere to a strict daily routine. Combining theatre, music, historical reconstructions, and traditional oral and written tales, the Ramman is a multiform cultural event that reflects the environmental, spiritual and cultural concept of the community, recounting its founding myths and strengthening its sense of self-worth. In order to ensure that it remains viable, the community's priorities are to promote its transmission and to obtain its recognition beyond the geographical area in which it is practised.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Ramman: religious festival and ritual theatre of the Garhwal Himalayas, India on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Ramman, religious festival and ritual theatre of the Garhwal Himalayas, India combines music, poetry, dance and crafts that form an expression of the religious and aesthetic experience of the community, celebrate the bonds between humanity, nature and the divinity, and give the community a sense of identity and belonging.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would allow the efforts of the community and State to gain further momentum and boost the self-esteem of the tradition bearers, while contributing to the visibility and awareness of intangible cultural heritage at the local, national and international levels.

Safeguarding measures

Various safeguarding measures to ensure the viability of the element are proposed, to be carried out with the will and commitment of the community concerned.

Community participation

The nomination process of the element has benefitted from the participation of the community, particularly the ritual leader and the elected representative body of the community, and the submitted consent letter signed by them testifies to their free, prior and informed consent.

Inventory

The element is included in various inventories for the intangible cultural heritage that are to be consolidated into a national inventory.





Indonesia

44

Indonesian Batik



The techniques, symbolism and culture surrounding hand-dyed cotton and silk garments known as Indonesian Batik permeate the lives of Indonesians from beginning to end: infants are carried in batik slings decorated with symbols designed to bring luck to the child, and the dead are shrouded in funerary batik. Clothes with everyday designs are worn regularly in business and academic settings, while special varieties are incorporated into celebrations of marriage and pregnancy and into puppet theatre and other art forms. The garments even play the central role in certain rituals, such as the ceremonial casting of royal batik into a volcano. Batik is dyed by proud craftspeople who draw designs on fabric using dots and lines of hot wax, which resists vegetable and other dyes and therefore allows the artisan to colour selectively by soaking the cloth in one colour, removing the wax with boiling water and repeating if multiple colours are desired. The wide diversity of patterns reflects a variety of influences, ranging from Arabic calligraphy, European bouquets and Chinese phoenixes to Japanese cherry blossoms and Indian or Persian peacocks. Often handed down within families for generations, the craft of batik is intertwined with the cultural identity of the Indonesian people and, through the symbolic meanings of its colours and designs, expresses their creativity and spirituality.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Indonesian Batik on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Indonesian Batik has a rich symbolism related to social status, local community, nature, history and cultural heritage. provides Indonesian people with a sense of identity and continuity as an essential component of their life from birth to death and continues to evolve without losing its traditional meaning.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would contribute to ensuring the visibility of intangible cultural heritage at the local, national and international levels, raising awareness about its value and motivating practitioners, in particular younger generations, to continue its practice.

Safeguarding measures

Various actors such as governmental and non-governmental institutions and community-based associations have jointly carried out safeguarding measures including awareness-raising, capacity-building and educational activities, and intend to continue these efforts.

Community participation

The communities concerned were widely involved in the nomination process through field research in the communities; they also participated in the file preparation team and in a series of seminars to discuss the file contents, and provided their free, prior and informed consent.

Inventory

The element is inscribed on the inventory of cultural elements maintained by the Department of Culture and Tourism.



45

Islamic
Republic
of Iran

The Radif of Iranian music

The Radif of Iranian music is the traditional repertoire of the classical music of Iran that forms the essence of Persian musical culture. More than 250 melodic units, called *gushe*, are arranged into cycles, with an underlying modal layer providing the backdrop against which a variety of melodic motifs are set. Although the main performance practice of Iranian traditional music unfolds through improvisation according to the mood of the performer and in response to the audience, musicians spend years learning to master the radif as the set of musical tools for their performances and compositions. The radif may be vocal or instrumental, performed on a variety of instruments with different

performance techniques including the long-necked lutes *tār* and *setār*, as well as the *santur* hammered zither, *kamānche* spike fiddle and *ney* reed pipe. Passed from master to disciple through oral instruction, the radif embodies both the aesthetic practice and the philosophy of Persian musical culture. Learning the radif stretches over at least a decade of self devotion during which the students memorize the radif's repertoire and engage in a process of musical asceticism intended to open the gates of spirituality. This rich treasury lies at the heart of Iranian music and reflects the cultural and national identity of the Iranian people.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed The Radif of Iranian music on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Radif of Iranian music is recognized as an expression of cultural identity, transmitted from one generation to the next as the principal emblem of Iran's music culture.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would strengthen cultural identity and raise visibility of intangible cultural heritage, as well as encouraging and improving inter- and intra-cultural dialogue and understanding among the peoples of the region.

Safeguarding measures

Various safeguarding measures are foreseen, supported by the will and commitment of the community and the State to safeguard the element, including training programmes in music universities and private schools, concert programmes, as well as research and publications.

Community participation

The element has been nominated with the involvement of the communities, institutions and individual practitioners whose free, prior and informed consent has been given in writing.

Inventory

The element is registered in the National Inventory of the Intangible Cultural Heritage of Iran.

Akiu no Taue Odori

In the Akiu no Taue Odori, residents of the town of Akiu in northern Japan pray for a good harvest by simulating in dance the actions involved in transplanting rice. Performed since the end of the seventeenth century in communities throughout the region, the Akiu no Taue Odori today takes place during festivals in the spring or autumn. Ten female dancers dressed in colourful kimonos and floral headdresses, assisted by two to four male dancers, perform a repertoire of six to ten dances. Holding fans or bells, the women align themselves in one or two rows and perform movements designed to evoke the gestures of

the rice cycle, particularly *taue*, the transplantation of seedlings into a large rice field filled with water. Once believed to ensure a bountiful harvest, the performances have lost their religious significance as attitudes and beliefs have changed, and as modern agricultural techniques have replaced rituals such as the Akiu no Taue Odori as guarantors of abundance. Today, the dance is a cultural and aesthetic event, connecting townspeople to their agricultural heritage, to Japan's tradition of reliance on rice, and to a group identity transmitted across centuries through folk performance.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Aki no Taue Odori on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The ritual dance for rice cropping has been transmitted from generation to generation and is constantly recreated, reflecting respect for nature and the importance of ancestral techniques of cultivation to ensure a bountiful harvest.

Contribution towards visibility of intangible cultural heritage

Inscription of this element on the Representative List would motivate transmitting bodies to continue practising their heritage as well as garner greater attention for similar agricultural rituals in Japan and worldwide, increasing respect for cultural diversity.

Safeguarding measures

The nomination identifies practical measures that have sustained the element until now and cites specific safeguarding measures by the communities, expert groups, and the State including research, documentation and elementary education to ensure its transmission to future generations.

Community participation

The nomination includes evidence of the free, prior and informed consent of the community concerned.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

Chakkirako

Located on a peninsula in Kanagawa Prefecture in central Japan, Miura City developed as a military port on the Pacific and a harbour providing shelter to passing ships. Drawing on dances from other cities demonstrated to them by visiting sailors, the people of Miura began the tradition of Chakkirako to celebrate the New Year and bring fortune and a bountiful catch of fish in the months to come. By the mid-eighteenth century, the ceremony had taken its form as a showcase for the talent of local girls. Every year in the middle of January, at a shrine or before the houses of the community, five to

ten women from age forty to eighty sing a *capella* to accompany the dancing of ten to twenty young girls in colourful kimonos. The dancers perform face-to-face in two lines or in a circle, holding fans before their faces in some pieces and clapping thin bamboo sticks together in others. The name of the dance, Chakkirako, evokes the sound these sticks make. Transmitted from older women to young girls, Chakkirako employs a medley of centuries-old songs and dances to entertain and reaffirm the continuing cultural identity of the performers and their community.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Chakkirako on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Chakkirako has been transmitted from generation to generation as a New Year's celebration for the local people, embodying a connection between ancestral tradition and contemporary art, and providing the community with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would raise awareness regarding the significance of intangible cultural heritage, encourage its transmitters, and promote respect for the cultural diversity and human creativity that it reflects.

Safeguarding measures

The Association for the Preservation of Chakkirako has been making various efforts for its transmission to future generations, together with local elementary schools and Boards of Education at the city and prefectural levels, while the national government subsidizes archival recording.

Community participation

The nomination includes evidence of the free, prior and informed consent of the community concerned.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.





