­Representa­tive List of
the Intangible Cultural Heritage of Humanity

Deadline 31 March 2020
for possible inscription in 2021

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

*Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.*

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| A. State(s) Party(ies) |
| For multinational nominations, States Parties should be listed in the order on which they have mutually agreed. |
| Finland |
| B. Name of the element |
| B.1. Name of the element in English or FrenchIndicate the official name of the element that will appear in published material.Not to exceed 200 characters |
| Kaustinen Fiddle Playing and related practices and expressions  |
| B.2. Name of the element in the language and script of the community concerned, if applicableIndicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).Not to exceed 200 characters |
| Kaustislainen viulunsoitto ja siihen liittyvät käytännöt ja ilmaukset |
| B.3. Other name(s) of the element, if anyIn addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.  |
| Fiolspel från Kaustby jämte sedvanor och uttryck kring detta |
| C. Name of the communities, groups or, if applicable, individuals concerned |
| Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.Not to exceed 150 words |
| Many people contribute to the element as practitioners; these are: * hundreds of fiddle players, mostly amateurs and some professionals, who play individually, in small groups or dedicated organisations and associations;
* players of other instruments like the double bass, harmonium and kantele;
* hundreds of dancers and singers;
* people producing instruments and people producing and wearing costumes.

Hundreds of other people are incidentally regularly – or in a few cases professionally – involved as active stewards or custodians of the element. Many people contribute several roles to the element.People who live outside the Kaustinen area and who practise aspects of the element are welcome to participate in Kaustinen performances and events. Most of them – but not all – have a direct Kaustinen background.Most local people experience the element at festive or public events, appreciate it and identify with it, also when they are not actively involved in it themselves. |
| D. Geographical location and range of the element |
| Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.Not to exceed 150 words |
| The core area of the element is the municipality of Kaustinen (4,273 residents as of 31 December 2018), which is located in the region of Central Ostrobothnia in Western Finland. The element is also practised – mostly in informal settings – in Veteli (3,172 residents), Halsua (1,165 residents) and other nearby municipalities. Some practitioners were born in the area and moved away, especially to the bigger cities of Finland, where they incidentally practice; there are also people who live elsewhere, have no biographical connection to the region, but sometimes come to Kaustinen to play or listen.  |
| E. Contact person for correspondence |
| E.1. Designated contact personProvide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination. |
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| Title (Ms/Mr, etc.): |  Ms. |
| Family name: |  Marsio |
| Given name: |  Leena |
| Institution/position: |  Finnish Heritage Agency / Senior Advisor |
| Address: |  P.O. Box 9113 FI-00101 Helsinki Finland |
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| Other relevant information: |   |

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| E.2. Other contact persons (for multinational files only)Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above. |
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| 1. Identification and definition of the element |
| *For* ***Criterion R.1****, States* ***shall demonstrate that ‘the element constitutes intangible cultural heritage*** *as defined in Article 2 of the Convention’.* |
| *Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.*[ ]  oral traditions and expressions, including language as a vehicle of intangible cultural heritage [x]  performing arts[x]  social practices, rituals and festive events[ ]  knowledge and practices concerning nature and the universe[x]  traditional craftsmanship[ ]  other(s) ( ) |
| *This section should address all the significant features of the element as it exists at present, and should include:*1. *an explanation of its social functions and cultural meanings today, within and for its community;*
2. *the characteristics of the bearers and practitioners of the element;*
3. *any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and*
4. *the current modes of transmission of the knowledge and skills related to the element.*

