



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

**REPRESENTATIVE LIST
OF THE INTANGIBLE
CULTURAL HERITAGE
OF HUMANITY**

2010

2011





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Foreword

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DIRECTOR-GENERAL
OF UNESCO



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Our intangible cultural heritage is a bridge linking our past and our future. It is the way we understand the world and the means by which we shape it. It is rooted in our cultural identities and provides a foundation of wisdom and knowledge upon which to build sustainable development for all. Intangible cultural heritage is a precious asset for communities, groups and individuals across the world. Only they can safeguard it and pass it on to tomorrow's generations. The responsibility of international organizations and governments is to support these efforts in every way possible.

This is the role of UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, which provides a unique opportunity to discover and sustain living cultural expressions from across the world. The Convention serves as a tool for social cohesion and also helps to guide us in implementing practices that are vital for achieving the Millennium Development Goals. The objectives of the Convention are clear: intangible cultural heritage should promote mutual respect among communities; it should support human, social and economic development; and it should be compatible with human rights. More than 140 States have rallied around these goals. We also know that intangible cultural heritage is vulnerable to the pressures of change. This makes safeguarding all the more vital.

The fifth and sixth sessions of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage were held in Nairobi (November 2010) and Bali (November 2011). These sessions saw new inscriptions on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as well as the Representative List of the Intangible Cultural Heritage of Humanity. New programmes were also selected for inclusion in the Register of Best Safeguarding Practices. These inscriptions have generated tremendous enthusiasm among States and communities across the world, proud to see their cultural identities recognized at the international level.

For the first time, the Committee session in Bali examined the reports of five States on the Convention's implementation. This complex process begins with public planning and an appropriate legal framework. It involves identification and documentation, as well as support for practitioners, and encompasses a wide range of training and educational initiatives. Implementing the Convention carries responsibility over the long term.

Effective global capacity-building is an essential part of this responsibility. We must do everything to help States safeguard the intangible cultural heritage on their territories in close partnership with the relevant communities. The tenth anniversary of the Convention in 2013 is a chance to review progress and to consider the challenges and constraints – as well as the opportunities – relating to the Convention's implementation.

The present publication offers an insight into the great diversity of humanity's living heritage across the world. At a time of rapid and profound change, we must strengthen our common resolve and take action to safeguard this heritage for the benefit of future generations. This is the core message of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage on the eve of its first decade.

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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, assisting its 195 Member States to build on their human and institutional capacities.

The Culture Sector, one of the Programme Sectors of UNESCO, has over the years been involved in the creation of seven international conventions in the field of culture,⁽¹⁾ for which it acts as secretariat. The Sector assists Member States in the protection and promotion of 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.

INTANGIBLE CULTURAL HERITAGE CONVENTION

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted during the 2003 General Conference of UNESCO and entered into force in 2006. It 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 intangible cultural heritage at the 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, 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). Intangible heritage takes many forms, including oral expressions and traditions; performing arts; social practices, 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 are: the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005); the Convention for the Safeguarding of the Intangible Cultural Heritage (2003); the Convention on the Protection of the Underwater Cultural Heritage (2001); the Convention concerning the Protection of the World Cultural and Natural Heritage (1972); the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property (1970); the Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954); and the 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.
 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.
- (..)

The 2003 Convention is governed by two statutory organs: the General Assembly, made up of signatory States to the Convention, which meets every two years to provide strategic orientations for the implementation of the Convention; and the twenty-four members of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (elected by the General Assembly), which meets 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 List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity, as well as to select programmes, projects and activities that best reflect the principles and objectives of the Convention in order to create the Register of Best Safeguarding Practices.

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

The current publication presents the sixty-six intangible cultural heritage elements inscribed on the Representative List by the Intergovernmental Committee during its fifth and sixth sessions, held respectively in Nairobi (2010) and Bali (2011). 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 2010–2011 cycles 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 232 intangible cultural heritage elements, of which 47 were inscribed in 2010 and 19 in 2011.

In order to comply fully with the requirements for nomination, submitting States Parties are asked 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 2⁽²⁾ 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 11⁽³⁾ and Article 12⁽⁴⁾.
.....

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 (see 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. 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.

The present publication includes a brief description of all sixty-six elements of intangible cultural heritage inscribed in 2010 and 2011 as well as the Committee’s decisions to inscribe them based on the five selection criteria. By reproducing the decisions of the Committee, the publication intends not only to offer readers an insight into the Committee’s evaluation process, but also to highlight the importance of upstream processes in the preparation of nomination files. These 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 and systematically ensuring that all aspects of the nomination process are thoroughly thought out and planned. The preparation processes provide 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 be aware of the possible negative consequences of nomination that may become apparent in interactions with other communities and countries – there may be increased visibility for some communities while others feel ‘invisible’, thus inadvertently creating 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 value to the concerned communities, and it does not,

(..)

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.

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' over 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 has changed its viability and no longer meets the selection criteria, the Committee may decide to remove it from the List. While UNESCO assumes its key role as a catalyst for international cooperation for safeguarding, the actual safeguarding must inevitably take place at the local and national level because safeguarding must start and continue with the active participation of the communities involved.

This series of publications by UNESCO is just one of the many efforts aimed at ensuring the visibility and raising the awareness of intangible cultural heritage. It will be updated regularly as the number of new elements inscribed on the Representative List by the Committee continues to grow. More detailed information, including the nomination files, community consents, photographic and film documentation as well as updates are all available for consultation on UNESCO's intangible cultural heritage website (www.unesco.org/culture/ich/en/lists).

The wide range of manifestations of intangible cultural heritage, of which we are increasingly aware thanks largely to the Convention, bears testimony to the cultural diversity that is apparent not only among States, but also within States. We hope that the wide range of intangible cultural heritage presented in this publication will inspire us to reflect on our own heritage – a heritage that may have been neglected over time, but whose knowledge has been transmitted from generation to generation and which has played a pivotal role in our own society, shaping and enriching humanity. The rich intangible cultural heritage, ranging from traditional performing arts to traditional indigenous knowledge of natural resource management, reveals the important role it has played – and will continue to play – in society if it is appropriately safeguarded. It may even offer us insights into and a better understanding of contemporary sociocultural issues such as food security, conflict resolution, environmental conservation, health care and education.



Representative List of the Intangible Cultural Heritage of Humanity

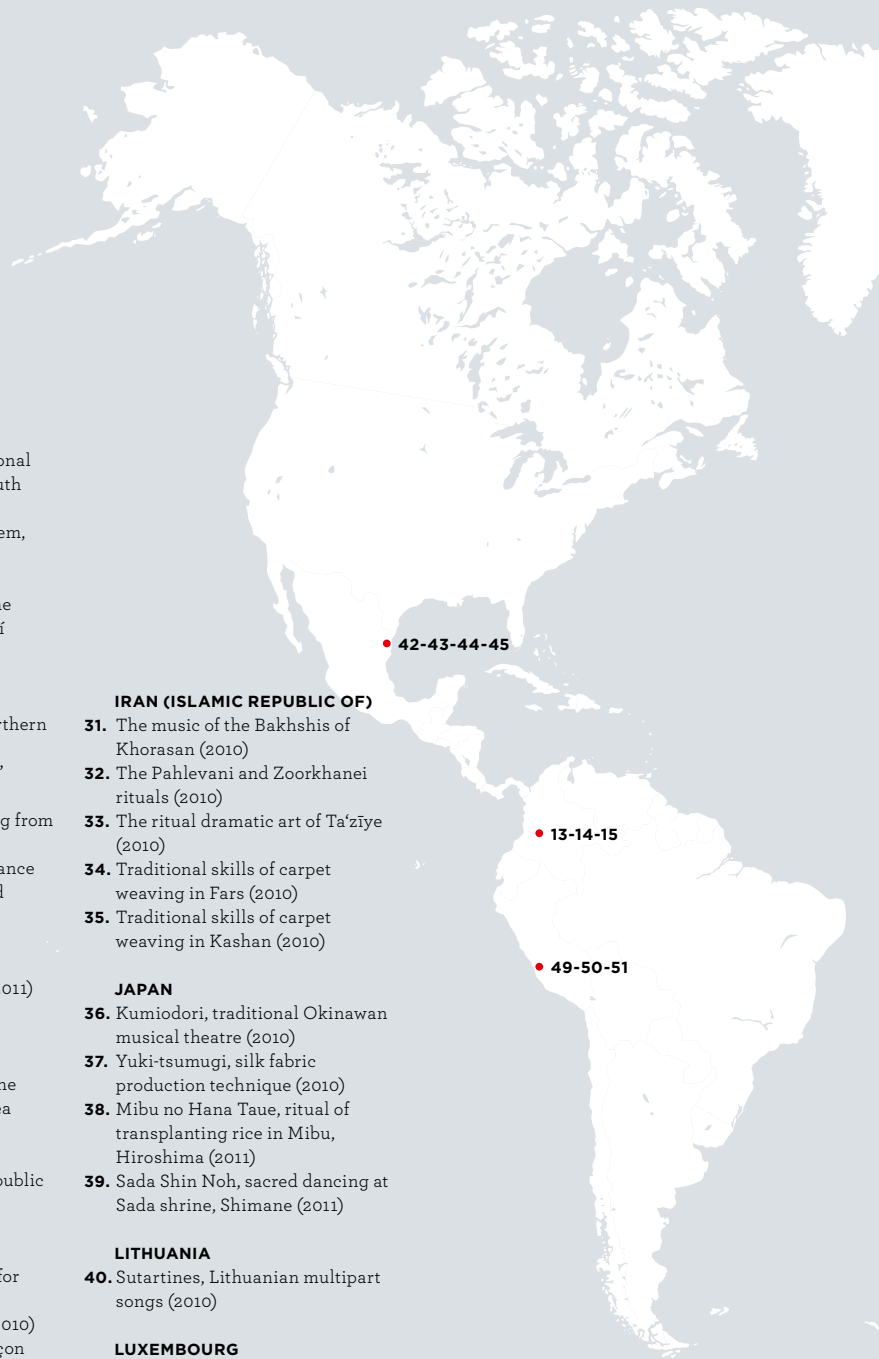
At its fifth and sixth sessions, held respectively in Nairobi (2010) and Bali (2011), the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed sixty-six elements on the Representative List of the Intangible Cultural Heritage of Humanity.