Japan

48

Daimokutate

In Yahashira Shrine of Nara City in central Japan, young men of the Kami-Fukawa community stand in a semi-circle dressed in samurai clothes and carrying bows. One by one, they are called to the centre by an old man who reads the name of a character in the tales of the feud between the Genji and Heike clans. Each in turn delivers his character's lines from memory, in a distinctive accent but without acting or musical accompaniment. When all twenty-six characters have spoken, the youths rhythmically stamp their feet and sing themselves offstage.

Originally a rite of passage at the age of seventeen to mark the formal acceptance of the eldest son into the community of the twenty-two families of Kami-Fukawa, the Daimokutate is now performed annually in mid-October by young men of various ages and from many different families. Indeed, since the twentieth century, the dispersion of the original twenty-two families has meant that other residents of Nara have led the effort to preserve the ceremony. Unique in Japan as a dramatic performance without acting or music, the Daimokutate is an important marker of identity and plays an indispensable role in maintaining solidarity in this mountainous town.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Daimokutate on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Recited by youths reproducing ancestral practices passed on to them, Daimokutate is a unique performing art essential to the identity of the Kami-Fukawa community of Nara.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List will strengthen the bearers and increase the number of practitioners, bringing wider attention to this example of cultural dynamism and human creativity.

Safeguarding measures

The Association for the Preservation of Daimokutate, together with local and national authorities, have elaborated safeguarding measures including documentation, research and transmission programmes.

Community participation

The element was nominated subsequent to dialogue and cooperation with the community concerned, and the nomination includes evidence of its free, prior and informed consent.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

Dainichido Bugaku

According to legend, travelling performers of *bugaku*, the ritual dance and music of the Imperial Palace, visited Hachimantai Town in northern Japan in the early eighth century, during the reconstruction of Dainichido, the shrine pavilion. The ritual performance of Dainichido Bugaku takes its name from this story, but the art evolved considerably since, reflecting local features as elders transmitted it to the young within each of the four local communities of Osato, Azukisawa, Nagamine and Taniuchi. On the second day of each year (2 January), the people of these communities proceed from dedicated sites to the shrine, where they perform nine sacred dances from dawn to noon as a prayer for happiness in the New Year. Some of the dances involve masks (including the imaginary lion-like *shishi* of myths), others include child dancers, reflecting variations among the four groups. The practice deepens the sense of affiliation with the local community for both the participants and the many residents who come to observe the tradition each year. Although the Dainichido Bugaku was interrupted for nearly six decades in the late eighteenth century, the people of Hachimantai take great pride in the restored tradition, which is the spiritual core of their solidarity.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Dainichido Bugaku on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Dainichido Bugaku has been passed from elders to the young of its four local communities and provides them a sense of identity and continuity, reflecting Japanese artistic and social characteristics.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to raising awareness about the importance of intangible cultural heritage at the national and international levels, which would motivate the bearers to continue its transmission, while promoting respect for other similar traditions elsewhere.

Safeguarding measures

Safeguarding will be carried out by the Association for the Preservation of Dainichido Bugaku with support from national, prefectural and city governments, through measures such as training successors, audio-visual recordings and supporting festive events.

Community participation

The nomination provides evidence of the consent of the Association for the Preservation of Dainichido Bugaku established by the four communities transmitting the element.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.



Gagaku

Gagaku, characterized by long, slow songs and dance-like movements, is the oldest of the Japanese traditional performing arts. It is performed at banquets and ceremonies in the Imperial Palace and in theatres throughout the country, and encompasses three distinct arts. The first, *Kuniburi no Utamai*, features ancient Japanese songs, partial accompaniment by harp and flute and simple choreography. The second consists of instrumental music (especially wind instruments) and a ceremonial dance developed on the Asian continent and subsequently adapted by Japanese artists. The third, *Utamono*, is danced to vocal music whose texts include Japanese folk songs and Chinese poems. Influenced by the politics and culture of different periods over its long evolution, Gagaku continues to be transmitted to apprentices by masters in the Music Department of the Imperial Household Agency, many of whom are the descendants of families with deep roots in the art. It is not only an important cultural tool in confirming Japanese identity and a crystallization of the history of Japanese society, but also a demonstration of how multiple cultural traditions can be fused into a unique heritage through constant recreation over time.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Gagaku on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Gagaku has flourished for more than a millennium; its practitioners recognize it as their heritage confirming their identity and historical continuity, and readily pass it on to younger generations.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would raise awareness of the importance of the historical and cultural heritage and reinforce respect for cultural diversity.

Safeguarding measures

The Music Department of the Imperial Household Agency and its members are responsible for the preservation and transmission of Gagaku to future generations and have elaborated a number of safeguarding measures to that effect.

Community participation

The commitments of the Music Department of the Imperial Household Agency to the safeguarding of the element and their participation in and consent to the nomination are clearly demonstrated.

Inventory

The element is inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.



51

Japan

Hayachine Kagura

In the fourteenth or fifteenth century, when the people of Iwate Prefecture in the northern part of mainland Japan worshipped Mount Hayachine as a deity, they began a tradition of folk performance that continues to enliven the Great Festival of the Hayachine Shrine held in Hanamaki City on the first day of August. The Hayachine Kagura is a series of masked dances accompanied by drum, cymbals and flute: six ritual dances begin the performance; five dances recount stories of the deities and medieval Japanese history, and a final dance features a performer dressed as a *shishi*, an imaginary lion-like creature

representing the Hayachine deity himself. Originally danced by holy officers of the Shrine to demonstrate the power of the mountain deity and bless the people, the Hayachine Kagura is now performed by representatives of the entire community, who take pride in their distinctive culture. To transmit and display the ritual is to reconfirm a sense of identity within the group and to contribute to the continuity of an important tradition. Its enactment also commemorates events from Japanese history and celebrates one of the mountain deities worshipped throughout the country.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Hayachine Kagura on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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| Definition of intangible cultural heritage | Hayachine Kagura has been transmitted for centuries, changing over time but remaining relevant for a clearly defined community and providing it with a sense of belonging and identity. |
| Contribution towards visibility of intangible cultural heritage | Inscription on the Representative List of this element, practised by a small population but essential to its identity, would demonstrate the spirit of respect for customary practices that abound in intangible cultural heritage. |
| Safeguarding measures | The Association for the Preservation of Hayachine Kagura and the State will organize a coherent set of safeguarding measures, emphasizing education in particular. |
| Community participation | The nomination includes evidence of the free, prior and informed consent of the community concerned. |
| Inventory | The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs. |





Japan

52

Hitachi Furyumono

The Hitachi Furyumono is a parade held during the cherry blossom festival every April in Hitachi City on the Pacific coast in the middle of Japan, and once every seven years in May during the Great Festival at the local Kamine Shrine. Each of four local communities – Kita-machi, Higashi-machi, Nishi-machi and Hom-machi – creates a parade float that serves at once as a space to worship a deity and as a multi-level puppet theatre. Three to five masters manipulate the ropes controlling a single puppet as musicians provide accompaniment to the elaborate show. A community event administered by the general agreement of the local residents, the Hitachi Furyumono involves everyone who wishes to participate. The art of the puppeteer, however, is passed within families strictly from father to eldest son as a secret process, which has preserved an ancient repertoire of techniques and stories supposedly originating with a travelling entertainer around the eighteenth century. For the annual cherry blossom festival, one community presents its float each year, but for the Great Festival at Kamine Shrine, the four communities compete to see whose puppeteers are the most skilled and which can provide the best hospitality to the local deity.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Hitachi Furyumono on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Hitachi Furyumono has been transmitted by four local communities and their puppeteers, and contributes to providing them with a sense of identity and stimulating their mutual understanding and cooperation, in particular through the preparation and enactment of the festivities.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would raise awareness about the significance of intangible cultural heritage within its communities, and contribute to reinforcing visibility and transmission of similar festivals at the national and international levels.

Safeguarding measures

Local authorities and civil associations have undertaken several safeguarding efforts such as transmitting the puppetry knowledge and skills to future generations, collaborating with the national government that has subsidized projects, to train puppet manipulators and restore and procure equipment.

Community participation

The element was nominated through dialogue with experts in intangible cultural heritage and demonstrates the free, prior and informed consent of the communities.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.