*The Committee should receive sufficient information to determine:**a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;**b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;**c .that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;**d .that it provides the communities and groups involved with ‘a sense of identity and continuity’; and**e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.**Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.* |
| 1. Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words |
| Fiddle playing is considered the core of the element, with a repertoire of several hundred tunes that are typical of the area and with a distinctive style and playing technique. The fiddle is the leading and, usually, only melody instrument. The element also involves other instruments, such as the harmonium, the double bass and the kantele, which also has its own, local style of playing and repertoire. Fiddle playing – with or without other instruments – often takes place as an accompaniment to dancing or singing.Dancing and singing form a substantial part of the element. An important role is played by a local form of the purppuri wedding dance. The element, which has been transmitted for well over 250 years, is practised in many contexts: in private: that is, in the family or among friends; at regular or irregular rehearsals of organised groups; at various types of public celebrations and ceremonies (including wedding parties); at concerts, public jam sessions and – prominently so – at the yearly Kaustinen Folk Music Festival. Dozens of practitioners who live and work outside the region come to join the festival. The element is transmitted all year long through training in formal and informal settings. Some professional practitioners create new forms of traditional music and dance on the basis of traditional Kaustinen forms, which they also perform.Associated to the element are instrument making, the production of traditional costumes, local celebrations and festivities. Practitioners when they perform and local people when visiting social events often wear traditional costumes. |
| 1. Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words |
| About 300 instrument players form the key group of practitioners. But, while some play individually, most do so in village or family ensembles that rehearse together and perform at various occasions. There are about twenty ensembles that occasionally perform in public. There are also a few hundred dancers, most of whom are young people. There is, however, also an adult village purppuri group. Many people sing, and there is a choir of thirty performing traditional local songs. Other local choirs often sing local songs, too.Some fiddles are produced by players themselves, some by local amateur or professional woodworkers, but most come from workshops elsewhere. Similarly, part of the traditional costumes that are used in different performances are produced by practitioners themselves or by local handicrafters.Various teachers train young people in local institutions. Some of them also function as conductors in ensembles. Box 1(iii) provides more information about institutions involved in transmission, and box 3.a(i) about institutions that are involved in collecting and disseminating information about the element.As noted in box C, most local people appreciate the element and identify with it. This also goes for people who are not actively involved in it themselves. Most of them experience the element when attending ceremonies and local festivities and have relatives, neighbours or friends who do actively participate.Whereas in earlier times most musicians were men, today everyone can participate equally in all aspects of the element. The previous gender imbalance has evened out among the younger generations. |
| 1. How are the knowledge and skills related to the element transmitted today?

*Not fewer than 150 or more than 250 words* |
| At present, the knowledge and skills related to the element are transmitted formally and informally. Informally they are passed on in families, and within groups and ensembles. Formal teaching in playing the fiddle and other instruments and dancing is offered by the Perhonjokilaakso Community College and Conservatory. One key method of passing on the tradition is the well-known Näppäri pedagogy that was first developed in Kaustinen in the 1980s. Its goals include offering music education to everyone interested, and safeguarding local musical traditions. Through it, many children and young people in Kaustinen are gradually introduced to traditional Kaustinen tunes and style. The Kaustinen Näppäri group convenes on a weekly basis. For adults, there are instructor-led training groups that play traditional music from Kaustinen, primarily provided by Perhonjokilaakso Community College and the Kaustinen Folk Musicians’ Association.The Kaustinen Youth Association provides weekly instruction in dancing to more than 200 children and young people in age-based groups. They are accompanied by partly instructor-led ensembles that mostly play traditional music from Kaustinen.Performances at private and public functions, public concerts and music sessions portray and foster the interest of the local community in the element. Public concerts and music sessions are also attended by a wider general public, who thus get to know and appreciate the element as well. Knowledge about the element is also promoted through publications (albums, books and sheet music) and research, carried out primarily by Kaustinen Folk Musicians’ Association and the Finnish Folk Music Institute. |
| 1. What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words |
| Most inhabitants of Kaustinen and neighbouring communities consider fiddle playing, together with the related practices and expressions, as an essential aspect of their personal identity and that of their community, even when they are not practitioners themselves. It is both part of their everyday life and of important private, festive and public events within the community. It is spoken about when memories are recalled and tales told; it is felt to represent roots, to express a sense of belonging, and to ensure a strong connection between the now living generations.Playing an instrument and the music played, and dancing and the dances danced, are seen as collective tools that allow the sharing of information about the community’s feelings and aspirations. They are also considered to provide a perspective for understanding the lives of past generations. Participating in the element provides joy, strong emotions and shared experiences. The element is characterised by equality, which means the right of everyone to express themselves through it, and to be valued in their group or community. Therefore, playing and dancing skills are widely appreciated, both in amateurs and in more professional performers. The significance of the element for the community is also highlighted by symbols such as the presence of the fiddle in the coat of arms of the municipality of Kaustinen and in works of public art, and in the names of public places, buildings and companies. |
| 1. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words |
| The element does not include aspects that are in contradiction with existing international human rights instruments. Its practice does not lead to problems between individuals or groups, and it does not place people in unequal positions; nor are any controversial cultural symbols or expressions used. Everyone can participate or seek instruction, regardless of such factors as religion, gender, origin or income. Through public concerts and sessions, and in particular through the Kaustinen Folk Music Festival, the community is happy to share the element with interested people, wherever they may come from.By strengthening the local identity in a way that does not do any harm to other groups or communities, by contributing to the well-being of the local community, by attracting visitors to certain events, and by generating a full or partial income for scores of people, the element contributes culturally, socially and economically to the sustainable development of Kaustinen and the surrounding area. It helps the area to preserve its viability in a country where urbanisation is rampant.Practitioners and guardians of the element try hard to to reduce or avoid any damage that may be caused by the practice of the element to the natural environment. The festival has an environmental programme that includes reduction and full-scale recycling of waste, use of environmentally-friendly materials, measures to reduce electricity consumption, bicycle hire for visitors, and a social media platform for car-pooling. |
| 2. Contribution to ensuring visibility and awareness and to encouraging dialogue |
| For **Criterion R.2**, the States **shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity**’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.1. How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its+ importance?