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.





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GREECE,
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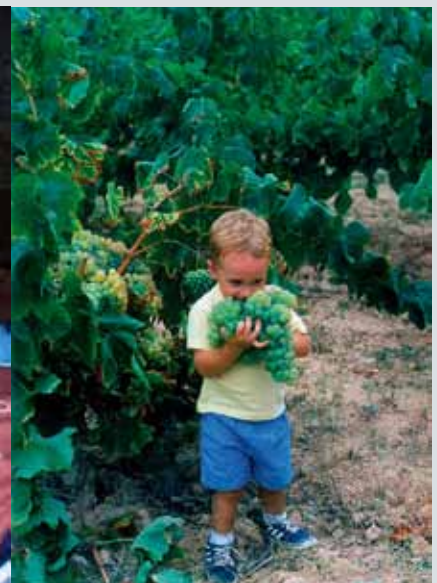
2010

The Mediterranean diet

The Mediterranean diet (from the Greek *diata*, or way of life) constitutes a set of skills, knowledge, practices and traditions ranging from the landscape to the table; it includes not only the crops but also the harvesting, fishing, conservation, processing, preparation and, particularly, consumption of food. The Mediterranean diet is characterized by a nutritional model that has remained constant over time and space, consisting mainly of olive oil, cereals, fresh or dried fruit and vegetables, moderate amounts of fish, dairy produce and meat, and many condiments and spices, all accompanied by wine or infusions, always respecting the beliefs of each community.

However, The Mediterranean diet encompasses more than just food. It promotes social interaction, since communal meals are the cornerstone of social customs and festive events. It has given rise to a considerable body of knowledge, songs, maxims, tales and legends. The system is rooted in respect for the territory and biodiversity and ensures the conservation and development of traditional activities and crafts linked to fishing and farming in the Mediterranean communities of which Soria in Spain, Koroni in Greece, the Cilento in Italy and Chefchaouen in Morocco are examples.

Women play a particularly vital role in the transmission of expertise, as well as the knowledge of rituals, traditional gestures and celebrations, and the safeguarding of techniques.





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

Definition of intangible cultural heritage

The Mediterranean diet is a set of traditional practices, knowledge and skills passed on from generation to generation and providing a sense of belonging and continuity for the communities concerned.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could give greater visibility to the diversity of the intangible cultural heritage and foster intercultural dialogue at both the regional and the international level.

Safeguarding measures

The nomination describes a series of safeguarding efforts undertaken in each country, together with a plan for transnational measures aimed at ensuring transmission to younger generations and promoting awareness of The Mediterranean diet.

Community participation

The nomination is the result of close cooperation by official bodies in the four States, supported by the active participation of communities, and it includes evidence of the latter's free, prior and informed consent.

Inventory

The Mediterranean diet is included in inventories of intangible cultural heritage in the four States concerned and will be included in a transnational inventory of the Mediterranean that is being prepared.

2

COUNTRIES

UNITED ARAB EMIRATES, BELGIUM, CZECH REPUBLIC, FRANCE, REPUBLIC OF KOREA, MONGOLIA, MOROCCO, QATAR, SAUDI ARABIA, SPAIN, SYRIAN ARAB REPUBLIC

YEAR OF INSCRIPTION

2010

Falconry, a living human heritage

Falconry is the traditional activity of keeping and training falcons and other raptors to take quarry in its natural state. Originally a way of obtaining food, falconry is today identified with camaraderie and sharing rather than subsistence. It is mainly found along migration flyways and corridors, and is practised by people of all ages, men and women, amateurs and professionals.

Falconers develop a strong relationship and spiritual bond with their birds, and great commitment is required to breed, train, handle and fly the falcons. Falconry is handed down from generation to generation as a cultural tradition by various means, including mentoring, learning within families and formal training in clubs. In the United Arab Emirates, Mongolia, Morocco, Qatar and Saudi Arabia, for example, falconers take their children to the desert and train them to handle the birds and build a relationship of trust with them.

While falconers come from different backgrounds, they share common values, traditions and practices such as the methods of training and caring for birds, the equipment used and the bonding between falconer and bird, which are similar throughout the world. Falconry forms the basis of a wider cultural heritage, including traditional dress, food, songs, music, poetry and dance, all of which are sustained by the communities and clubs that practise it.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Falconry, a living human heritage** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Recognized by its community members as part of their cultural heritage, falconry is a social tradition that respects nature and the environment, is handed down from generation to generation and provides them with a sense of belonging, continuity and identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to foster cultural diversity and intercultural dialogue worldwide, thus enhancing the visibility and awareness of intangible cultural heritage and its importance.

Safeguarding measures

Efforts are already underway in many countries to safeguard falconry and ensure its transmission, focusing especially on apprenticeship, handicrafts and the conservation of falcon species. These are being supplemented by planned measures to strengthen its viability and raise awareness at both the national and international level.

Community participation

The communities, associations and individuals concerned participated in drawing up the nomination at all stages and have provided plentiful evidence of their free, prior and informed consent.

Inventory

Falconry is included in inventories of the intangible cultural heritage in each of the submitting States.

3

COUNTRIES

**MALI,
BURKINA FASO**

YEAR OF INSCRIPTION

2011

Cultural practices and expressions linked to the balafon of the Senufo communities of Mali and Burkina Faso

The balafon of the Senufo communities of Mali and Burkina Faso is a pentatonic xylophone, known locally as the *ncegele*. It is composed of eleven to twenty-one keys of varying lengths, made of wood and arranged on a trapezoidal frame, also made of wood or bamboo. The instrument has calabash gourd resonators of varying sizes, arranged beneath the frame proportionally to the keys. The gourds are perforated and the holes are covered with spider's egg-sac filaments to enhance the sound. The tuning of the balafon is based on a division of the octave into five equal intervals, and the sounds are produced by striking the keys with wooden sticks with a rubber beater fitted to the end.

Played solo or as part of an ensemble, the musical discourse of the balafon is based on a range of multiple rhythmic melodies. It provides entertainment during festivities, accompanies prayers in the parishes and in sacred woods, stimulates enthusiasm for work, punctuates funerary music and supports the teaching of value systems, traditions, beliefs, customary law, and the rules of ethics governing society and the individual in day-to-day activities. A player first learns to play a children's balafon, later moving on to a full-size instrument, under the instruction of a teacher.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Cultural practices and expressions linked to the balafon of the Senoufo communities of Mali and Burkina Faso** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Setting the rhythm of life in the Senoufo communities, the balafon accompanies significant events such as agricultural rites or initiation ceremonies, while providing the members of the community, from the youngest to the oldest, with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could encourage intercultural dialogue and testify to human creativity, as a symbol of cooperation among the peoples of two countries.

Safeguarding measures

A range of safeguarding measures – from audiovisual documentation to awareness-raising initiatives – rely on the participation of the Senoufo communities, among whom they provoked great interest.

Community participation

The Senoufo communities in Mali and Burkina Faso were involved in preparing the nomination through a series of consultations and gave their free, prior and informed consent through their traditional and customary leaders, musicians, dancers and other relevant resource persons.

Inventory

The balafon of the Senoufo is included in an inventory of the intangible cultural heritage present in the territories of Mali and Burkina Faso.

4

COUNTRY

ARMENIA

YEAR OF INSCRIPTION

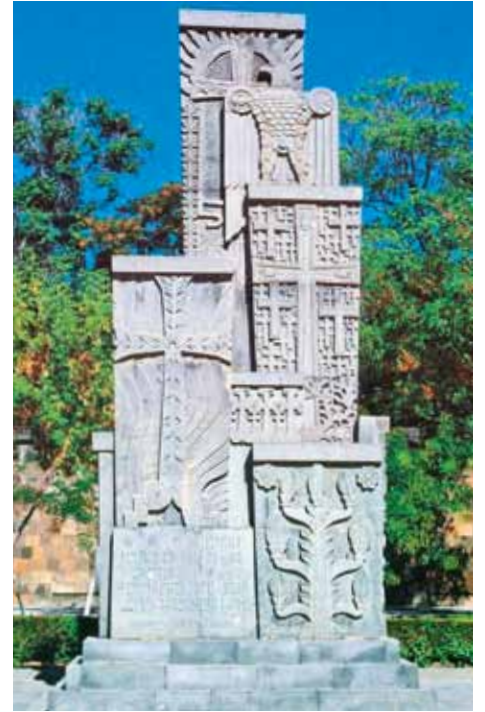
2010

Armenian cross-stones art. Symbolism and craftsmanship of Khachkars

Khachkars are outdoor stone steles carved by craftspeople in Armenia and communities in the Armenian diaspora. They act as a focal point for worship, as memorial stones and as relics facilitating communication between the secular and the divine. Khachkars can reach 1.5 m in height and have a carved ornamental cross in the middle, resting on the symbol of a sun or a wheel of eternity, accompanied by vegetal-geometric motifs and carvings of saints and animals.