53

Japan

Koshikijima no Toshidon

Japanese folk faith holds that, in times of change, a deity visits our world to bring blessings. Koshikijima no Toshidon, which occurs every New Year's Eve on Shimo-Koshiki Island in the southwestern part of the Japanese Archipelago, is one such *raiho-shin*, or visiting deity. Two to five local men dress as deities called Toshidon, donning straw raincoats decorated with the leaves of indigenous plants and wearing monstrous masks with long, pointed noses, oversized fangs and demonic horns. Proceeding through their village, the Toshidon knock on doors and walls to summon the children of the house, whose parents have informed the men in

advance of any mischief of the past year. They sit down with the children and scold them for their missteps while preaching good behaviour. With a parting gift of a large, spherical rice cake that symbolically allows each child to grow a year older in peace, the Toshidon walk backwards out of the house and proceed to the next family. These visits play an important role in reinforcing a sense of community in Shimo-Koshiki: children gradually develop a sense of affiliation with their village and its culture, while the men who act as Toshidon reinforce their identity and the continuity of their longstanding traditions.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Koshikijima no Toshidon on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Koshikijima no Toshidon provides a sense of identity and continuity both for those who have transmitted the event by playing the role of Toshidon deities, as well as for children who are advised, admonished and encouraged to behave properly as community members.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List would contribute to encouraging the continuation of this practice and to ensuring the visibility and significance of intangible cultural heritage, including similar events observed elsewhere in East Asia and Europe.

Safeguarding measures

Local authorities as well as the Association for the Preservation of Koshijimano no Toshidon will carry out a variety of safeguarding measures aimed at ensuring its transmission and promotion, such as workshops and seminars including the production of Toshidon masks.

Community participation

The nomination includes evidence of the free, prior and informed consent of the community concerned.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

Ojiya-chijimi, Echigo-jofu: techniques of making ramie fabric in Uonuma region, Niigata Prefecture



The high-quality, lightweight patterned textiles made from the ramie plant are ideal for the hot and humid Japanese summer. Ojiya-chijimi, Echigo-jofu: techniques of making ramie fabric in Uonuma region, Niigata Prefecture developed in the north-western part of Japan's main island and bear the mark of the region's cooler climate – particularly its snowy winters. Ramie fibres are split from the plant by fingernail and twisted into threads by hand. In tie-dying, bundles of ramie threads are bound tightly with cotton before dyeing so as to produce a geometric or floral pattern when the thread is woven into fabric using a simple back-strap loom. The cloth is washed in hot water and massaged with the feet, after which the wet fabric is placed on the snow-covered fields for ten to twenty days to be lightened by the sun and the ozone released by

the snow's evaporation. Clothes produced by this method have been popular among people of various social classes for centuries. Practised today mainly by older craftspeople, the art remains a point of cultural pride and an important tool for reinforcing a sense of identity for the community.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Ojiya-chijimi, Echigo-jofu: techniques of making ramie fabric in Uonuma region, Niigata Prefecture on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Ojiya-chijimi, Echigo-jofu: techniques of making ramie fabric in Uonuma region, Niigata Prefecture have been recreated and transmitted while changing their social and cultural functions over time, and provide a sense of identity and continuity for the community that recognizes them as its intangible cultural heritage.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would contribute to raising awareness about the importance of intangible cultural heritage in the community concerned and encourage its continuous interest and practice, as well as promoting the visibility of its creativity at the national and international levels.

Safeguarding measures

Coherent and feasible safeguarding measures including legislation, awareness raising, training and documentation are demonstrated with the community's efforts and national and local governmental support.

Community participation

The element was nominated with the participation of the Association for the Conservation of Techniques for Echigo-jofu, Ojiya-chijimi-fu and includes evidence of their free, prior and informed consent.

Inventory

The element is inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

Oku-noto no Aenokoto

Oku-noto no Aenokoto is an agricultural ritual transmitted from generation to generation by the rice farmers of the Noto Peninsula, which projects from Ishikawa prefecture in the centre of Japan's main island, Honshu. The twice-yearly ceremony, performed in February and December, is unique among the harvest rituals of Asia in that the master of the house invites the deity of the rice field into his home, behaving as though the invisible spirit were actually present. In December, to express gratitude for the harvest, the farmer runs a bath and begins to prepare a meal, summoning the deity from the field with the sound of pounding rice cakes. Welcoming his guest in formal clothes and a lantern, the farmer allows the deity to rest in a guest room before assisting the deity with a bath and offering a meal of rice, beans and fish. Because the deity is said to have poor eyesight, the host describes the meal as he serves it. A similar ritual is performed before planting in February to ensure an abundant harvest. Performed with individual variations throughout the region, Oku-noto no Aenokoto reflects the everyday culture of the Japanese, who have cultivated rice since ancient times, and serves as a marker of identity for the area's farmers.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Oku-noto no Aenokoto on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Oku-noto no Aenokoto is a unique agricultural ritual through which human creativity is well illustrated, and people in the local community confirm their identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would contribute to raising public awareness of intangible cultural heritage and enhancing transmission of the agricultural ritual, while increasing visibility and understanding of other agricultural rituals transmitted throughout the world.

Safeguarding measures

A variety of safeguarding measures, such as organizing seminars for transmission and promotion, publishing junior high school guidebooks, and producing documentary films, have been and will be carried out together by the Association for the Preservation of Oku-noto no Aenokoto and local and national authorities.

Community participation

The nomination includes evidence of the free, prior and informed consent of the community concerned.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.



Sekishu-Banshi: papermaking in the Iwami region of Shimane Prefecture

Japan

56

The unique techniques of Sekishu-Banshi papermaking create the strongest paper produced in Japan. Sekishu-Banshi has long been made in the Iwami region of Shimane Prefecture in western Japan, originally as a side business for local farmers. Once popular among merchants for account books, it is used today primarily for *shoji* (paper doors), calligraphy and conservation and restoration work. The extraordinarily durable paper is handmade from the *kozo* tree (paper mulberry), and specifically from the long, tough fibres just below the bark, which are considered to have too many impurities for other forms of paper. During the

environmentally-friendly process, locally grown *kozo* is harvested in winter, the outer bark steamed off, the fibres boiled, beaten by hand, mixed with mucilage in water, and then filtered with a wooden-framed bamboo screen to form sheets; the resulting paper is dried on wooden or metal boards. The art today is the work of specialist papermakers in an artisan's association, for whom Sekishu-Banshi is the foundation of their craft and one of the most important parts of their cultural heritage. They pass their traditional techniques to young successors through hands-on training, preserving a sense of continuity and identity.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Sekishu-Banshi: papermaking in the Iwami region of Shimane Prefecture on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Sekishu-Banshi: papermaking in the Iwami region of Shimane Prefecture has been transmitted from generation to generation while changing its social and cultural functions, and has provided a sense of identity and continuity for the community concerned as well as the Japanese people.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would stimulate dialogue and mutual understanding among cultures worldwide that possess papermaking traditions, while fostering appreciation of cultural diversity and human creativity.

Safeguarding measures

The Sekishu-Banshi Craftsmen's Association, together with national and local authorities, is carrying out various safeguarding measures such as successor-training workshops and documentation to strengthen the viability of the element.

Community participation

The element was nominated with the participation of the Sekishu-Banshi Craftsmen's Association and includes evidence of their free, prior and informed consent.

Inventory

The element is inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

Traditional Ainu dance

The Ainu are an indigenous people who today live mostly in Hokkaidō in northern Japan. Traditional Ainu dance is performed at ceremonies and banquets, as part of newly organized cultural festivals and privately in daily life; in its various forms, it is closely connected to the lifestyle and religion of the Ainu. The traditional style involves a large circle of dancers, sometimes with onlookers who sing an accompaniment without musical instrumentation. Some dances imitate the calls and movements of animals or insects; others, like the sword and bow dances, are rituals; and

still others are improvisational or purely entertainment. Believing that deities can be found in their surroundings, the Ainu frequently use dance to worship and give thanks for nature. Dance also plays a central role in formal ceremonies such as *lyomante*, in which participants send the deity, embodied in a bear they have eaten, back to heaven by mimicking the movements of a living bear. For the Ainu, dance reinforces their connection to the natural and religious world and provides a link to other Arctic cultures in Russia and North America.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Traditional Aina dance on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Traditional Aina dance is transmitted and recreated by seventeen preservation associations in the fifteen cities and townships that make up the Aina community of Hokkaido, providing them a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List will contribute to increased visibility of intangible cultural heritage and to a greater pride in their heritage within the Aina community, promoting increased intercultural dialogue and reflecting cultural diversity.

Safeguarding measures

The safeguarding measures are coherent, and the commitment of civil society, local officials and national institutions is demonstrated.

Community participation

The free, prior and informed consent of the Aina community is evident from the nomination.