(i.a) Please explain how this would be achieved at the local level.Not fewer than 100 or more than 150 words |
| The inscription of Kaustinen fiddle playing and related practices on the Representative List could inspire people throughout the region to take greater interest in other elements of their intangible cultural heritage, including musical traditions, and raise their curiosity about the significance of such elements. This could contribute to the visibility of intangible cultural heritage in general at the local level, and increase awareness of its importance. The nomination process already encouraged practitioners and audiences in the Kaustinen community to perceive their practices as part of a wider category of elements of intangible cultural heritage. They have become actively engaged in defining their heritage and its value, and in safeguarding it, in the spirit of the Convention. Inscription may prompt further reflection on other aspects of local heritage, its relationship to intangible heritage that is more widely shared, and the benefit of raising awareness about it with other communities. |
| (i.b) Please explain how this would be achieved at the national level.Not fewer than 100 or more than 150 words |
| Inscription of the element on the Representative List, which would be the first or second inscription on it at the request of Finland, could achieve greater visibility for intangible cultural heritage at the national level by attracting the attention of the public, the media and government agencies to different kinds of highly localised elements of that heritage in Finland. This may particularly highlight the importance within the national context of elements of intangible heritage practised by small groups of people in geographically distinct or isolated areas and still transmitted to a large extent through informal learning. Such traditions are often in a vulnerable position, suffering from a lack of visibility, a scarcity of practitioners and threats posed by strong urbanisation. Greater awareness of their value at the national level could help encourage funding and investment, as well as cooperation and networking between different communities safeguarding local traditions across the country. |
|  (i.c) Please explain how this would be achieved at the international level.Not fewer than 100 or more than 150 words |
| The element is a grassroots practice that has been passed on through generations within, by and for the local community. Its inscription would highlight the community-focused spirit and goals of the Convention in safeguarding intangible cultural heritage internationally, while maintaining its value to communities. Kaustinen safeguarding measures have evolved over the decades, characterised by equality, increasingly wide participation and innovative adaptability. Inscription of the Kaustinen fiddle tradition could also raise awareness at the international level about the importance of open and flexible approaches in safeguarding as communities respond to changing environments. The inscription could draw particular attention among practitioners and audiences of other local musical traditions worldwide to the value of traditional music as intangible cultural heritage, and to possibilities for safeguarding it as source of identity and local development. |
| 1. How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words |
| Over the decades, the Kaustinen fiddle tradition has encouraged interaction and communication between people across geographical, age and gender boundaries. At the Kaustinen festival, for instance, instrument players and groups from all across the world share experiences while playing together. The educational innovations related to the Kaustinen fiddle tradition, such as the Näppäri pedagogy, facilitate interaction and engagement across generations. International projects have brought children and young people from different regions to play together. Adult groups have had opportunities to conduct visits and workshops both within Finland and abroad. The inscription of the Kaustinen fiddle tradition on the Representative List would provide an opportunity to multiply these effects by increasing awareness of opportunities for practitioners of other music traditions to attend the festival or join in the Näppäri pedagogy, and for Kaustinen practitioners to carry out visits and workshops in new places, increasing appreciation for cultural diversity through deeper dialogue. |
| 1. How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words |
| The element is open to all and has attracted people from all walks of life. It brings together everyone from professionals to self-taught instrument players. It encourages everyone to actively use their creativity together with others in their everyday and festive lives. Inscription would broadcast this message of open access to creativity to practitioners and audiences of different musical traditions worldwide, which may lead to intensified practice and new functions and venues for their traditions. The inscription would celebrate cultural diversity and human creativity by adding to other traditional performing arts on the Representative List a small, local Northern European tradition with salient characteristics such as a strong local focus on transmission, wide participation and strong contribution to social cohesion. This would bring visibility and respect both to the element and similar elements, which could have an enriching and diversifying impact on mainstream culture, promoting respect for cultural diversity. |
| 3. Safeguarding measures |
| For **Criterion R.3**, States **shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’**. |
| 3.a. Past and current efforts to safeguard the element |
| 1. How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words |
| Thanks to continuous developments that have included new occasions and venues for performing and new ways of transmission, and also thanks to increasing support (see next box) from organisations and institutions, the element has preserved its importance for the community and can be considered viable and sustainable. From the early 20th century on, for instance, when local weddings, the element’s major context, gradually developed from three-day into one-day events, practitioners started performing at an increasing variety of occasions, all in the local context.From early on, too, practitioners started organising associations that conducted concerts, other musical sessions and – occasionally – tours throughout the year that published materials related to the element, including sheet music and albums, and contributed to transmitting the element in new, more formal ways. Nowadays, instructor-led training to some 250 young people and 120 adults in playing, dancing and singing is ensured on a weekly basis, while in-family transmission continues. Groups and individual practitioners regularly visit schools to perform and inform about local traditions.From the 1960s, many performers began creating new compositions based on the traditional style. This was readily accepted within the community and has prevented in its own way the element from stagnating.A major new venue, since 1968, has been the annual festival, where local groups, including family groups, give dozens of performances, thus enhancing and sharing the element. Hundreds of people, mostly on a voluntary and some on a professional basis, contribute to the Festival and other element-related events. |
| *Tick one or more boxes to identify the safeguarding measures that* *have been and are currently being taken by the* ***communities, groups or individuals*** *concerned:*[x]  transmission, particularly through formal and non-formal education[x]  identification, documentation, research[x]  preservation, protection [x]  promotion, enhancement[ ]  revitalization |
| 1. What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words |