Khachkars are usually made of local stone and are carved with chisels, dies, sharp pens and hammers. The carvings are then ground using fine sand. Small breaks and rough surfaces are eliminated by plaster of clay or lime, and then painted. Once finished, the Khachkar is erected during a short religious ceremony. After being blessed and anointed, the Khachkar is believed to possess holy powers and can provide help, protection, victory, long life, remembrance and mediation towards the salvation of the soul.

Each of the more than 50,000 Khachkars in Armenia has its own design: no two are alike. Khachkar craftsmanship is handed down through families or from master to apprentice, teaching the traditional methods and designs, while encouraging regional distinctiveness and individual improvisation.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Armenian cross-stones art. Symbolism and craftsmanship of Khachkars** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Armenian cross-stones art. Symbolism and craftsmanship of Khachkars is transmitted from generation to generation and continuously recreated to satisfy the artist's creativity, constituting a distinctive symbol of the identity of Armenian communities at home and abroad.

Contribution towards visibility of intangible cultural heritage

Inscription of the element on the Representative List could raise awareness of the intangible cultural heritage and encourage dialogue with other communities with similar crafts and practices.

Safeguarding measures

Safeguarding measures have been proposed, focusing particularly on strengthening transmission, encouraging research and documentation and providing public recognition, with the participation and support of Khachkar makers and the relevant institutions and authorities.

Community participation

Master craftspeople of the Khachkar tradition participated in drawing up the nomination and gave their free, prior and informed consent for possible inscription, which also enjoys the wide support of Armenian communities worldwide.

Inventory

Armenian cross-stones art. Symbolism and craftsmanship of Khachkars is inscribed on the State inventory of intangible cultural heritage established by the Ministry of Culture.



5

COUNTRY

AZERBAIJAN

YEAR OF INSCRIPTION

2010

The traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan

The Azerbaijani carpet is a traditional handmade textile of various sizes, with a dense texture and a pile or pile-less surface, whose patterns are characteristic of Azerbaijan's many carpet-making regions. Carpet-making is a family tradition transmitted orally and through practice. The men shear the sheep in spring and autumn, while the women collect dyestuffs and spin and dye yarn in the spring, summer and autumn. The weaving is undertaken during winter by the female members of the extended family, girls learning from their mothers and grandmothers, and wives helping their mothers-in-law.

The carpet is made on horizontal or vertical looms using multicoloured wool, cotton or silk yarn coloured with natural dyes. Applying special techniques to create pile carpets, weavers knot the pile yarn around threads of the warp; pile-less carpets are variously made with interlacing structural warps, wefts and patterning wefts. The cutting of a finished carpet from the loom is a particularly solemn occasion. Carpet weaving is closely connected with the daily life and customs of the communities involved, its role reflected in the meaning of the designs and their applications. Thus, girls seated on the carpets tell people's fortunes and sing traditional songs at Novruz (the regional New Year).

The carpet is widely used for home furnishings and decoration, and special carpets are woven for medical treatment, wedding ceremonies, the birth of a child, mourning rituals and prayer.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **The traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan is a cultural practice that embodies the history, cosmogony and lifestyle of its practitioners, transmitted from generation to generation and providing a collective cultural identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could raise awareness of the intangible cultural heritage, while encouraging intercultural dialogue among communities as well as respect for cultural diversity and human creativity.

Safeguarding measures

Recent and proposed measures have expressed the commitment of bearer and practitioner communities, the State and academic institutions to safeguard The traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan through the legal system, exhibitions and international meetings and to mitigate any possible negative consequences that might result from its inscription on the List.

Community participation

The nomination was submitted with the active and wide participation of the communities at all stages, and they gave their free, prior and informed consent.

Inventory

The traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan is included in the Azerbaijani National Inventory of Intangible Cultural Heritage established by the Ministry of Culture and Tourism of Azerbaijan.





6

Aalst carnival

COUNTRY

BELGIUM

YEAR OF INSCRIPTION

2010

When the annual three-day Aalst carnival begins on the Sunday before the Christian Lent, it is the culmination of a year's preparations by the inhabitants of this city in the northern Belgian province of East Flanders.

Exuberant and satirical, the celebration features: a Prince of the Carnival, who is proclaimed mayor and receives the keys to the city in a ceremony that mocks the city's current politicians; a procession with effigies of giants and Bayard, Charlemagne's legendary steed; a broom dance in the central market to chase away the ghosts of winter; a parade of young men dressed as women with corsets, prams and broken umbrellas; and a ritual burning of the carnival effigy – accompanied by loud cries insisting that the feast must go on for another night.

In addition to the carefully decorated floats of official entrants, informal groups join the festivities to offer satirical interpretations of local and world events of the past year. The 600-year-old ritual, which attracts up to 100,000 spectators, is a collective effort by all social classes and a symbol of the town's identity in the region. Constantly recreated by new generations, the ancient carnival's collective laughter and slightly subversive atmosphere celebrate the unity of Aalst.



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

Definition of intangible cultural heritage

The Aalst carnival is a major social and festive event handed down from generation to generation and celebrated by the entire community of Aalst, which recognizes it as an essential part of its heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to promote cultural diversity and intercultural dialogue at national and international levels, enhancing visibility of the intangible cultural heritage and showing the rich human creativity it embraces.

Safeguarding measures

Safeguarding measures, including the establishment of a safeguarding committee and the archiving of relevant documents, are evidence of the will and commitment on the part of the authorities and the community to safeguard the carnival and create favourable conditions for its transmission and continuity.

Community participation

The Aalst carnival communities, represented by various associations and members of the city council, were actively engaged in the preparation of the nomination, which contains evidence of their free, prior and informed consent.

Inventory

The Aalst carnival is included in the inventory of intangible cultural heritage of Flanders/Belgium maintained by the Arts and Heritage Agency of the Flemish Community.



7

COUNTRY

BELGIUM

YEAR OF INSCRIPTION

2010

Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem

Houtem Jaarmarkt is an annual trading fair that takes place in the village of Sint-Lievens-Houtem in the northern Belgian province of East Flanders. Every year, on 11 and 12 November, the village becomes the site of the country's last large open-air market for trading cattle and purebred horses.

Hundreds of dealers proudly display their animals before judges, fellow traders, farmers and thousands of enthusiastic visitors. People travel from all over the country to visit the 500 stallholders and other traders: here they can experience, see, touch and buy agricultural machinery and animals, and witness transactions that still involve ancient negotiating techniques such as hand-clapping. With more than 600 horses and twice as many cows up for sale, the fair is a crucial date in the calendar and an event of great importance for the identity of professionals in the livestock trade.

Each year a different foreign region is invited to present its attractions, regional products and craftsmanship at the fair, so that the livestock breeders, farmers and artisans of different nations can meet and interact. The fair and market have a huge impact on the local community, with private houses turned into public venues where music, food and drink can be enjoyed. For these two days, the whole village is transformed into one open, welcoming space.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The nomination provides a full description of the social functions of the Houtem fair and its significance for the identity of the community, which recognizes it as intangible cultural heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to raise awareness of the importance of similar fairs and could thereby encourage intercultural dialogue.

Safeguarding measures

Both ongoing and planned future measures are aimed at safeguarding the Houtem fair according to the priorities established by the community; they enjoy the full participation and support of the municipal authorities and the cattle breeders' association.

Community participation

The nomination process was initiated by the community and carried out with its active participation. Key actors have given their free, prior and informed consent.

Inventory

The Houtem fair is included in the inventory of intangible cultural heritage of Flanders/Belgium maintained by the Arts and Heritage Agency of the Flemish Community.



Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen

The city of Geraardsbergen holds its annual market on the first Monday in March and celebrates the end of winter on Sunday eight days earlier, with the festival of Krakelingen and Tonnekensbrand. In the days beforehand, shopkeepers decorate their windows, bakers bake special ring-shaped breads called *krakelingen* and schoolteachers tell a tale explaining the origins of the ritual. On the day of the feast, a 1,000-strong parade leaves the church of Hunnegem, led by the church dean and city councillors in historical costume.

Carrying bread, wine, fish and fire, the participants make their way to Oudenberg Hill, climbing to the Holy Mary Chapel on the hilltop. Inside the chapel, the dean blesses the *krakelingen* and recites a prayer. The religious and secular authorities then drink wine from a sixteenth-century silver goblet containing tiny live fish, which has recently become a controversial custom. They then throw 10,000 *krakelingen* into the crowd, one of which contains a winning ticket. The prize is a golden jewel, specially created for the event.

At night people gather again on the hill to light a wooden barrel, the *tonnekensbrand*, to celebrate the arrival of spring. Spectators carry burning torches back down the hill to bring light to the city. The festive ritual provides participants with a strong sense of continuity and historical awareness, evoking past events and legends handed down from generation to generation.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Krakelingen and Tonnekensbrand feast is an important symbol of the identity of the inhabitants of Geraardsbergen, uniting them through active participation in the feast and through its inter-generational transmission.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of the intangible cultural heritage while encouraging mutual respect and promoting cultural diversity and human creativity.