Inventory

Traditional Aina Dance is included as an Important Intangible Folk Cultural Property on the inventory maintained by the Agency for Cultural Affairs.

Yamahoko, the float ceremony of the Kyoto Gion festival



On July 17 every year, the Gion Festival in Kyoto in central Japan culminates in a grand procession of *yamahoko*, floats known as 'moving museums' because of their elaborate decoration with tapestries and wooden and metal ornaments. The festival is held by the Yasaka Shrine in the neighbourhood of Gion, and the thirty-two floats are built by the residents of the city's self-governing districts, who have transmitted the tradition for many years. Each district works with musicians to play in the orchestras that accompany the parade as well as diverse artisans to assemble, decorate and disassemble the floats, which proceed in an order determined each year by lottery. The floats come in two varieties: *yama* floats with platforms decorated to resemble mountains and *hoko* floats dominated by tall wooden poles originally intended to summon the Plague Deity so that he could be transformed into a protective spirit through music, dance and worship. Today, the *yamahoko* parade is a representative urban summer festival showcasing the creative spirit and artistry of the float-building districts and providing entertainment for the entire city.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Yamahoko, the float ceremony of the Kyoto Gion festival on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Yamahoko, the float ceremony of the Kyoto Gion festival, has been passed down over generations, is organized collectively by local residents and is recognized by them as a symbol of their identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would raise the visibility of this and similar festivals and increase awareness about the importance of intangible cultural heritage at national and international levels.

Safeguarding measures

Various practical safeguarding measures such as maintenance of the floats, documentation and research have been carried out and proposed under the initiative of the Foundation for Gion Festival Preservation Associations in cooperation with national, prefectural and city governments.

Community participation

The nomination includes the free, prior and informed consent of the Foundation for Gion Festival Preservation Associations.

Inventory

The element is inscribed as an Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.





59

Mali

The Manden Charter, proclaimed in Kurukan Fuga

In the early thirteenth century, following a major military victory, the founder of the Mandingo Empire and the assembly of his wise men proclaimed in Kurukan Fuga the new Manden Charter, named after the territory situated above the upper Niger River basin, between present-day Guinea and Mali. The Charter, one of the oldest constitutions in the world albeit mainly in oral form, contains a preamble of seven chapters advocating social peace in diversity, the inviolability of the human being, education, the integrity of the motherland, food security, the abolition of slavery by razzia (or raid), and freedom of expression and trade. Although the Empire disappeared, the words of the Charter and

the rituals associated with it are still transmitted orally from father to son in a codified way within the Malinke clans. To keep the tradition alive, commemorative annual ceremonies of the historic assembly are organized in the village of Kangaba (adjacent to the vast clearing of Kurukan Fuga, which now lies in Mali, (close to the Guinean border). The ceremonies are backed by the local and national authorities of Mali and, in particular, the traditional authorities, who see it as a source of law and as promoting a message of love, peace and fraternity, which has survived through the ages. The Manden Charter continues to underlie the basis of the values and identity of the populations concerned.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the Manden Charter, proclaimed in Kurukan Fuga on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Manden Charter, recognized by its community members as an essential part of their heritage, is customary law on the basis of which they regulate their social life while respecting nature and the changing environment; it is passed on orally from generation to generation and provides a sense of belonging, identity and continuity to its community.



Contribution towards visibility of intangible cultural heritage

Inscription of the Manden Charter on the Representative List would promote intercultural dialogue by giving wider visibility to its values of traditional governance and conflict resolution.

Safeguarding measures

Legal mechanisms and safeguarding measures focusing especially on documentation and awareness raising are elaborated in the nomination, which also demonstrates the commitments of both State and communities to implement such measures.

Community participation

The participation of traditional authorities and local officials in the nomination is reflected in the safeguarding measures elaborated, and the file includes evidence of their free, prior and informed consent.

Inventory

Kurukan Fuga, the cultural space where the Manden Charter was proclaimed, is inscribed on the inventory of national cultural heritage.

The septennial re-roofing ceremony of the Kamablou, sacred house of Kangaba

The Malinke and other peoples of the Manden region of south-west Mali gather every seven years to celebrate when a new thatch roof is installed atop the Kamablou (or House of Speech) in the village of Kangaba. Built in 1653, the distinctive circular Kamablou of Kangaba shelters objects and furniture of high symbolic value to the community and serves as a village senate. Members of the Keita clan – descendants of the Mali Empire's founder, Sundiata Keita – and *griots* with the patronym Diabate are the keepers of the Kamablou's history and organizers of the ceremony. The re-

roofing is an occasion to evoke the history and culture of the Manden through oral traditions, and an opportunity to strengthen social bonds, settle conflicts, and predict what will happen for the next seven years. During five days, young people of 20 or 21 years of age take down the old roof and put in place a new one under the supervision and guidance of community elders who transmit on that occasion their knowledge relating to the house, its construction, history and symbolic value. Griots from the nearby village of Kela carry out homage to Sundiata and recount the oral history of the Manden region.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the septennial re-roofing ceremony of the Kamablon, sacred house of Kangaba on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The re-roofing ceremony is a ritual event in which oral traditions are recited and sung, transmitting the oral history of the Mali Empire to its modern-day descendants in the Manden region, and reuniting clan and family members around a powerful symbol of their cultural identity.

Contribution towards visibility of intangible cultural heritage

Inscription of the ceremony on the Representative List would contribute to social cohesion and mutual respect among the communities of the Manden, while ensuring visibility and awareness of their shared cultural heritage.

Safeguarding measures

The community of Kangaba and national authorities have elaborated measures to safeguard this important element, through legislation and an awareness-raising programme to encourage the transmission of skills and knowledge to future generations.

Community participation

The Kangaba community and custodians of the Kamablon welcomed the initiative of the National Directorate for Cultural Heritage to nominate the element, as demonstrated by their free, prior and informed consent.

Inventory

The Kamablon sacred house was inscribed in 2005 on the inventory of national cultural heritage maintained by the National Directorate for Cultural Heritage.



Places of memory and living traditions of the Otomí-Chichimecas people of Tolimán: the Peña de Bernal, guardian of a sacred territory

Living in the semi-desert zone of the state of Querétaro in central Mexico, the Otomí-Chichimeca people have developed a range of traditions that express a unique relationship with their local topography and ecology. Their cultural environment is dominated by a symbolic triangle formed by the Zamorano and Frontón hills and the Bernal rock. It is to these sacred hills that people make annual pilgrimages bearing miraculous crosses to pray for water and divine protection, venerate their ancestors and celebrate their communal identity and continuity. Other community festivities throughout the year make up a calendar of

rituals centred on water – a dangerously scarce element in this climate – and dedicated to the endurance of the Otomí-Chichimeca people. The rituals often occur in intimate family chapels dedicated to ancestors or in *chimales*, temporary but impressive reed structures with leafy roofs built as an offering, an emblem of endurance and a symbol of vitality and belonging. The relationship between spiritual culture and physical space has an influence on the art of the region, including religious images, murals, dance and music, and the traditions that embody it are central components of the cultural identity of the community.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Places of memory and living traditions of the Otomí-Chichimecas people of Tolimán: the Peña de Bernal, guardian of a sacred territory on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The element is a cultural space encompassing symbolic and spiritual meanings and practices related to nature and rooted in the value system of the community, constituting an important part of the social life of the communities concerned and providing them with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would contribute to promoting cultural diversity and inter-cultural dialogue at the national and international levels, enhancing visibility and awareness of intangible cultural heritage.

Safeguarding measures

Safeguarding measures, respecting nature in the context of climate change, are proposed based on the diverse forms of community participation, while the commitment of federal and local governments as well as the communities concerned is demonstrated.

Community participation

The nomination was elaborated based on consultation with communities, groups and individuals concerned through a series of consultative meetings and submitted with their free, prior and informed consent.

Inventory

The element is inscribed on the inventories of intangible cultural heritage at the national and local levels.