| At present, the Municipality of Kaustinen is implementing a strategy to mainstream the safeguarding of local intangible cultural heritage into public planning, such as the school curriculum and local infrastructure.Folk music groups and associations from Kaustinen receive grants from the municipality and other public bodies. The Perhonjokilaakso Community College is run by the municipalities of the region and, like the Regional Conservatory, it is funded between them and the State. Both operate in Kaustinen.The Kaustinen College of Music (1976) has the status and funding of a specialised upper secondary school, and the Ministry of Culture and Education gave it national responsibility for the development of folk music education. It also offers teaching in instrument playing and folk music – it allows upper-secondary students, who are upcoming practitioners of the element, to pursue music as a profession while staying in the region.The Finnish Folk Music Institute (FFMI), which hosts the professional folk music ensemble Tallari (1986), is located in Kaustinen. Although the mission of FFMI and Tallari is to promote all Finnish folk music and dance, their activities have significantly supported the element, especially by means of documentation, archiving research and dissemination. The Ministry of Culture and Education supports the Kaustinen Festival and activities of the FFMI and Tallari.State universities provide vocational training in folk music, including Kaustinen fiddle playing. In academia the element is also being studied as part of folklore and music studies. |
| *Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the* ***State(s) Party(ies)*** *with regard to the element:***X** transmission, particularly through formal and non-formal education**X** identification, documentation, research[ ]  preservation, protection**X** promotion, enhancement[ ]  revitalization |
| 3.b. Safeguarding measures proposedThis section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities. |
| 1. What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words |
| The up to 6,000 visitors per day that come to the seven-day Kaustinen Festival do not have a negative impact on the practice of the element. On the contrary, the festival has had – according to local observers – a positive effect on the appreciation and function of the element within the community, increasing the community’s self-respect, its motivation to continue practising and transmitting (all year long), and yielding revenues, which may help some young practitioners stay in the region – the Finnish countryside since the 1960s has been losing much of its population due to strong urbanisation. It is hoped that after possible inscription the numbers of visitors from outside that come to performances and the festival will remain stable, or increase slightly.The **management** of the element is in the hands of individual practitioners and organisations of practitioners. It is believed that this strong guardianship by the community itself is an important factor in preventing the element from being used in harmful ways, expropriated or misrepresented.Local organisations united in a **Working Group** (for its members see 3.c), coordinated the efforts towards possible inscription of the element. The Working Group is meant to be a permanent institution that will be open to participation by others. After possible inscription, the Working Group will monitor the implementation of safeguarding measures as specified below. It also formulated among its tasks preventing over-commercialisation of the element and preventing or stopping actions from profit-seeking outside parties that might distort or decontextualise it. In order to ensure professional expertise required for monitoring safeguarding measures and developing future action, the local University of Applied Sciences Centria is available for advice. At the moment a pilot course on intangible cultural heritage with the Kaustinen fiddle tradition as the main case study is being offered.**Transmission**: Practitioners of the element in principle all wish the element and its transmission to continue, and they intend to contribute to that in the future as they have done in the past; they are genuinly surprised when they are asked whether they want to continue practising. The local institutions have confirmed their willingness explicitly. Perhonjokilaakso Community College, for instance, has committed to provide teaching in fiddle playing and folk dance on a permanent basis, and local folk music and dance will continue to be focus areas of the local children’s cultural centre that was founded by the Finnish Folk Music Institute*.* The Working Group will also encourage and support informal transmission of the element, especially within families.**Preservation and protection:** TheWorking Group will work hard to maintain contexts that are favourable for the meaningful continuation of the practice of the element, such as ensuring performances at community events, and easy access, including low costs, for young people to training and practice activities. This will be done in cooperation with schools, the municipality, the parish and other local associations. The professional ensemble Tallari will cooperate intensely with amateur groups, and for instance meet external demands for performances when amateur groups cannot satisfy these. The Working Group member associations are considering establishing a local agency to organise and coordinate public sessions and tours for giving performances outside the area to ensure continuation of the community’s stewardship over the element and fair income distribution in the spirit of “fair trade”.**Identification, documentation, research:** Many stakeholders already regularly record aspects of the element. Under the coordination of FFMI, documentation of year-round practise and transmission of the element will be increased and information on it will continue to be ensured through publications (recordings, videos and sheet music). These tasks will be mainly executed by FFMI itself, which makes the materials it collects available to all on its website: www.kansanmusiikki-instituutti.fi.FFMI is developing cooperation projects with the regional higher education institutions Centria and Kokkola (the region capital) University Consortium Chydenius, aiming at generating studies about the element, new ways of transmission of traditional performing arts and intangible cultural heritage in general.**Promotion, enhancement**: In 2020 the Working Group will prepare a communication and media strategy in order to respond to expected outside interest towards the element following possible inscription.The Working Group member organisations will work with teachers to prepare materials and courses that fit in local school curricula and stimulate interest in the element.The permanent exhibition of the Finnish Museum of Folk Instruments that is maintained by FFMI, was recently renewed with the theme ‘Fiddle playing in Kaustinen – living heritage’; it will be given a participatory format in the forthcoming years.  |
| 1. How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words |
| National and local authorities recognise the role of the Working Group member associations and that of other local music and heritage associations in enhancing the vitality of the element. They also acknowledge the importance of the Kaustinen Folk Music Festival for the vitality of the element and the area. National and local authorities therefore have been funding the activities of these associations as well as the festival in recent years and they committed themselves to providing financial and other resources to support the organisations concerned and the festival in the coming years. Perhonjokilaakso Community College will continue to offer folk music and folk dance teaching, and Central Ostrobothnia Conservatory and Kaustinen College of Music music teaching, with the support of national and local authorities. State-run vocational and academic education units will continue to offer education in folk music and dance.The Ministry of Education and Culture commits to continue providing resources for maintaining ICH-related expertise in the Finnish Folk Music Institute, which in 2018 was accredited as an NGO under the 2003 Convention.The Finnish Heritage Agency will cooperate with the Working Group in planning and implementing safeguarding and monitoring measures.The national broadcasting company Yle will continue highlighting the element across its media platforms and will in particular record and broadcast performances at Kaustinen Festival.The Regional Council of Central Ostrobothnia is committed to highlighting the importance of protecting intangible cultural heritage in regional development programmes and strategies. |
| 1. How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