Safeguarding measures

Ongoing and future safeguarding measures at different levels are described, ranging from documentation and research to education and awareness-raising, from practical organizational matters to protecting the natural environment.

Community participation

The nomination demonstrates that both the community and the national authorities cooperated in the nomination process, and the letters of consent signed by community representatives testify to their free, prior and informed consent.

Inventory

The Krakelingen and Tonnekensbrand feast is included in the inventory of intangible cultural heritage of Flanders/Belgium maintained by the Arts and Heritage Agency of the Flemish Community.





9

COUNTRY

BELGIUM

YEAR OF INSCRIPTION

2011

Leuven age set ritual repertoire

The Leuven age set ritual repertoire is a rite of passage in a man's life centring on the ten years leading up to his fiftieth birthday. For men living in or around Leuven, a journey of sociocultural and philanthropic activities and ceremonies commences at the age of 40 with the forming of an age set and culminates at the age of 50 on Abraham Day, with a celebration in the city's central park around the statue of the prophet Abraham.

Each age set chooses its own medal, flag and uniform and is fostered by a 'godfather', who belongs to an age set formed ten years earlier. The members celebrate and embrace life throughout the decade and beyond. An age set only disappears when its last member has died.

The age sets are characterized by intergenerational values of openness, friendship, solidarity and a commitment to the age set and the city. Differences of descent, rank or social status are of no importance, neither are political, philosophical or religious convictions. The only conditions for participation are to be a man and to be born in the same year. Women, however, increasingly take part as godmothers and supporters. The ritual encourages a sense of identity and continuity both for the city and for the members and has become an important feature of Leuven's urban culture. Today, there are fifty-four age sets.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Leuven age set ritual repertoire** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Passed down from generation to generation, the social practices of the age sets constitute an important part of urban life and are recognized as intangible cultural heritage not only by their members but also by the rest of the community of Leuven.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to an awareness of the intangible cultural heritage and enhance intercultural dialogue concerning urban social practices and age-set practices elsewhere in the world.

Safeguarding measures

Ongoing and proposed safeguarding measures demonstrate the commitment of the community and the local authorities to ensuring the viability of the age sets and their ritual practices.

Community participation

The nomination reflects the wide and active participation of the members of the community as well as their free, prior and informed consent.

Inventory

At the request of the community, the Leuven age set ritual repertoire was included in 2009 in the inventory of intangible cultural heritage of Flanders/ Belgium, maintained by the Arts and Heritage Agency of the Flemish Community.





Acupuncture and moxibustion of traditional Chinese medicine

Acupuncture and moxibustion are forms of traditional Chinese medicine widely practised in China and also found in regions of South-East Asia, Europe and the Americas. The theories of acupuncture and moxibustion hold that the human body acts as a small universe connected by channels, and that by physically stimulating these channels the practitioner can promote the human body's self-regulating functions and restore the patient to health.

This stimulation involves the burning of moxa (mugwort) or the insertion of needles into points on these channels, with the aim of restoring the body's balance and preventing or treating disease. In acupuncture, needles are selected according to the individual condition and are used to puncture and stimulate the chosen points. Moxibustion is usually divided into direct and indirect moxibustion: in the first of these, moxa cones are placed directly on points of the body; in the second, moxa sticks are held and kept at some distance from the body's surface to warm the chosen area. Moxa cones and sticks are made of dried mugwort leaves.

Acupuncture and moxibustion are taught through verbal instruction and demonstration, handed down from master to disciple or within members of a clan. Nowadays, acupuncture and moxibustion are also transmitted through formal academic education.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Acupuncture and moxibustion of traditional Chinese medicine** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Acupuncture and moxibustion are a traditional knowledge and practice that are handed down from generation to generation and are recognized by Chinese communities worldwide as part of their intangible cultural heritage.

Contribution towards visibility of intangible cultural heritage

Their inscription on the Representative List could help to raise awareness of traditional medicine worldwide, while promoting cultural exchange between China and other countries.

Safeguarding measures

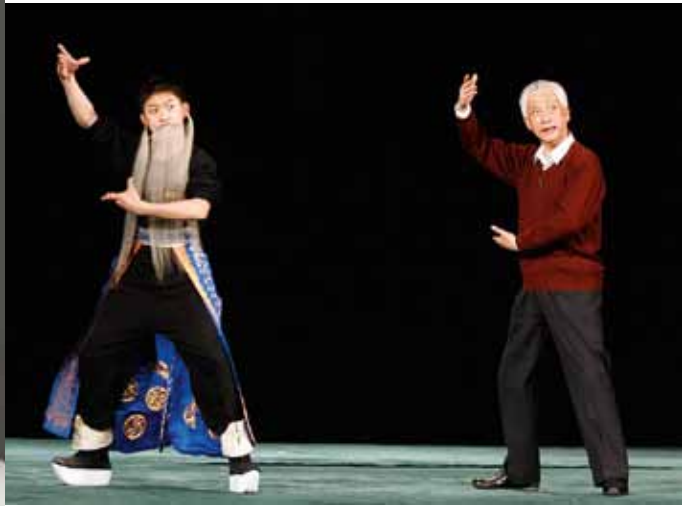
The State, the communities and the skill-bearers are committed to implementing a set of present and future safeguarding measures aimed at protecting and promoting the element.

Community participation

The nomination demonstrates that practitioners participated in the nomination process and have given their free, prior and informed consent.

Inventory

Acupuncture and moxibustion are inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.



11

COUNTRY

CHINA

YEAR OF INSCRIPTION

2010

Peking opera

Peking opera is a performance art incorporating singing, reciting, acting and martial arts. Although widely practised throughout China, its performance is centred on Beijing, Tianjin and Shanghai. Peking opera is mainly sung and recited in the Beijing dialect, and its librettos are composed according to a strict set of rules that prize form and rhyme.

They tell stories of history, politics, society and daily life and aim to inform as they entertain. The music of Peking opera plays a key role in setting the pace of the show, creating a particular atmosphere, defining the characters and guiding the progress of the stories. 'Civilian plays' emphasize string and wind instruments such as the thin, high-pitched *jinghu* and the *dizi* (flute), while 'military plays' feature percussion instruments like the *bangu* and the *daluo*. The performance is characterized by a formulaic and symbolic style, with the actors and actresses following an established choreography for the movements of hands, eyes, torso and feet. Stage sets and props are traditionally kept to a minimum. Costumes are flamboyant and the exaggerated facial make-up uses precise symbols, colours and patterns to portray the characters' personalities and social identities.

Peking opera is transmitted largely through master-student training, with trainees learning the basic skills through oral instruction, observation and imitation. It is regarded as an expression of the aesthetic ideal of opera in traditional Chinese society and remains a widely recognized element of the country's cultural heritage.

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

Definition of intangible cultural heritage

Peking opera is a representative cultural expression of China, handed down from generation to generation and recognized by the community concerned as part of its heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to ensure the visibility of the intangible cultural heritage not only in China, but also worldwide, while promoting dialogue and cultural exchange.

Safeguarding measures

Safeguarding measures for transmission, diffusion and academic research have been drawn up, combining the efforts of both the State and the community.

Community participation

Opera troupes and practitioners welcomed the nomination, which includes evidence of their free, prior and informed consent.

Inventory

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



Chinese shadow puppetry

Chinese shadow puppetry is a form of theatre acted by colourful silhouette figures made from leather or paper, accompanied by music and singing. Manipulated by puppeteers using rods, the figures create the illusion of moving images on a translucent cloth screen illuminated from behind.

Many elderly shadow puppet artists can perform dozens of traditional plays, which are orally transmitted or found in written form. They have mastered special techniques such as improvisational singing, falsetto, simultaneous manipulation of several puppets and the ability to play various musical instruments. Many puppeteers also carve the puppets, which may have between twelve and twenty-four movable joints.

Shadow plays are performed by large troupes with seven to nine performers and smaller troupes of only two to five, primarily for entertainment or religious rituals, weddings, funerals and other special occasions. Some puppeteers are professionals, while others are amateurs who perform during slack farming seasons. The relevant skills are handed down in families, in troupes and from master to pupil.

Chinese shadow puppetry also hands down information such as cultural history, social beliefs, oral traditions and local customs. It spreads knowledge, promotes cultural values and entertains the community, especially the youth.

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

Definition of intangible cultural heritage

Chinese shadow puppetry is a traditional performance art transmitted from generation to generation and features a large repertoire of plays and songs.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to promote dialogue between cultures, raise the visibility of the intangible cultural heritage and testify to human creativity.

Safeguarding measures

The nomination illustrates the involvement of tradition-bearers, associations and authorities in the drawing up and implementation of ongoing and future safeguarding measures.

Community participation

Chinese shadow puppetry was nominated with the cooperation of the tradition-bearers, local groups and relevant authorities and the nomination demonstrates their free, prior and informed consent.

Inventory

Chinese shadow puppetry was included in 2006 and 2008 on the National List of Intangible Cultural Heritage maintained by the Department of Intangible Cultural Heritage of the Ministry of Culture.





13

COUNTRY

COLOMBIA

YEAR OF INSCRIPTION

2010

Marimba music and traditional chants from Colombia's South Pacific region

Marimba music and traditional chants from Colombia's South Pacific region are the heritage of African-Colombian groups in the departments of Valle del Cauca, Cauca and Nariño. Chanting by women (*cantadoras*) and men (*chureadores*) blends with acoustic instruments, handcrafted using local materials: palm-wood marimbas, wooden and leather bass and hand drums, and bamboo and seed rattles.