Ritual ceremony of the Voladores

The ritual ceremony of the Voladores ('flying men') is a fertility dance performed by several ethnic groups in Mexico and Central America, especially the Totonac people in the eastern state of Veracruz, to express respect for and harmony with the natural and spiritual worlds. During the ceremony, four young men climb a wooden pole eighteen to forty metres high, freshly cut from the forest with the forgiveness of the mountain god. A fifth man, the Caporal, stands on a platform atop the pole, takes up his flute and small drum and plays songs dedicated to the sun, the four winds and each of the cardinal directions. After this invocation, the others fling themselves off the platform 'into the void'. Tied to the platform with long ropes, they hang from it as it spins, twirling to mimic the motions of flight and gradually lowering themselves to the ground. Every variant of the dance brings to life the myth of the birth of the universe, so that the ritual ceremony of the Voladores expresses the worldview and values of the community, facilitates communication with the gods and invites prosperity. For the dancers themselves, and the many others who participate in the spirituality of the ritual as observers, it encourages pride in and respect for one's cultural heritage and identity.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Ritual ceremony of the Voladores on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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| Definition of intangible cultural heritage | Ritual ceremony of the Voladores has been transmitted from generation to generation and constantly recreated by the communities concerned in response to their interaction with nature and the universe. |
| Contribution towards visibility of intangible cultural heritage | Inscription of the element on the Representative List would contribute to fostering understanding of and respect for cultural diversity, stimulate dialogue among stakeholders, and enhance visibility and awareness of the importance of intangible cultural heritage. |
| Safeguarding measures | Several factors threatening the viability of the element are identified and a set of safeguarding measures such as establishment of the School for Volador Children are described, supported by demonstrations of the commitment of governmental authorities as well as the communities concerned. |
| Community participation | The Voladores themselves, along with other civil and public institutes, were widely involved in the nomination process either individually or through their associations, and their free, prior and informed consent is provided. |
| Inventory | The element is inscribed in the Intangible Cultural Heritage Inventory of Mexico maintained by the National Council for Culture and the Arts. |

Ijele masquerade

In many communities in the state of Anambra in south-eastern Nigeria, celebrations, burial ceremonies and other special occasions during the dry season, to evoke fertility and a bountiful harvest, feature the performance of the Ijele masquerade. The mask is about four metres tall – so large that it takes a hundred men six months of work to prepare the costume and build an outdoor house to hold it before a performance. Divided into upper and lower segments by a large python at the centre, the Ijele is constructed with colourful fabrics on a skeleton of bamboo sticks and decorated with figurines and depictions of every aspect of life. The towering masked figure dances at the culmination of a series of other masquerades, protected by six 'police' and carrying a mirror with the power to draw in and punish evil-doers. Ijele mask carriers, chosen by ballot, seclude themselves for three months, during which time they live on a special diet to acquire the strength necessary to don the mask. The masquerade plays a number of important roles in the community: spiritually, it marks both festive and solemn occasions; politically, it provides an opportunity to reaffirm loyalty to a chief or king; and culturally it provides a popular entertainment as young boys and girls sing and dance to the tunes of Akunechenyi music.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Ijele masquerade on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Ijele masquerade includes songs, music, dance, social practices, rituals and events concerning nature, and is recreated and passed on to younger generations by the communities as a symbol of their beliefs, identity, continuity and the interaction of human beings with nature.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List will contribute to reinforcing the visibility of intangible cultural heritage and promoting its importance at the local, national and international levels, increasing respect for the political, spiritual, social and recreational significance the element embodies.

Safeguarding measures

Measures to ensure the element's viability are proposed by the Government and the communities that are committed to safeguarding it, supported by financial and administrative resources.

Community participation

The support of the State for the nomination is complemented by the consent of the communities and practitioners.

Inventory

The Ijele Masquerade is inscribed on a national inventory of intangible cultural heritage.



64

Republic
of Korea

Cheoyongmu

Cheoyongmu is a court dance today performed on stage but formerly used to dispel evil spirits and to pray for tranquillity at royal banquets or during exorcism rites on New Year's Eve to promote good fortune. Based on the Korean legend of Cheoyong, a son of the dragon king Yongwang, who took human form and saved his human wife from the smallpox spirit through singing and dancing, the dance is performed by five men clad in white, blue, black, red and yellow to represent the four cardinal directions and the centre. They wear the light wine-coloured mask of the man-god, with white teeth, tin earrings with a necklace of lead beads,

and a black hat decorated with two peony blossoms and seven peaches to ward off evil and invite auspicious energy. The dancers move with stateliness and vigour through a variety of styles and music tempos, punctuated by various lyrical song recitations. Part of a greater folk mythology surrounding Cheoyong, including the belief that his image carved on the gate of a house would repel smallpox and other ills, Cheoyongmu also embodies the philosophy of Confucianism, particularly the Theory of the Five Elements. The creation of the Cheoyong masks also provides a valuable opportunity for traditional craftsmanship.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Cheoyongmu on the Representative List as the nomination files satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Cheoyongmu is an art form that is recognized and upheld by its practitioners as a marker of their identity, one that they have endeavoured to hand down from generation to generation.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List will make the element better known to artists and scholars, giving wider visibility to intangible cultural heritage, both to an international audience and within the community of practitioners.

Safeguarding measures

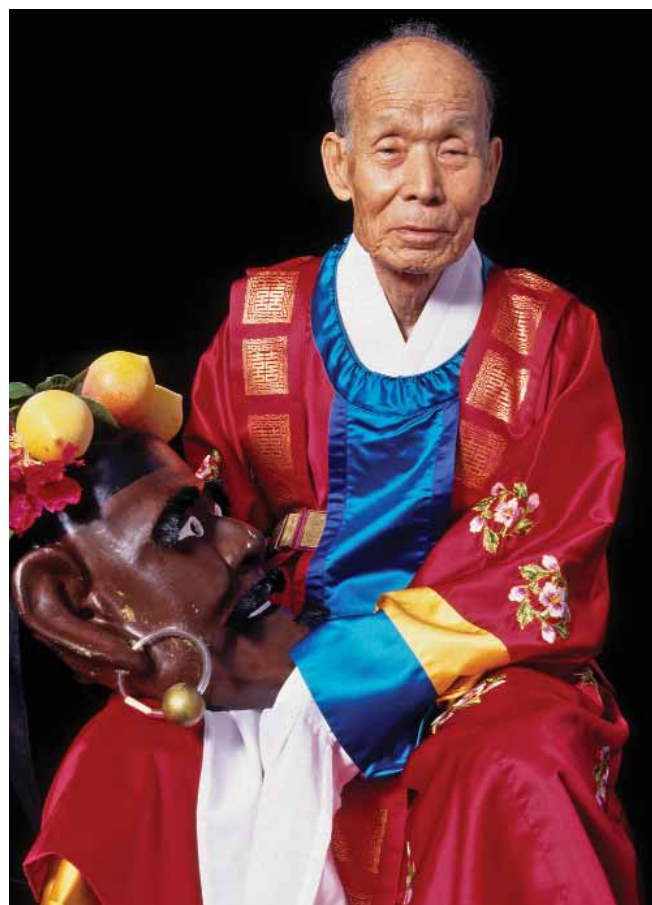
A series of safeguarding measures demonstrates the will and commitment of the State and community to safeguard the element, providing financial and other support to ensure favourable conditions for its transmission and viability.

Community participation

The element has been nominated with active involvement of the community and, in particular, the tradition bearers who have given their free, prior and informed consent in writing.

Inventory

The element is designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.



Ganggangsullae

Ganggangsullae is a seasonal harvest and fertility ritual popular in the south-western part of the Republic of Korea, performed primarily on Korea's Thanksgiving in the eighth lunar month. Under a bright full moon, dozens of young, unmarried village women gather in a circle, join hands and sing and dance all night under the direction of a lead singer. During interludes, the women playfully mime vignettes reflecting life in a farm or fishing village, including treading on roof tiles, unrolling a mat, catching a mouse or tying herrings. The dance takes its name from the refrain repeated after each verse, although the exact meaning of the word is unknown. Once a rare break from restrictive rules

governing the behaviour of rural young women who were not allowed to sing aloud or go out at night, except during the *Chuseok* Thanksgiving celebration, the ritual is mostly preserved today by middle-aged women in cities and taught as part of the music curriculum of elementary schools. Now practised as a performing art throughout Korea, it can be seen as a representative Korean folk art. It is an important hereditary custom drawn from the rice culture that pervaded daily life in the countryside. The easy tunes and movements can be learned quickly for this communal practice that contributes to harmony, equality and friendship among the women dancers.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Ganggangsullae on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Ganggangsullae offers its practitioners a sense of identity and provides a channel of free expression for the women who have been passing it on from generation to generation.

Contribution towards visibility of intangible cultural heritage

The inscription of Ganggangsullae on the Representative List would give an example of intangible heritage as a resource for the invigoration of friendly and harmonic bonds between human beings and would promote respect for cultural diversity and human creativity while encouraging continuity among practitioners.