*Not fewer than 150 or more than 250 words* |
| Three open workshops were held between 29.10.2018 and 4.4.2019, where participants by means of a SWOT analysis assessed the vitality of the element and discussed options for furthering its development, but also potential post-inscription threats and risks, and possible actions to prevent or mitigate any unwanted effects of inscription. Their analysis was shared online.Additionally, ideas for safeguarding measures were sollicited through a web survey (see 4.a), the returns of which were discussed at public gatherings. The safeguarding measures as presented in 3.b(i), that were eventually formulated by the Working Group, were based on the three workshops and the web survey. They were discussed and approved by the 12 people who sent in comments on the draft nomination file in September 2019, or who came to make them orally during a fourth consultation workshop (23.10.2019).Key roles in the implementation of the safeguarding measures will be played by cultural institutions and associations in which practitioners are strongly represented. That implementation will be coordinated, monitored and – if necessary – adapted by the Working Group.During the preparation of this file, enquiries were made with more and less formally organised groups of practitioners to seek their consent to contribute to the safeguarding of the element. All contacted groups and organisations gave that consent. The Working Group will continue to cooperate and consult with relevant groups, institutions and individual practitioners during the implementation of the safeguarding measures.Men and women participated equally in the events, organisations and bodies mentioned above.  |
| 3.c. Competent body(ies) involved in safeguardingProvide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element. |
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| Name of the body: | ICH Working Group of Kaustinen Fiddle Playing associations |
| Name and title of the contact person: | Matti Hakamäki, Chairperson |
| Address: |  c/o Finnish Folk Music Institute, Jyväskyläntie 3, 69600 Kaustinen, Finland |
| Telephone number: | +358-40-3588 921 |
| Email address: | matti.hakamaki@kaustinen.fi |
| Other relevant information: | ICH Working Group of Kaustinen Fiddle Playing associations (for the sake of brevity often referred to as “Working Group” elsewhere in this file) is a cooperation organ formed by – currently – five associations that represent practitioners of the element*,* and cooperate to promote and safeguard it. These associations are:* Kansanmusiikki-instituutti ry. (Finnish Folk Music Institute)
* Kaustisen Nuorisoseura ry. (Kaustinen Youth Association)
* Kaustisen Näppärit ry. (Kaustinen Näppärit Association)
* Kaustisen Pelimanniyhdistys ry. (Kaustinen Folk Musicians’ Association)
* Pro Kaustinen ry. (Pro Kaustinen association).