This music is performed principally during four rituals: *Arrullo*, *Currulao*, *Chigualo* and *Alabao*. The *Arrullo* is a saint worship ritual led by women, who prepare the saints, candles and altars and perform chants accompanied by drums and, on occasion, the marimba. The *Currulao* (or marimba dance) is a festive occasion during which men play the marimba and perform profane chants while people sing, dance, eat and drink, and tell stories. The *Chigualo* is a wake following the death of a young child: the body is covered with flowers and *a cappella* chants are performed around it. The *Alabao* is a wake following the death of an adult, when extremely sad chants are sung, also *a cappella*.

The musical knowledge of these traditions is handed down orally from generation to generation, with younger performers guided by more experienced musicians. With a large proportion of the region's African-Colombian population having moved to urban areas in recent decades, their musical heritage remains an important source of community identity, whether in their home villages or in the towns.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Marimba music and traditional chants from Colombia's South Pacific region** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Marimba music and traditional chants are handed down from generation to generation and constantly recreated by African-Colombians, thus providing them with a sense of community and belonging, even in new urban settings and changing social conditions.

Contribution towards visibility of intangible cultural heritage

Their inscription on the Representative List could help to promote cultural diversity and the values of human creativity, mutual respect and understanding, while increasing visibility and awareness of the intangible cultural heritage.

Safeguarding measures

The nomination describes current and recent efforts by bearers, communities and officials to ensure viability of the element, notably the ongoing Marimba Route programme, which reflects the ideas, priorities and commitment of the entire society.

Community participation

The nomination is the result of the shared efforts by communities, groups and individuals whose opinions and priorities were reflected at all stages and who gave their free, prior and informed consent.

Inventory

Marimba music and traditional chants from Colombia's South Pacific region have been on the Representative List of Immaterial Cultural Heritage Goods, maintained by the Ministry of Culture, since 2009.

The Wayuu normative system, applied by the Pütchipü'üi (palabrero)

The Wayuu community inhabits the Guajira peninsula, which straddles Colombia and Venezuela. Its legislative system comprises a body of principles, procedures and rites that govern the social and spiritual conduct of the community. The system, inspired by principles of reparation and compensation, is applied by the local moral authorities, the Pütchipü'üi or *palabrer*os (orators), who are experts in resolving conflicts and disputes between the local matrilineal clans. When problems arise, the authority of the Pütchipü'üi is sought by both parties to a dispute, the offender and those offended against.

After analysing the situation, the Pütchipü'üi informs the authorities concerned of his intention to resolve the conflict peacefully. If the word 'Pütchikalü' is accepted, a dialogue is established, wherein the Pütchipü'üi acts with diplomacy, caution and intelligence. The compensation system employs symbolism, represented primarily by the offering of necklaces made of precious stones or the sacrifice of cattle, sheep and goats. Even the most serious crimes can be resolved in this way, compensation being offered at special events where the disputing families are invited to re-establish social harmony through reconciliation.

The Pütchipü'üi acquires his role by virtue of being a maternal uncle – an honoured role in the Wayuu system of matrilineal clans – and by being known as having an ethical, moral character.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **The Wayuu normative system, applied by the Pütchipü'üi (palabero)** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Wayuu normative system, recognized by its community members as an important element of their heritage, regulates their social life by using words and dialogue as a peaceful means of resolving conflicts; it is transmitted orally from generation to generation and provides the community with a sense of belonging, identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to promote intercultural dialogue and enhance the visibility of traditional systems of conflict resolution.

Safeguarding measures

Safeguarding measures have been drawn up with the participation of the Wayuu community, focusing on strengthening its institutions, fostering its transmission, and continuing research and documentation.

Community participation

The wide participation of the Wayuu community in the nomination process is reflected in the safeguarding measures proposed, and the nomination includes evidence of its members' free, prior and informed consent.

Inventory

The Wayuu normative system is inscribed on the National Representative List of Cultural Heritage, jointly administered by the Ministry of Culture and the Colombian Institute of Anthropology and History.



Traditional knowledge of the jaguar shamans of Yuruparí

The mythical and cosmological structures that make up the Traditional knowledge of the jaguar shamans of Yuruparí represent the cultural heritage of the many ethnic groups that live along the Pirá Paraná River in south-eastern Colombia, in the department of Vaupés. According to ancestral wisdom, the Pirá Paraná forms the heart of a large area called the territory of the jaguars of Yuruparí, whose sacred sites contain vital spiritual energy that nurtures all living beings in the world.

The jaguar shamans follow a calendar of ceremonial rituals, based upon their sacred traditional knowledge, to draw the community together, heal, prevent sickness and revitalize nature. The rituals feature songs and dances that enhance the healing process. The shamans' vital energy and traditional knowledge are believed to be inherited from an all-powerful, mythical Yuruparí, an anaconda that lived as a person and is embodied in treasured, sacred trumpets fashioned from a palm tree.

Each ethnic group conserves its own Yuruparí trumpets, which form the centre of the strict Hee Biki ritual. During this ritual, traditional guidelines for maintaining the health of the people and the territory are transmitted to male children as part of their passage into adulthood.

The traditional knowledge concerning care of children, pregnant women and food preparation is transmitted among women.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Traditional knowledge of the jaguar shamans of Yuruparí** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Embedded in the mythology and cosmology of the communities of the Pirá Paraná River basin, the traditional knowledge of the jaguar shamans is transmitted from generation to generation and takes the form of rituals, songs and dances and other cultural practices.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could promote respect for cultural diversity and encourage dialogue concerning indigenous traditional knowledge and practices.

Safeguarding measures

Current and proposed measures constitute a comprehensive safeguarding framework that reflects the commitment of the communities and the State to safeguard the element, including legislative and institutional as well as practical measures.

Community participation

The nomination was initiated by the communities concerned and the State endeavoured to ensure their wide and active participation; their free, prior and informed consent has been demonstrated.

Inventory

With the active participation of the communities concerned, the element was included in the Representative List of Intangible Cultural Heritage of Colombia administered by the Ministry of Culture.



16

COUNTRY

CROATIA

YEAR OF INSCRIPTION

2010



Gingerbread craft from Northern Croatia

The tradition of gingerbread making appeared in certain European monasteries during the Middle Ages and came to Croatia where it became a craft. The gingerbread craftspeople, who also made honey and candles, worked in the area of Northern Croatia. The process of making gingerbread requires skill and speed. All the gingerbread makers use the same recipe – flour, sugar, water and baking soda – plus the obligatory spices. The gingerbread is shaped into moulds, baked, dried and painted with edible colours.

Each craftsman decorates their gingerbread in a specific way, often with pictures, small mirrors and verses or messages. The gingerbread heart is the most common motif and is frequently prepared for marriages, decorated with the newlyweds' names and the date of their wedding. Each gingerbread maker operates within a specific area without interfering with those of other craftspeople. The craft has been passed down from generation to generation for centuries, initially among men, but now among both men and women.

Gingerbread has become one of the most recognizable symbols of Croatian identity. Today, gingerbread makers are essential participants in local festivities, events and gatherings, providing the local people with a sense of identity and continuity.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Gingerbread craft from Northern Croatia** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Gingerbread from Northern Croatia, given as a gift, sold at the market and used as a Christmas decoration, is recognized by the community as its intangible cultural heritage, adapting its traditional functions to today's circumstances.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of intangible cultural heritage worldwide and promote respect for human creativity and intercultural dialogue, by analogy with similar culinary practices.

Safeguarding measures

Both ongoing and planned safeguarding measures reflect the priorities set by the community; the State is engaged in the process through protective legislation and administrative support.

Community participation

The practitioners participated in defining measures for the continuation of gingerbread craft, including innovative transmission modalities, and gave their free, prior and informed consent to the nomination.

Inventory

Gingerbread craft is inscribed on the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.



17

COUNTRY

CROATIA

YEAR OF INSCRIPTION

2010

The Sinjska Alka, a knights' tournament in Sinj

The Sinjska Alka is a chivalric tournament that takes place annually, as it has since the eighteenth century, in the town of Sinj, in the Cetinska Krajina region. During the contest, knights ride horses at full gallop along the main street, aiming lances at an iron ring hanging on a rope. The name of the tournament derives from this *alka*, or ring, a word whose Turkish origin reflects the historical coexistence and cultural exchange between two different civilizations.

The tournament rules, codified in a statute of 1833, promote ethics and fair play and stress the importance of participation in community life. Participants must be members of local families from Sinj and the Cetinska Krajina region. The whole community helps to make, conserve, restore and reconstruct weapons, clothes and accessories to support the continuation of the tradition. The tournament is also entwined with local religious practices, social gatherings, family visits and festivities at home and in the open air.

The Sinjska Alka is the only remaining example of the medieval knightly tournaments that were regularly held in the Croatian coastal towns until the nineteenth century. It has become a marker of local history and a medium for handing down the collective memory from one generation to another.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **The Sinjska Alka, a knights' tournament in Sinj** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The nomination demonstrates the continuity of the Sinjska Alka and its contribution to local identity as well as its promotion of respect for cultural diversity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could enhance the visibility of the intangible cultural heritage at local, national and international levels.