Safeguarding measures

Various safeguarding measures propose that national institutes of culture, universities and private organizations act jointly to guarantee protection and promotion of the element.

Community participation

The element has been nominated with the involvement of the practitioners and skill holders who have given their free, prior and informed consent through a signed letter of consent.

Inventory

The element is designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

Jeju Chilmeoridang Yeongdeunggut

The Jeju Chilmeoridang Yeongdeunggut is a ritual held in the second lunar month to pray for calm seas, an abundant harvest and a plentiful sea catch. The rites held at Chilmeoridang in the village of Gun-rip are representative of similar ceremonies held throughout the island of Jeju in the Republic of Korea. Village shamans perform a series of rituals to the goddess of the winds (Grandmother Yeondeung), the Dragon King Yongwang and mountain gods. The Yeondeung Welcome Rite includes a ceremony to call the gods, prayers for a good catch, and a three-act play to entertain the ancestral gods; the Yeondeung Farewell Rite two weeks later includes offerings of drinks and rice cakes, a ceremony to welcome the Dragon King, fortune telling with millet seeds, and the launching of a straw boat into the sea by the village's senior men. As the goddess Yeondeung departs on the fifteenth day, marking the arrival of spring, she sows seeds and calms the troubled waters. Besides the shamans, the Yeongdeunggut is primarily supported by the female divers and ship owners who prepare food and offer sacrifices. Both a seasonal rite and a cultural festival, this ritual is a distinctive embodiment of Jeju identity and an expression of the villagers' respect for the sea on which their livelihood depends.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Jeju Chilmeoridang Yeongdeunggut on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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| Definition of intangible cultural heritage | The Yeongdeunggut ritual offers a sense of identity to the inhabitants of Chilmeoridang village and holds special significance to Jeju Island where it is transmitted from generation to generation. |
| Contribution towards visibility of intangible cultural heritage | Its inscription on the Representative List will contribute to greater national and international visibility of intangible cultural heritage and the element's recognition as a cultural symbol and living example of the significant and creative relationship between human beings and nature. |
| Safeguarding measures | Safeguarding measures have been proposed with support from the State, private and public institutions, and tradition bearers committed to guaranteeing the element's viability through the construction of training centres and the development of educational programmes to instruct the local population in the meaning of the element. |
| Community participation | The element has been nominated with the participation of the community, including appropriate bodies and individual practitioners, whose free, prior and informed consent has been given in writing. |
| Inventory | The element is designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration. |

Namsadang Nori

Namsadang Nori, literally the 'all-male vagabond clown theatre', is a multifaceted folk performance tradition originally practised widely by travelling entertainers and now kept alive by professional troupes in the Republic of Korea. The performance is made up of six components: a segment of 'farmers' music' emphasizes the percussive sounds of metal gongs and animal-hide drums; a mask dance presents four comic scenes depicting people from different social classes; a tightrope walking act sees an acrobat on a high-wire engaged in witty exchanges with a clown below; in a puppet play, more than fifty puppets act out seven scenes together with a narrator and musicians; an acrobatic segment combines physical feats performed on the ground with comic dialogue and music; and an intricate display of hoop spinning with a wooden stick completes the performance. In addition to entertaining rural audiences that would surround the performers in outdoor arenas, Namsadang Nori carried an important social message. The mask dance and puppet plays in particular enacted the oppression of the lower classes as well as women in a male-dominated society. Through satire, these performances raised issues on behalf of those with no political voice and manifested ideals of equality and freedom, sustaining and inspiring the underprivileged.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Namsadang Nori on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Namsadang Nori is popular among grassroots people and has been transmitted from generation to generation and recognized by the community concerned as a part of its heritage.

Contribution towards visibility of intangible cultural heritage

Inscription on the Representative List would encourage young people to learn Namsadang Nori, raising visibility as well as awareness about the importance of intangible cultural heritage at the national and international levels, and promoting respect for the diversity of cultural expressions worldwide.

Safeguarding measures

The nomination describes a series of feasible interventions that could ensure practical safeguarding of the element.

Community participation

The nomination includes the free, prior and informed consent of the community concerned.

Inventory

The element is designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

Yeongsanjae

A central element of Korean Buddhist culture, Yeongsanjae is a re-enactment of Buddha's delivery of the Lotus Sutra on the Vulture Peak in India, through which philosophical and spiritual messages of Buddhism are expressed, and through which people in attendance develop self-discipline. Yeongsanjae begins with a ritual reception for all the saints and spirits of heaven and earth and concludes with a farewell ritual representing manners of the otherworldly realm of Buddha, with singing, ceremonial adornment and varied ritual dances such as the cymbal dance, drum dance and ceremonial robe dance. The other components include a ritual cleansing, a tea ceremony, the dedication of a rice meal to the Buddha and Bodhisattvas, a sermon inviting the audience to the door of truth and a ritual meal for the dead to congratulate them on their entry into heaven. Preserved chiefly by the Taego Order of Korean Buddhism based in Seoul, the Yeongsanjae is held in temples throughout the Republic of Korea to help all beings enter the world of truth by worshipping and admiring the Buddha and his laws and monks. The ceremony serves as an important space for the transmission of values and art forms and for meditation, training and enlightenment.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Yeongsanjae on the Representative List as the nomination files satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Yeongsanjae is a cherished expression of the identity of its practitioners who have passed it on from generation to generation.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would contribute to ensuring the visibility of intangible cultural heritage at the local, national and international levels, thereby reflecting cultural diversity and human creativity.

Safeguarding measures

The nomination presents the national system of safeguarding measures and describes the commitment of the Yeongsanjae Preservation Association to enhancing awareness and transmission of the element.

Community participation

The nomination includes evidence of free, prior and informed consent granted by the practitioners.

Inventory

The element is designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.



Doina

Known by various names throughout Romania, the *doina* is a lyrical, solemn chant that is improvised and spontaneous. As the essence of Romanian folklore, it was the only musical genre in many regions of the country until 1900. Technically, the *doina* can be sung in any context (outdoors, at home, at work or during wakes), and is always performed solo, with or without instrumental accompaniment (which might include the traditional straight flute, bagpipes and even improvised instruments). There are several regional variants. The *doina* has a wide-ranging expressive and thematic palette that spans joy, sadness, solitude, social conflicts, brigand attacks, love and so on. Expressing as it does the personal qualities, emotions and virtuosity of the creator-performer, the *doina* also plays an important social role by providing a cathartic outlet that strengthens solidarity. It has also given rise to other artistic genres such as dances. Today, the *doina* is under threat locally because of a break in the line of transmission from parent to child. Although some fifteen people have been identified as representatives of the various types of *doina*, an environment conducive to performance and transmission must be restored in order to ensure that this important feature of Romania's intangible cultural heritage continues to flourish.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Doina on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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| Definition of intangible cultural heritage | The doina has been transmitted, mainly inside families, in many parts of Romania, where people regard it as part of their cultural heritage and their identity. |
| Contribution towards visibility of intangible cultural heritage | Inscription of the element on the Representative List would bear witness to human creativity and would contribute to enhancing the visibility of intangible cultural heritage. |
| Safeguarding measures | Current, recent and intended efforts to ensure the viability of the element are described and it is demonstrated that the concerned parties have the will and commitment to safeguard the element through the measures identified. |
| Community participation | The support of the State for the nomination is complemented by the consent of the communities and practitioners. |
| Inventory | The element is included on the national inventory by the National Commission for the Safeguarding of the Intangible Cultural Heritage. |



Irrigators' tribunals of the Spanish Mediterranean coast: the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia

The irrigators' tribunals of the Spanish Mediterranean coast are traditional law courts for water management that date back to the al-Andalus period (ninth to thirteenth centuries). The two main tribunals, the Council of Wise Men of the Plain of Murcia and the Water Tribunal of the Plain of Valencia, are recognized under Spanish law. Inspiring authority and respect, these two courts, whose members are elected democratically, settle disputes orally in a swift, transparent and impartial manner. The Council of Wise Men has seven geographically representative members, and has jurisdiction over a landowners' assembly of 23,313 members. The Water Tribunal comprises eight elected administrators representing a total of 11,691

members from nine communities. In addition to their legal role, the irrigators' tribunals play a key part in the communities of which they are a visible symbol, as apparent from the rites performed when judgements are handed down and the fact that the tribunals often feature in local iconography. They provide cohesion among traditional communities and synergy between occupations (wardens, inspectors, pruners, etc.), which contribute to the oral transmission of knowledge derived from centuries-old cultural exchanges, and they have their own specialist vocabulary peppered with Arabic borrowings. In short, the courts are long-standing repositories of local and regional identity and are of special significance to local inhabitants.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Irrigators' tribunals of the Spanish Mediterranean coast: the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia on the Representative List as the nomination file satisfied all the selection criteria, as follows:

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| Definition of intangible cultural heritage | The element is recognized by the residents of Murcia and Valencia as their intangible cultural heritage, sustaining their being and ensuring them continuity, hence they pass it on from generation to generation. |
| Contribution towards visibility of intangible cultural heritage | Inscription of the element on the Representative List would promote traditional governance and amicable conflict resolution, while enhancing the visibility of intangible cultural heritage, promoting dialogue among cultures and testifying to human creativity. |
| Safeguarding measures | The nomination describes practical safeguarding measures that have sustained this cultural practice for many years and proposes additional measures that would ensure maintenance of the element at the local, national and international levels, supported by the commitments of both the State and the communities concerned. |
| Community participation | The members of the communities concerned participated actively in the elaboration of the nomination, expressing their free, prior and informed consent, and the two tribunals accorded their formal approval. |
| Inventory | The Council of Wise Men is inscribed in the General Registry for Cultural Heritage of Murcia Region and in a transnational inventory maintained by MEDINS (Mediterranean Intangible Space); the Water Tribunal is similarly inscribed in the General Inventory of Cultural Heritage of Valencia and, nationally, in the Registry of Cultural Interest Goods of the Ministry for Culture. |



71

Spain

Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero

The whistled language of La Gomera Island in the Canaries, the Silbo Gomero, replicates the islanders' habitual language (Castilian Spanish) with whistling. Handed down over centuries from master to pupil, it is the only whistled language in the world that is fully developed and practised by a large community (more than 22,000 inhabitants). The whistled language replaces each vowel or consonant with a whistling sound: two distinct whistles replace the five Spanish vowels, and there are four whistles for consonants. The whistles can be distinguished according to pitch and whether they are interrupted or continuous. With

practice, whistlers can convey any message. Some local variations even point to their origin. Taught in schools since 1999, the Silbo Gomero is understood by almost all islanders and practised by the vast majority, particularly the elderly and the young. It is also used during festivities and ceremonies, including religious occasions. To prevent it from disappearing like the other whistled languages of the Canary Islands, it is important to do more for its transmission and promote the Silbo Gomero as intangible cultural heritage cherished by the inhabitants of La Gomera, and the Canary Islanders as a whole.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Silbo Gomero is widely practised by the inhabitants of the island of La Gomera who recognize it as their distinctive contribution to the cultural heritage of the other islands in the archipelago of the Canary Islands.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List would increase communities' awareness and foster their efforts to preserve oral traditions and transmit them to coming generations.

Safeguarding measures

The safeguarding measures described, especially the introduction of the language in schools as an educational discipline, are a guarantee for the protection and promotion of the whistle language of the Canary Islands, and are supported by a firm and sustainable commitment by the State and communities concerned.

Community participation

The participation of the community in initiating educational programmes for Silbo Gomero and in supporting the nomination is complemented by evidence of their free, prior and informed consent.

Inventory

The element is inscribed in the Inventory of Historical Heritage Properties of the Canary Islands, maintained by the Ministry for Education, Universities, Culture and Sport.



Âşıklık (minstrelsy) tradition

The Âşıklık (minstrelsy) tradition of Turkey is performed by wandering poet-singers known as *âşıks*. Dressed in traditional clothes and plucking a stringed *saz*, the *âşık* is a common performer at weddings, in coffeehouses and during public festivals of all types. The *âşık* is called in a dream to undertake a long apprenticeship in the arts of playing string and percussion instruments, singing, storytelling and repartee that form the heart of the vocation. The poems they recite, usually about love, are written in rhymed syllabic meter and end with a quatrain in which the *âşık* utters the *Mâhlas*, his pseudonym. Their improvisational performances may also include

riddles, folk tales, verbal duels of wit and creativity with other *âşıks*, and verses sung while the minstrel holds a needle in his mouth to force him to recite poems avoiding B, P, V, M and F sounds. Because *âşıks* travel between communities, they help to spread cultural values and ideas, and they facilitate a robust social dialogue, in part through topical poetry and social and political satire. At weddings in particular, *âşıks* are regarded as instructors and guides whose tradition draws on and enriches Turkish literary culture and the daily lives of communities throughout the country.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Âşıklık (minstrelsy) tradition on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Âşıklık (minstrelsy) tradition from Turkey is deeply rooted in social life and gives identity and continuity to its community; it constitutes a living tradition that is passed on from master to apprentice, always evolving as it is practised.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would not only contribute to visibility and recognition of intangible cultural heritage, but would particularly motivate youth to preserve the tradition and would bring communities closer together, thus having a significant impact on national and international levels.

Safeguarding measures

The nomination includes a wide range of safeguarding measures encompassing, among others, the revitalization of cafes where the tradition is practised, educational activities, as well as research programmes that will be carried out with the commitment and active participation of the Government and practitioners so as to ensure continuity of the element among the young.

Community participation

The element was nominated with the involvement of the community, bringing together the Government, civil society representatives and practitioners who participated in the elaboration of the file and the identification of safeguarding measures, and who have given their free, prior and informed consent.

Inventory

The element is included in the Turkish National Inventory for Intangible Cultural Heritage, established under the aegis of the Ministry of Culture and Tourism.

Karagöz

Karagöz is a form of shadow theatre in Turkey in which figures known as *tasvirs*, made of camel or ox hide in the shape of people or things, are held on rods in front of a light source to cast their shadows onto a cotton screen. A play begins with the projection of an introductory figure to set the scene and suggest the themes of the drama, before it vanishes to the shrill sound of a whistle, giving way to a main performance that may incorporate singing, tambourine music, poetry, myth, tongue-twisters and riddles. The usually comic stories feature the main characters Karagöz and Hacıvat and a host of others, including a cabaret chanteuse called Kantocu and an illusionist-acrobat named Hokkabaz, and plays abound in puns and imitations of regional accents. The puppets are manipulated by one lead artist, the *Hayali*, who may have one or more apprentice-assistants who are learning the craft by helping to create the *tasvirs* and accompanying the action with music. Once played widely at coffeehouses, gardens, and public squares, especially during the holy month of Ramazan, as well as during circumcision feasts, Karagöz is mostly found today in performance halls, schools and malls in larger cities where it still draws audiences. The traditional theatre strengthens a sense of cultural identity while bringing people closer together through entertainment.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Karagöz on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Karagöz is recognized and valued for its playful way of transmitting community cultural values and identity through stimulating the spectator's imagination; it incorporates diverse forms of art such as poetry, narration, farce, music and dance.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to increasing visibility and awareness of this distinctive theatre at the local, national and international level, creating social and cultural dialogue among other traditional shadow theatre practitioners worldwide, opening new horizons for cultural diversity and promoting respect among individuals.

Safeguarding measures

The local and national authorities, as well as committed practitioners and NGOs, have elaborated important measures to safeguard Karagöz, in particular through training programmes in schools and universities, the creation of information and documentation centres, and the organization of festivals.

Community participation

The element has been nominated through a process that involved artists, experts, representatives of related groups and institutions that came together for the identification of safeguarding measures and the elaboration of the file, and their free, prior and informed consent has been given in writing.

Inventory

The element is included in the Turkish National Inventory for Intangible Cultural Heritage, established under the aegis of the Ministry of Culture and Tourism.



74

Uruguay

The Candombe and its socio-cultural space: a community practice

Every Sunday and on many holidays, the *llamadas de tambores de candombe* or candombe drum calls enliven the Sur, Palermo and Cordón districts in southern Montevideo, Uruguay, home to a population of African descent. The practice of the Candombe begins around communal fires as people gather to tune their drums and socialize before beginning their march. Once underway, the drum-call parade is led by the most prestigious members, from families recognized by the community for their drumming for many generations; other drummers are organized behind them in rows, and informal participants, dancers and spectators march alongside or watch from

balconies. The beat of the largest and deepest drum, the *piano*, is distinctive to each of the three neighbourhoods, so that the organized call and response structure of the Candombe both unites the districts and signals their individual identities. Transmitted within families of African descent, the Candombe is recognized as an expression of resistance as well as a Uruguayan musical celebration and collective social practice deeply interwoven in the daily life of these neighbourhoods. It is also a symbol and manifestation of the memory of the community, drawing former residents back on special days to the historical nucleus of Candombe.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the Candombe and its socio-cultural space: a community practice on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Candombe is a source of pride and a symbol of the identity of communities of African descent in Montevideo, embraced by younger generations and favouring group cohesion, while expressing the communities' needs and feelings with regard to their ancestors.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would provide an important impetus to the visibility of intangible cultural heritage, creativity and dialogue between the diverse communities concerned, while strengthening its resistance to certain negative tendencies.