For addresses, see section 4.d.The Working Group, established 3.10.2017, includes two representatives from each of these five associations and a representative of Kaustinen municipality as an observer.  |

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| 4. Community participation and consent in the nomination process |
| For **Criterion R.4**, States **shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’**. |
| 4.a. Participation of communities, groups and individuals concerned in the nomination processDescribe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender. States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.Not fewer than 300 or more than 500 words |
| In November 2015, the associations listed above in section 3.c. submitted a description of the element for the Wiki-inventory for Living Heritage, and in spring 2017, they sent an application to ask for its inclusion in the National Inventory. In autumn 2017, these same associations founded a Working Group to work together on the promotion and safeguarding of their intangible cultural heritage. A few months later they started preparing for a possible nomination to UNESCO’s Representative List of the Intangible Heritage of Humanity. The Working Group, in which women and men are equally represented, has convened on a monthly basis ever since. The Working Group has kept records of its meetings.In spring 2018, the working group prepared a statement of interest regarding a candidature for the Representative List. After the Finnish government agreed to propose the candidature of Kaustinen Fiddle Playing for the Representive List in the 2021 cycle, the Working Group was requested to prepare the application, with the Finnish Folk Music Institute coordinating the process. The Working Group prepared and implemented a schedule for the implementation of the application process so that stakeholders could participate as broadly and openly as possible and in order to have a process that would be as transparent as possible.Between autumn 2018 and autumn 2019, the working group held four open workshops (see 3.b.iii) in Kaustinen to make a SWOT analysis of the element, to develop safeguarding measures and review the draft application. More than 20 visits for the purpose of information sharing and discussions were made to practitioner groups, village gatherings, association meetings, municipal administrative bodies and other similar events.The working group has conducted two surveys among the stakeholders in which it asked for their opinions on the information that should be provided in the application form and in particular about the description of the element and the community concerned, and the significance of the element for the community. In the first survey, conducted in spring 2018, 29 members of the largest instrumental ensemble participated, including men and women of different ages. A follow-up in-depth survey was conducted in winter 2018–2019, both online and in written form; 134 people were involved who all were practitioners of the element in various roles. In these surveys, the principle of the application received the support of all. Sections 1(i, ii, iv) and 2a(i) of the application in particular are based on the responses provided through these surveys.Information about the process has been shared on the application’s blog, in a monthly column in a local newspaper, via traditional and social media, through information letters and at various events.The Finnish version of the draft application was publicly available for comments on the application blog between 5 and 20 September 2019. Afterwards, an open workshop was held to review the comments submitted and provide a final opportunity to comment on the application.  |
| 4.b. Free, prior and informed consent to the nominationThe free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.Not fewer than 150 or more than 250 words |
| Attached to this file are 19 letters of consent: one from each of the five practitioners’ associations that form the Working Group, three from other associations involved in practising and safeguarding the element, three from performing ensembles, four from individual practitioners and four from public authorities.An open call to express consent to the nomination of the element by writing a letter was published on the application blog in December 2019 and through social media channels of the Working Group member organisations. The word was also spread in informal discussions among stakeholders. The call was targeted to individuals and groups, including village ensembles and families, who might consider themselves active practitioners of the element,. The deadline for submitting the letters was the end of January 2020, in order to give possible respondents ample time to inform themselves, and some extra time to complete the letters was given when asked.The letters are signed by 24 women and 19 men altogether; the letters by associations and public bodies were mainly signed by their chairpersons, seven women and eight men. |