Safeguarding measures

Current efforts to protect and promote the Sinjska Alka are outlined in the nomination; and the proposed safeguarding measures, fully supported by the State and the community concerned, have clear objectives and concrete plans.

Community participation

The community participated in drafting the nomination, submitted photos and videos and offered suggestions regarding safeguarding measures, thus demonstrating their free, prior and informed consent.

Inventory

In May 2007 the Sinjska Alka was inscribed on the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

18

COUNTRY

CROATIA

YEAR OF INSCRIPTION

2011

Bećarac singing and playing from Eastern Croatia

Bećarac is a popular genre of music in eastern Croatia that is deeply rooted in the cultures of Slavonia, Baranja and Srijem. Communication among its performers is essential: lead singers interchange vocal lines, striving to out-sing one another while creating, emulating and combining decasyllabic verses and shaping the melody – all the while accompanied by a group of singers and tamboura bands.

The music conveys community values, but also enables singers to express thoughts and feelings that might be inappropriate if uttered directly or in other contexts. Each lead singer shapes his or her performance according to the context, with the performance lasting as long as the creativity and energy of the singers permit. Lead singers must possess both a powerful voice and a wide repertoire of old and new couplets, and be apt, quick and clever in choosing and combining them.

Nowadays, men and women are almost equally represented among the tradition-bearers. Bećarac is spread widely throughout eastern Croatian communities and remains part of living practice – whether in completely informal situations of music-making or at contemporary festive events and celebrations. Many sub-types of Bećarac also exist, in addition to particularities introduced by lead singers. Bećarac is therefore an extraordinarily vivid, dynamic genre that is recreated in each performance.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Bećarac singing and playing from Eastern Croatia** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Recreated dynamically by its bearers at the moment of performance, Bećarac is transmitted from generation to generation and provides its community with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List, as an expression that depends on close communication among its performers, could contribute particularly to intercultural dialogue, both within the region and more widely.

Safeguarding measures

The ongoing and proposed safeguarding measures, including publications, financial support and the hosting of festivals and seminars, indicate the commitment of the communities and the State to ensuring the protection and promotion of the Bećarac tradition.

Community participation

A significant number of Bećarac singers, associations and cultural clubs were contacted and several of them (whose free, prior and informed consent has been demonstrated) cooperated in drawing up the nomination.

Inventory

In 2007, with the cooperation of the community, Bećarac singing and playing were included in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

Nijemo Kolo, silent circle dance of the Dalmatian hinterland

The Nijemo Kolo is practised by communities in the Dalmatian hinterland, in southern Croatia. It is performed in a closed circle with male dancers leading their female partners in energetic, spontaneous steps – the male dancer publicly testing the skills of his female partner, seemingly without defined rules. The steps and figures, often vigorous and impressive, depend on the mood and desire of the participants.

The defining feature of the silent circle dance is that it is performed without musical accompaniment, although vocal or instrumental performances may precede or follow the dance. The Nijemo Kolo is traditionally performed at carnivals, fairs, feast days and weddings, and acts as a way for young women and men to meet and get to know each other.

Differences in the performance of the Nijemo Kolo from one village to another are also a way for people to assert their identities. The dance is transmitted from generation to generation, although increasingly this occurs through cultural clubs where its movements have been standardized. Some villages of the Dalmatian hinterland, however, preserve the spontaneous performance of steps and figures.

Today, the Nijemo Kolo is mostly performed by village troupes at local, regional or international festivals and at local shows, carnivals or on the saint's days of their parish church.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Nijemo Kolo, silent circle dance of the Dalmatian hinterland** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Formerly performed in the everyday life of the communities in the Dalmatian hinterland and now in the context of cultural clubs, the Nijemo Kolo constitutes an important part of their identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to an awareness of the intangible cultural heritage and encourage dialogue, particularly among communities that perform similar dances at the local, national and international level.

Safeguarding measures

Current and proposed measures to safeguard and promote the Nijemo Kolo, such as festivals, local activities, research and seminars, demonstrate the commitment of the communities and the State.

Community participation

The nomination was drawn up with the cooperation and commitment of the communities and groups, particularly through their cultural clubs, and they have given their free, prior and informed consent.

Inventory

In 2009, with the cooperation of the community, the Nijemo Kolo was included in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.





20

COUNTRY

CYPRUS

YEAR OF INSCRIPTION

2011

Tsiattista poetic duelling

The lively, impromptu oral poetry known as Tsiattista is often performed to the accompaniment of violin or lute in ‘jousts’ in which one poet-singer attempts to outdo another with clever verses made up of rhyming couplets. It has long been a popular item at wedding feasts, fairs and other public celebrations, where eager crowds encourage poets to perform.

The most common metric form is the iambic fifteen-syllable verse in a rhyming couplet, although a poet may use eight-syllable, six-syllable or even nine-syllable verses. Successful *tsiattistaes* (poet-singers) exhibit ready wit, deep familiarity with poetic and musical traditions, a rich vocabulary and an active imagination. They are often men of modest means and limited education who only transmit their works orally; these days, the poets are mostly old men but talented female poets have recently started performing.

Poets must be well-versed in the Greek Cypriot dialect, possess adequate knowledge of the popular poetry of Cyprus and have the ability to retrieve existing, well-known Tsiattistas. Above all, they must be able both to improvise a new couplet on a specific theme within very strict time constraints and to respond to their opponent.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Tsiattista poetic duelling** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

An oral tradition that emphasizes improvisation and friendly competition, Tsiattista provides the Cypriot community with a sense of identity and continuity and is recognized as a part of its intangible cultural heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to raising an awareness of the importance of similar oral traditions worldwide and could thereby promote intercultural dialogue and an awareness of the significance of the intangible cultural heritage.

Safeguarding measures

Recent and future safeguarding measures, including festivals and education programmes, highlight the commitment and combined efforts of the communities, the municipality of Larnaka and the State.

Community participation

The nomination process benefited from the active participation and wide support of relevant groups, community representatives and Tsiattista practitioners, who gave their free, prior and informed consent.

Inventory

With the active participation of communities and relevant NGOs, Tsiattista was included in the National Inventory of Intangible Cultural Heritage of Cyprus established by the Cyprus Research Centre.



21

COUNTRY

CZECH REPUBLIC

YEAR OF INSCRIPTION

2011

Ride of the Kings in the south-east of the Czech Republic

The Ride of the Kings takes place during the spring, as a part of the Pentecost traditions, in the towns of Hluk and Kunovice and the villages of Skoronice and Vlčnov. A group of young men ride through a village in a ceremonial procession. They are headed by chanters, followed by pageboys with unsheathed sabres who guard the King – a young boy with his face partially covered, holding a rose in his mouth – and the rest of the royal cavalcade.

The King and pageboys are dressed in women's ceremonial costumes, while the other riders are dressed as men. The entourage rides on decorated horses, stopping to chant short rhymes that are humorous comments on the character and conduct of spectators. The chanters receive donations for their performance, placed either in a money box or directly into the riders' boots. The King's retinue returns home after a few hours of riding, and celebrates in the evening at the house of the King with a small feast, music and dancing.

The practices and responsibilities of the Ride of the Kings are transmitted from generation to generation. The traditional paper decorations for the horses and the ceremonial costumes, in particular, are made by women and girls familiar with the processes, colour patterns and shapes specific to each village.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Ride of the Kings in the south-east of the Czech Republic** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

A symbolic rite of passage ritual for young unmarried men, the Ride of the Kings is a socially cohesive event recognized by the community as part of its intangible cultural heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could foster interest in analogous rituals practised in neighbouring countries, helping to promote visibility and awareness of the significance of the intangible cultural heritage.

Safeguarding measures

The proposed safeguarding measures reflect the commitment of the communities, museums and institutes, local governments and the State Party to the maintenance of this cultural expression.

Community participation

The wider community participated actively and enthusiastically in drawing up the nomination and gave their free, prior and informed consent.

Inventory

With the consent of the local communities, the Ride of the Kings was included in 2009 on the List of the Intangible Assets of Traditional and Folk Art of the Czech Republic, maintained and administered by the National Institute of Folk Culture.



Shrovetide door-to-door processions and masks in the villages of the Hlinecko area

The Shrovetide processions take place in the town of Hlinsko and six nearby villages in the Hlinecko area of eastern Bohemia in the Czech Republic. This popular carnival custom occurs at the end of winter, during Shrovetide – the period just before the Christian Lent. Village men and boys, disguised in masks depicting traditional characters (red masks for boys and black for married men), go from door to door around the village, accompanied by a brass band.

The procession stops at each house and four of the men perform a ritual dance, with the householder's permission, to secure an abundant harvest and prosperity for the family. In return, the masked men receive treats and collect a fee. A symbolic 'Killing of the Mare' ritual takes place after the last house has been visited, during which a mare is condemned for its alleged sins and a humorous and topical testament is read out. Following the 'execution' the mare is revived with alcohol, signalling the start of a dance as the masked revellers frolic with onlookers.

The Shrovetide processions – banned by the Catholic Church in the eighteenth and nineteenth centuries and then by the socialist government in the twentieth – play an important role in encouraging cohesion within the village community. Children and young people help with the preparations and parents make copies of traditional masks for their sons.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Shrovetide door-to-door processions and masks in the villages of the Hlinecko area** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Shrovetide processions are recognized by the communities concerned as their heritage, recreated and handed down from generation to generation, shaping social relations and strengthening the sense of cohesion and solidarity.