Safeguarding measures

Both the State and the communities have elaborated safeguarding measures and are committed to strengthening the candombe's viability through inventory making, education and intergenerational transmission, as well as awareness-raising activities.

Community participation

The element has been nominated with the involvement, throughout the entire process, of the relevant communities, including organizations, transmitting bodies and individuals, and they have given their free, prior and informed consent in writing.

Inventory

The element is inscribed in the inventory of traditional feast days in Uruguay, maintained by the *Comisión del Patrimonio Cultural de la Nación*.



Uzbekistan

75

Katta Ashula

Katta Ashula (literally 'big song') is a type of traditional song that forms part of the identity of various peoples of the Ferghana Valley in Uzbekistan, which is also home to Tajiks, Uyghurs and Turks, and of some regions of Kyrgyzstan, Tajikistan and Kazakhstan. An original genre, Katta Ashula combines performing arts, singing, instrumental music, Eastern poetry and sacred rites. It covers a range of subjects, from love to philosophical and theological concepts of the universe and nature, while leaving some room for improvisation. Transmitted orally from master to pupil from one generation to another during a demanding apprenticeship, it is interpreted by a minimum of two and a maximum of five singers. Nowadays, Katta Ashula is an important expression of Uzbek cultural identity that can promote dialogue between cultures. To keep this tradition viable, festivals, contests and various other activities already organized by the Government of Uzbekistan and the local authorities are to be reinforced through the introduction of programmes, for transmitting the tradition to young people, and research (creation of a database, organization of conferences, publications, and so on).



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Katta Ashula on the Representative List as the nomination files satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Katta Ashula is a singing tradition that is cherished by the community as a symbol of its identity and continuity that it endeavours to transmit from generation to generation.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List would greatly contribute to the visibility and awareness of intangible cultural heritage at the local, national and international levels, and help ensure the element's continuity and transmission.

Safeguarding measures

Various safeguarding measures at different levels, such as the organization of festivals, traditional competitions of performers, legal measures, school programmes, or documentation have been implemented and are proposed, with the expressed commitment of the communities and the State.

Community participation

The element has been nominated in a process that involved the communities, cultural groups, individuals, civil society institutions and foundations, and NGOs, and free, prior and informed consent has been given by community representatives in a jointly signed statement.

Inventory

The element is included in an inventory that is currently being prepared by the Ministry of Culture and Sports.



Quan Họ Bắc Ninh folk songs

In the provinces of Bắc Ninh and Bắc Giang in northern Viet Nam, many of the villages are twinned, reinforcing their relationship through social customs such as Quan họ Bắc Ninh folk songs. The songs are performed as alternating verses between two women from one village, who sing in harmony, and two men from another village, who respond with similar melodies, but with different lyrics. The women traditionally wear distinctive large round hats and scarves; the men's costumes includes turbans, umbrellas and tunics. The more than 400 song lyrics, sung with 213 different melody variations, express people's emotional states of longing and

sadness upon separation, and the happiness of the meeting of lovers, but custom forbids marrying a singing partner. Quan họ singing is common at rituals, festivals, competitions and informal gatherings, where guests will perform a variety of verses for their hosts before singing farewell. Younger musicians of both sexes may practice the four singing techniques – restrained, resonant, ringing and staccato – at parties organized around singing. Quan họ songs express the spirit, philosophy and local identity of the communities in this region, and help forge social bonds within and between villages that share a cherished cultural practice.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed Quan Ho Bắc Ninh folk songs on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Quan Ho Bắc Ninh folk songs are performed on various occasions such as the worshipping of protection gods, fertility rituals or village festivals, and are recognized and transmitted by their communities as a symbol of local and regional identity.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List would contribute to ensuring visibility and awareness of musical traditions on local, national and international levels, promoting social integration and enhancing inter-regional communication, cultural dialogue and respect for diversity.

Safeguarding measures

A set of wide-ranging safeguarding measures, supported by the commitment of the community and local authorities, is proposed to ensure the viability of the element, notably the development of a cultural centre, the inclusion of songs in the local school curriculum, and the establishment of an artists' association.

Community participation

The element has been identified and nominated in a process that has widely involved, at all stages, the local authorities and the communities, who provided their free, prior and informed consent in writing.

Inventory

The element is included in the list of Vietnamese intangible heritage administered by the Viet Nam Institute of Culture and Arts Studies.

Elements inscribed on the Representative List

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| Albania | Albanian Folk Iso-polyphony (2008) The Ahellil of Gourara (2008) | China | The traditional handicrafts of making Xuan paper (2009) The Uyghur Muqam of Xinjiang (2008) Tibetan opera (2009) Xi'an wind and percussion ensemble (2009) Yueju opera (2009) |
| Argentina; Uruguay | The Tango (2009) | Colombia | Carnaval de Negros y Blancos (2009) Holy Week processions in Popayán (2009) The Carnival of Barranquilla (2008) The Cultural Space of Palenque de San Basilio (2008) |
| Armenia | The Duduk and its Music (2008) | Costa Rica | Oxherding and Oxcart Traditions in Costa Rica (2008) |
| Azerbaijan | The art of Azerbaijani Ashiq (2009) The Azerbaijani Mugham (2008) | Côte d'Ivoire | The Gbofe of Afounkaha - the Music of the Transverse Trumps of the Tagbana Community (2008) |
| Azerbaijan; India; Iran (Islamic Republic of); Kyrgyzstan; Pakistan; Turkey; Uzbekistan | Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz (2009) | Croatia | Annual carnival bell ringers' pageant from the Kastav area (2009) Lacemaking in Croatia (2009) Procession Za Krizen ('following the cross') on the island of Hvar (2009) Spring procession of Ljelje/Kraljice (queens) from Gorjani (2009) The festivity of Saint Blaise, the patron of Dubrovnik (2009) Traditional manufacturing of children's wooden toys in Hrvatsko Zagorje (2009) Two-part singing and playing in the Istrian scale (2009) |
| Bangladesh | Baul Songs (2008) | Cuba | La Tumba Francesa (2008) |
| Belgium | Procession of the Holy Blood in Bruges (2009) The Carnival of Binche (2008) | Cyprus | Lefkara laces or Lefkaritika (2009) |
| Belgium; France | Processional Giants and Dragons in Belgium and France (2008) | Czech Republic | Slovácko Verbuňk, Recruit Dances (2008) |
| Belize; Guatemala; Honduras; Nicaragua | Language, Dance and Music of the Garifuna (2008) | Dominican Republic | The Cocolo Dance Drama Tradition (2008) The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella (2008) |
| Benin; Nigeria; Togo | The Oral Heritage of Gelede (2008) | Ecuador; Peru | The Oral Heritage and Cultural Manifestations of the Zápara People (2008) |
| Bhutan | The Mask Dance of the Drums from Drametse (2008) | Egypt | The Al-Sirah Al-Hilaliyyah Epic (2008) |
| Bolivia (Plurinational State of) | The Andean Cosmivision of the Kallawaya (2008) The Carnival of Oruro (2008) | Estonia | Seto Leelo, Seto polyphonic singing tradition (2009) The Kihnu Cultural Space (2008) |
| Brazil | Oral and Graphic Expressions of the Wajapi (2008) The Samba de Roda of the Recôncavo of Bahia (2008) | Estonia; Latvia; Lithuania | The Baltic Song and Dance Celebrations (2008) |
| Bulgaria | Nestinarstvo, messages from the past: the Panagyr of Saints Constantine and Helena in the village of Bulgari (2009) The Bistritsa Babi – Archaic Polyphony, Dances and Rituals from the Shoplouk Region (2008) | France | Aubusson tapestry (2009) Maloya (2009) The scribing tradition in French timber framing (2009) |
| Cambodia | Sbek Thom, Khmer Shadow Theatre (2008) The Royal Ballet of Cambodia (2008) | Gambia; Senegal | The Kankurang, Manding Initiatory Rite (2008) |
| Central African Republic | The Polyphonic Singing of the Aka Pygmies of Central Africa (2008) | Georgia | Georgian Polyphonic Singing (2008) |
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