| 4.c. Respect for customary practices governing access to the elementAccess to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words. Not fewer than 50 or more than 250 words |
| The element is accessible to all; there are no customary or other restrictions on information about it, and there is no secret information or confidential knowledge about it in the community. The songs played are published as sheet music and recordings can be purchased freely. Historical and other information pertaining to the element is published actively. Anyone is welcome to join the instructor-led groups; many of the groups that practise the tradition are eager to welcome new participants, also from outside Kaustinen. Participation in the tradition requires the ability to play an instrument or dance; teaching for transmitting such abilities, starting from basics, is available to children and, to some extent, to adult beginners, with participation at most restricted by the maximum size of the groups. |
| 4.d. Community organization(s) or representative(s) concerned*Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*1. Name of the entity;
2. Name and title of the contact person;
3. Address;
4. Telephone number;
5. Email address;
6. Other relevant information.
 |
| The member associations of the working group:Kansanmusiikki-instituutti ry. (Finnish Folk Music Institute)Matti Hakamäki, DirectorJyväskyläntie 3, 69600 Kaustinen, Finland+358-40-358 9921matti.hakamaki@kaustinen.fiwww.kansanmusiikki-instituutti.fiKaustisen Nuorisoseura ry. (Kaustinen Youth Association)Ira Korkala, ChairpersonKalliontie 16, 69600 Kaustinen, Finland+358-40-583 2714kns@kaustinen.fiKaustisen Näppärit ry. (Kaustisen Näppärit Association)Lauri Oino, Chairpersonc/o Kansanmusiikki-instituutti, Jyväskyläntie 3, 69600 Kaustinen, Finland\*+358-50-350 4600lauri.oino@kaustinen.fiwww.napparit.fiKaustisen Pelimanniyhdistys ry. (Kaustinen Folk Musicians’ Association)Elina Havia, Chairpersonc/o Kansanmusiikki-instituutti, Jyväskyläntie 3, 69600 Kaustinen, Finland\*+358-40-732 1038eljarv@gmail.comhttp://kaustisenpelimanniyhdistys.blogspot.com/Pro Kaustinen associationValtteri Valo, Executive Director (substitute)Jyväskyläntie 3, 69600 Kaustinen, Finland+358-40-172 9566valtteri.valo@kaustinen.netwww.kaustinen.netOther organisations concerned:Kaustisen Hääkuoron tukijayhdistys ry. (Kaustinen Wedding Choir Supporter Association)Mikko Keskilammi, Chairpersonc/o Kansanmusiikki-instituutti, Jyväskyläntie 3, 69600 Kaustinen, Finland\*69600 Kaustinen, Finlandwww.haakuoro.fiKaustisen kamarimusiikkiyhdistys (Kaustinen Chamber Music Association)Lauri Oino, Chairpersonc/o Kansanmusiikki-instituutti, Jyväskyläntie 3, 69600 Kaustinen, Finland\*69600 Kaustinen, Finland+358-50-350 4600lauri.oino@kaustinen.fiwww.kamarimusiikkiviikko.netMusiiki Ry. (Musiiki Association)Vuokko Korva, Chairpersonc/o Kansanmusiikki-instituutti, Jyväskyläntie 3, 69600 Kaustinen, Finland\*69600 Kaustinen, Finland+358-40-7064 340musiiki@gmail.comKaustisen Musiikkilukio (Kaustinen College of Music)Ilona Salomaa-Uusitalo, PrincipalMeerbuschintie 169600 Kaustinen, Finland+358-40-556 1783ilona.salomaa-uusitalo@kaustinen.fi www.musiikkilukio.netKeski-Pohjanmaan konservatorio (Central Ostrobothnia Conservatory)Heikki Aho, PrincipalPitkänsillankatu 1667100 Kokkola, Finland+358-6-824 1300info@kpkonsa.fiwww.kpkonsa.fiPerhonjokilaakson kansalaisopisto (Perhonjokilaakso Community College)Aino Salo, PrincipalKoulukuja 169700 Veteli, Finland+358-50-5790 163aino.salo@veteli.fihttp://www.perhonjokilaaksonkansalaisopisto.fi/Kaustisen kunta (Kaustinen municipality)Mailis Tastula, Manager of Education and CultureKappelintie 10, 69600 Kaustinen, Finland+358-50-443 6877mailis.tastula@kaustinen.fiwww.kaustinen.fi\*In order to protect privacy and considering possible changes of contact persons in the future, “c/o Kansanmusiikki-instituutti” (c/o Finnish Folk Music Institute) is given as an address for those associations that don’t have their own premises and have only the contact person’s home address as their current postal address. |
| 5. Inclusion of the element in an inventory |
| For **Criterion R.5**, States **shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies)** in conformity with Articles 11.b and 12 of the Convention. The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.Provide the following information: 1. Name of the inventory(ies) in which the element is included:

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|  Elävän perinnön kansallinen luettelo/National Inventory of Living Heritage |

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

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|  Museovirasto/Finnish Heritage Agency  |

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

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|  Kaustislainen viulunsoitto (FI)  Kaustinen Fiddle Playing (EN)  Fiolspel från Kaustby (SW) As yet there are no reference numbers.The name of the element that is used in this file *Kaustinen Fiddle Playing and related expressions and practices* differs from the one that is used in the National Inventory. Both names cover exactly the same element. The extended name is thought to better cover abroad what is generally understood in Finland by the shorter name. With Swedish being the other national language of Finland, the name of the element in Swedish is also provided both in section B above, and in the national Inventory.  |
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(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

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|  Date of inclusion in the National Inventory: 23rd November 2017  |

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

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| Kaustinen Fiddle Playing was included in 2016 as one of the first elements in the Finnish Wiki-inventory for Living Heritage; the inclusion of elements in the Wiki-inventory is the result of a fully-fledged bottom-up process, which for this specific element was coordinated by the Finnish Folk Music Institute. In 2017 the National Inventory of Living Heritage (of Finland) was created, for which communities can propose elements that have already been included in the Wiki-inventory. When the call for submissions to the National Inventory was launched, information on Kaustinen Fiddle Playing was reworked and jointly submitted by several local associations. The submission was processed by the Finnish Heritage Agency and the Advisory Group on Intangible Cultural Heritage. The final decision about inclusion was made by the Ministry of Education and Culture in November 2017. Men and women have actively participated in both inventorying processes. |

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

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| New elements can be added to the Wiki-inventory at any time; for the National Inventory new elements can be proposed biannually only. The articles in the Wiki-inventory and the National Inventory need to be updated and revised every three years by community representatives. Updating is coordinated and supervised by the Finnish Heritage Agency. |

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

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| The Wiki-inventory and the National Inventory can be accessed and updated by the communities any time. The Finnish Heritage Agency keeps track of updates and has to send reminders when entries are not updated on time. |

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element. 1. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different**.
2. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different**.

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

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| Link to the National Inventory[https://wiki.aineetonkulttuuriperinto.fi/wiki/Elävän\_perinnön\_kansallinen\_luettelo/valitut/en](https://wiki.aineetonkulttuuriperinto.fi/wiki/El%C3%A4v%C3%A4n_perinn%C3%B6n_kansallinen_luettelo/valitut/en)Link to the element in Englishhttps://wiki.aineetonkulttuuriperinto.fi/wiki/Kaustinen\_fiddle\_playing |

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| 6. Documentation |
| 6.a. Appended documentation (mandatory)The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.  |
| **X** documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;**X** documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;**X** ten recent photographs in high definition;**X** grant(s) of rights corresponding to the photos (Form ICH-07-photo);**X** edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;**X** grant(s) of rights corresponding to the video recording (Form ICH-07-video). |
| 6.b. Principal published references (optional)*Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.*Not to exceed one standard page. |
| Huntus, Antti (ed.) 2014. *The Näppäri Method*. Transl. by Peter Marten. Kaustinen: Kansanmusiikki-instituutti.Järvelä, Mauno & Kangas, Juha (eds.) 1972–75. *Kaustislaisia pelimannisävelmiä* 1–3. Kaustinen: Kaustisen pelimanniyhdistys. (booklet series of notes with musicological analysis in prefaces)Leisiö, Timo and Westerholm, Simo 2006. Pelimannien musiikki. 446–-504 in Asplund, Anneli & al., *Kansanmusiikki. Suomen musiikin historia*. Helsinki: WSOY. (The Western Finnish tradition in the general history work of Finnish folk music).Määttälä, Viljo S. 2005. *Kaustisella kivetkin soi.* Kaustinen: Kansanmusiikki-instituutti. (History of the Kaustinen Folk Music Festival)Ramnarine, Tina K. 2003. *Ilmatar’s Inspirations. Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music.* The University of Chicago Press.**Selected discography:**Frigg, *Polka V*. FRIGG00009, 2012. (tradition-based modern folk fiddling)Hyväluoma, Tero & Tyni, Matias: *Perinnemusiikkia Vetelistä*. KICD 143, 2019. (New recording of traditional music from Veteli)Häävi, *Häävi*. KICD112, 2011. (Tradition-based modern folk fiddling)JPP: *Skywire.* JPPCD015, 2015. (Tradition-based modern folk fiddling)Kaustinen PW-fiddlers, *Maestro*. KICD105, 2010. (Contemporary recording of folk composer Konsta Jylhä’s tunes)Kaustisen Hääkuoro, *Kansanlaulun taikaa*. Kaustisen hääkuoron tukiyhdistys, 2017. (The Wedding Choir)Kaustisen kanteleet. *Tapanin marssi*. 2013. KICD115. (Local kantele style)Kaustisen Näppärit, *Kettu, hukka ja jänis. Näppärilauluja*. KICD141, 2019. (Kaustinen Näppärit group singing)Kaustisen Purppuripelimannit, *Juhlalaulu*. KICD128, 2016. (A traditional Kaustinen fiddle group)*Miracle of Kaustinen*. *The musical story of a small village*. KICD100, 2008. (New and old local recordings)*Soittosali vol. 2. Kyläyhtyeet*. Kansanmusiikki-instituutti KICD 132, 2017. (Kaustinen village groups’ performances)**Web pages:**www.kaustinenfiddleplaying.fi (General information on the element) |
| 7. Signature(s) on behalf of the State(s) Party(ies) |
| The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination. |
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| Name: |   |
| Title: |   |
| Date: |   |
| Signature: |   |

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| *Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)* |
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