Contribution towards visibility of intangible cultural heritage

Their inscription on the Representative List could contribute to the visibility of the intangible cultural heritage at the local, national and international levels, while promoting respect for cultural diversity and human creativity.

Safeguarding measures

Both current and recent efforts to safeguard the Shrovetide processions are presented, and a host of viable interventions are proposed to enhance the safeguarding process, benefiting from the commitment of the State and the communities.

Community participation

The participation of the communities concerned in the nomination process was adequately demonstrated, alongside their free, prior and informed consent.

Inventory

In 2009 the Shrovetide processions were inscribed on the List of Intangible Properties of Traditional and Folk Culture of the Czech Republic maintained by the National Institute of Folk Culture.



23

COUNTRY

FRANCE

YEAR OF INSCRIPTION

2010

Compagnonnage, network for on-the-job transmission of knowledge and identities

The French Compagnonnage system is a unique way of conveying knowledge and know-how linked to the trades that work with stone, wood, metal, leather, textiles and food. Its originality lies in the synthesis of various methods and processes of transmitting knowledge: national and international educational travel (known as the ‘Tour de France’ period), initiation rituals, school-based teaching, customary learning and technical apprenticeship.

The Compagnonnage movement involves almost 45,000 people, who belong to one of three groups of *compagnons*. Those aged 16 years or over who wish to learn and/or develop their skills in a given profession can apply to join a Compagnonnage community. Training lasts on average five years, during which apprentices regularly move from town to town, both in France and internationally, to discover types of knowledge and ways of passing it on.

To be eligible to transmit this knowledge, the apprentice must produce a ‘masterwork’, which is examined and assessed by the *compagnons*. Compagnonnage is popularly perceived as the last movement to practise and teach certain ancient craft techniques, to deliver true excellence in craft training, to closely integrate the development of the person and the training of the worker, and to perform trade initiation rites.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Compagnonnage, network for on-the-job transmission of knowledge and identities** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Compagnonnage is a system of transmitting knowledge through apprenticeship that is rooted in its community and is constantly recreated to adapt to changing social circumstances.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could give greater visibility to the intangible cultural heritage, promote intercultural exchange and raise awareness of the continued relevance of traditional systems of learning.

Safeguarding measures

The current and proposed safeguarding measures, focusing especially on awareness-raising and promotion, benefit from the commitment of both the community and the State.

Community participation

The various Compagnonnage organizations participated actively in the nomination process, and their leaders have provided their free, prior and informed consent.

Inventory

Compagnonnage is inscribed on the inventory of intangible cultural heritage of France, established by the Mission d'Ethnologie of the Ministry of Culture.

24

The craftsmanship of Alençon needle lace-making

COUNTRY

FRANCE

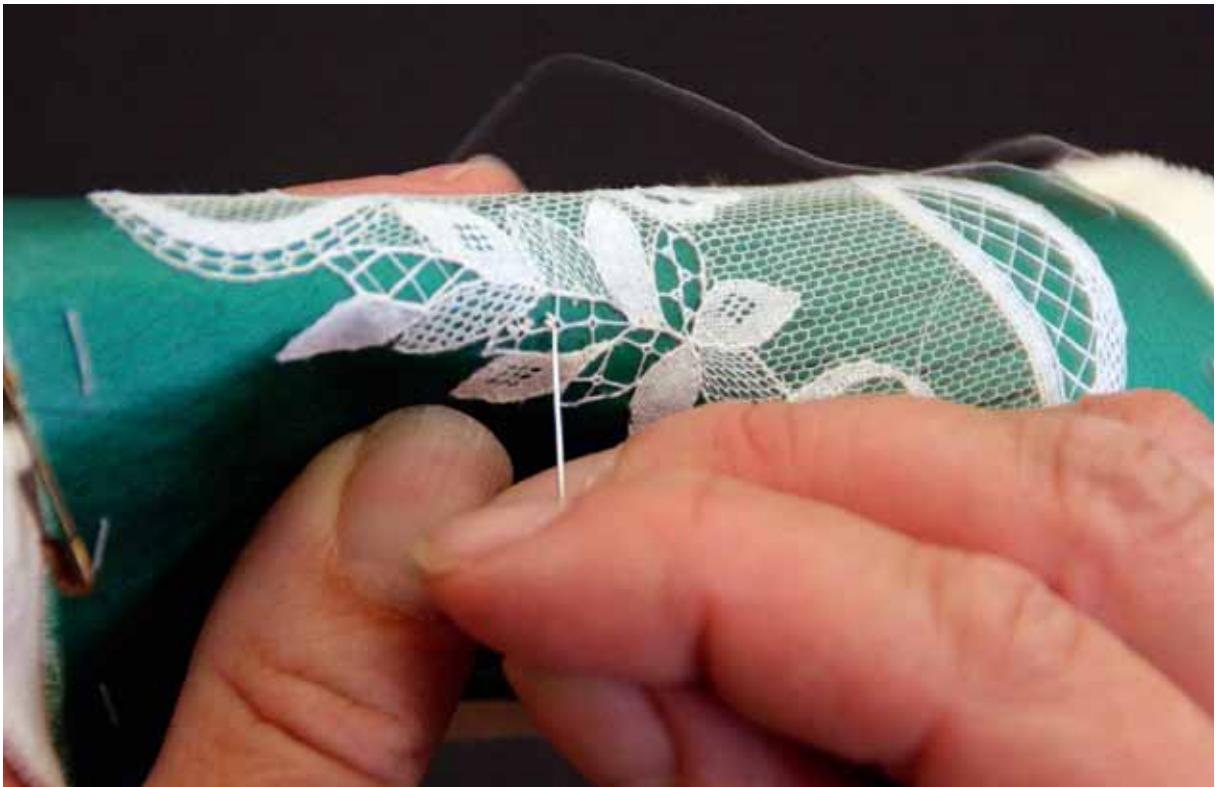
YEAR OF INSCRIPTION

2010

Point d'Alençon is a rare technique of needle lace-making practised in the town of Alençon in Normandy in north-west France. Alençon needle lace is unusual because of the high level of craftsmanship required and the very long time that it takes to produce (seven hours per square centimetre). The pieces of openwork textile using the technique are employed for decorative purposes in civil and religious life. The piece is made up of design elements held together by a finely stitched net.

The process comprises a number of stages: drawing and pricking out the design on parchment, creating the outline of the design and the background netting, then the typical stitching of the patterns, shading with filling stitches, decorating with designs and embroidering to create relief. Then the lace is removed from the parchment with a razor blade, trimmed and, finally, the filling stitches are polished with a lobster claw.

Every Alençon lace-maker knows how to complete all stages of the process – knowledge that can only be transmitted through a practical apprenticeship. To fully master Alençon needle lace-making requires seven to ten years of training. The learning method relies on a close relationship between the specialist lace-maker and the apprentice, and is exclusively based on oral transmission and practical teaching.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **The craftsmanship of Alençon needle lace-making** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The craftsmanship of Alençon needle lace-making is recognized by the people of Alençon as a symbol of their identity that has been handed down from generation to generation.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to reinforce respect for similar crafts, while promoting intercultural dialogue and encouraging human creativity.

Safeguarding measures

A coherent set of safeguarding measures, including documentation, research, transmission and promotion activities, testifies to the commitment of the lace-makers and the State to ensuring the viability of their craftsmanship.

Community participation

The nomination reflects the wide and active participation of members of the community in drawing it up, and they have given their free, prior and informed consent.

Inventory

The craftsmanship of Alençon needle lace-making is inscribed on the inventory of intangible cultural heritage of France, established by the Mission d'Ethnologie of the Ministry of Culture.

25

The gastronomic meal of the French

COUNTRY

FRANCE

YEAR OF INSCRIPTION

2010

The gastronomic meal of the French is a customary social practice for celebrating important moments in the lives of individuals and groups, such as births, weddings, birthdays, anniversaries, achievements and reunions. It is a festive meal that brings people together for an occasion to enjoy the art of good eating and drinking. The gastronomic meal emphasizes togetherness, the pleasures of taste, and the balance between human beings and the products of nature.

Important elements include the careful selection of dishes from a constantly expanding repertoire of recipes; the purchase of good, preferably local products whose flavours go well together; the pairing of food and wine; the setting of a beautiful table; and specific actions during consumption, such as smelling and tasting items at the table.

The gastronomic meal should respect a fixed structure, starting with an aperitif (a drink before the meal), followed by at least four courses, namely a starter, fish and/or meat with vegetables, cheese and dessert, and ending with liqueurs. Individuals known as *gastronomes*, who possess an in-depth knowledge of the tradition and preserve its memory, watch over the living practice of the rites, thus contributing to their oral and/or written transmission, in particular to younger generations. The gastronomic meal draws circles of family and friends closer together and, more generally, strengthens social ties.





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

Definition of intangible cultural heritage

The gastronomic meal of the French plays an active social role within its community and is handed down from generation to generation as part of its identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to greater visibility for the intangible cultural heritage, as a catalyst for mutual respect and intercultural dialogue.

Safeguarding measures

Safeguarding measures reflect the commitment of the community, the French authorities and NGOs to reinforce its transmission, particularly through the education system, while encouraging research and promotion.

Community participation

The nomination was submitted following the active and broad participation of communities throughout the country in meetings, debates and surveys, and many institutions and associations gave their free, prior and informed consent.

Inventory

The gastronomic meal of the French is inscribed on the inventory of intangible cultural heritage of France, established by the Mission d'Ethnologie of the Ministry of Culture.



26

COUNTRY

FRANCE

YEAR OF INSCRIPTION

2011

Equitation in the French tradition

Equitation in the French tradition is a school of horseback riding that emphasizes harmonious relations between humans and horses. The fundamental horse-training principles and processes are guided by non-violence and a lack of constraint, blending human demands with respect for the horse's body and mood.

Knowledge of the animal itself (physiology, psychology, anatomy) and human nature (emotions and the body) are complemented by a horseman's state of mind that combines skill and respect for the horse. Fluid movements and flexible joints ensure that the horse participates in the exercises without coercion.

Although practised throughout France and elsewhere, the most widely known community is the Cadre Noir of Saumur, based at the National School of Equitation. The common denominator among riders is the desire to establish close relations with the horse, build mutual respect and work towards achieving 'lightness'. There is strong intergenerational cooperation, with respect shown for the experience of older riders, who are galvanized by the enthusiasm of the younger ones.

The Saumur region is also home to instructors, horse breeders, craftspeople (saddlers, boot-makers), veterinary services and blacksmiths. Frequent public displays and galas hosted by the Cadre Noir of Saumur help to sustain the visibility of Equitation in the French tradition.





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

Definition of intangible cultural heritage

Equitation in the French tradition entails the knowledge and skills of horse riding, transmitted from generation to generation and recognized by the community of horse riders as part of their cultural heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could enhance visibility and awareness of the significance of the intangible cultural heritage, particularly among practitioners of similar traditions elsewhere.

Safeguarding measures

Current and planned measures to safeguard Equitation in the French tradition include scientific research, gala and public displays, world tours of the Cadre Noir and awareness-raising.

Community participation

The nomination was drawn up with the participation of the equitation community and contains evidence of the free, prior and informed consent of the riding masters of the Cadre Noir.

Inventory

Equitation in the French tradition: the Cadre Noir of Saumur is included in the inventory of intangible cultural heritage of France, maintained by the Ministry of Culture and Communication.



27

COUNTRY

INDIA

YEAR OF INSCRIPTION

2010

Chhau dance

Chhau dance is a tradition from eastern India that enacts episodes from epics including the Mahabharata and Ramayana, local folklore and abstract themes. Its three distinct styles hail from the regions of Seraikella, Purulia and Mayurbhanj, the first two using masks. Chhau dance is intimately connected to regional festivals, notably the spring festival Chaitra Parva. Its origin can be traced back to indigenous forms of dance and martial arts. Its repertoire of movements includes mock combat techniques, the stylized gaits of birds and animals and movements modelled on the chores of village housewives.

Chhau is taught to male dancers from families of traditional artists or from local communities. The dance is performed at night in an open space to the accompaniment of traditional and folk melodies, played on the *mohuri* and *shehnai* reed pipes. The reverberating beats of a variety of drums dominate the accompanying musical ensemble.

Chhau is an integral part of the culture of these communities. It binds together people from different social strata and ethnic backgrounds with diverse social practices, beliefs, professions and languages. However, increasing industrialization, economic pressures and new media are leading to a decrease in collective participation as communities become disconnected from their roots.

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

Definition of intangible cultural heritage

Chhau dance in eastern India involves each member of the community in its performance, and is recognized by them as a symbol of their identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could encourage cooperation and dialogue between communities, while contributing to the visibility of the intangible cultural heritage and promoting it as a factor of cohesion.

Safeguarding measures

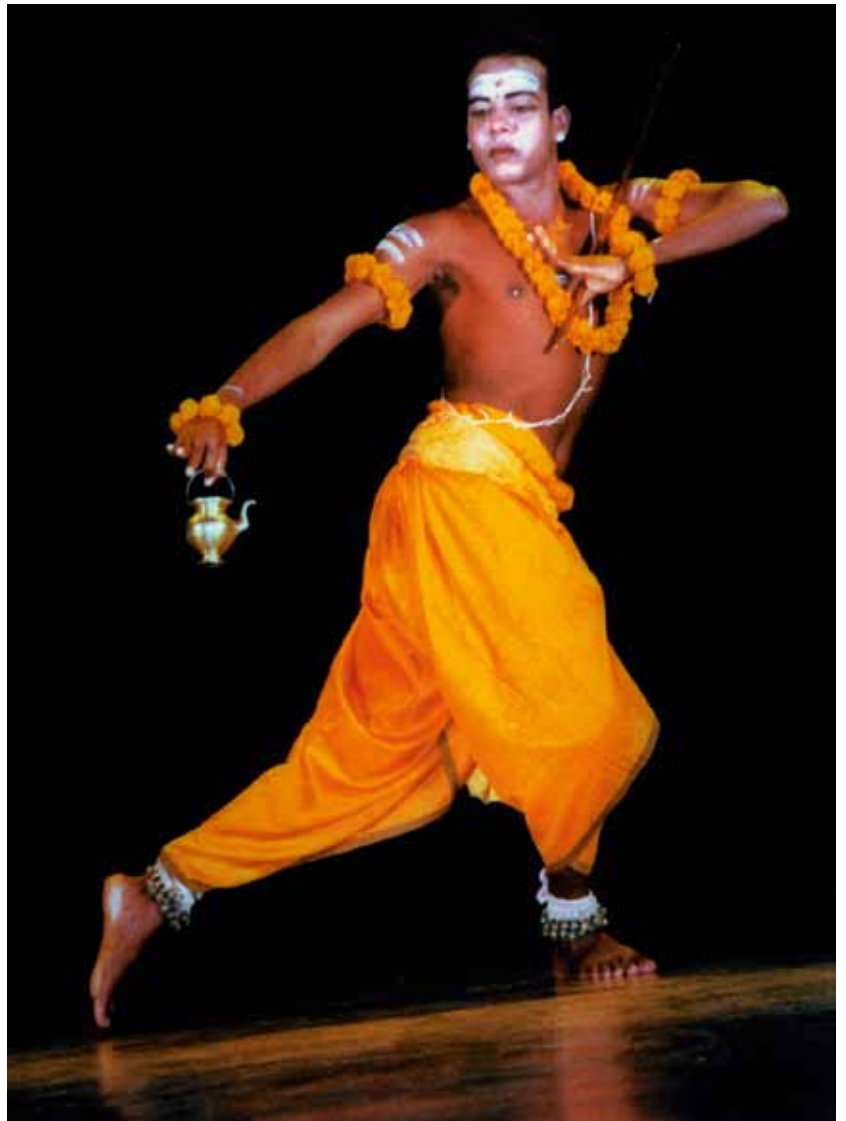
Safeguarding measures at the national and local levels have been drawn up that seek to encourage the process of Chhau dance and sustain its viability.

Community participation

The nomination was submitted with the participation of the communities of practitioners, who gave their free, prior and informed consent.

Inventory

Chhau dance is included in the inventory of the Sangeet Natak Academy, as well as in that of the Indira Gandhi National Centre for the Arts, a national repository of Indian arts and culture under the Ministry of Culture.





28

Kalbelia folk songs and dances of Rajasthan

COUNTRY

INDIA

YEAR OF INSCRIPTION

2010

Song and dance are an expression of the Kalbelia community's traditional way of life. Once professional snake handlers, the Kalbelia today evoke their former occupation in music and dance that is evolving in new and creative ways. Today, women in flowing black skirts dance and swirl, imitating the movements of a snake, while men accompany them on the *khanjari* (a percussion instrument) and the *poongi* (a woodwind instrument traditionally played to capture snakes).

The dancers have tattoos in traditional designs and wear jewellery and garments that are richly embroidered with small mirrors and silver thread. Kalbelia songs disseminate mythological knowledge through stories, while special traditional dances are performed during Holi, the spring festival of colours. The songs also demonstrate the poetic skill of the Kalbelia, who are reputed to compose lyrics spontaneously and to improvise songs during performances.

Handed down from generation to generation, the songs and dances form part of an oral tradition for which no texts or training manuals exist. Song and dance are a matter of pride for the Kalbelia community, and a marker of their identity at a time when their traditional travelling lifestyle and role in rural society are under threat. They demonstrate the community's attempt to revitalize its cultural heritage and adapt it to the changing socioeconomic circumstances.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Kalbelia folk songs and dances of Rajasthan** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Kalbelia folk songs and dances have been creatively adapted by their community of Rajasthani snake handlers to changing socioeconomic circumstances, while maintaining continuity over time and providing them with a strong feeling of identity and pride.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List could help to raise awareness of the importance of safeguarding the intangible cultural heritage by offering an example of a marginalized community's adaptability and creativity.

Safeguarding measures

The safeguarding measures proposed – in particular, the creation of a Kalbelia Cultural Centre and Archive – are aimed at the documentation of Kalbelia folk songs and dances, their perpetuation as living traditions and their transmission to future generations.

Community participation

The nomination process included leading Kalbelia performers, government authorities and NGOs; and the free, prior and informed consent of the tradition-bearers has been demonstrated.

Inventory

Kalbelia folk songs and dances are included in the inventory of the Indira Gandhi National Centre for the Arts, a national repository of Indian arts and culture under the Ministry of Culture.



Mudiyettu, ritual theatre and dance drama of Kerala

COUNTRY

INDIA

YEAR OF INSCRIPTION

2010

Mudiyettu is a ritual dance drama from Kerala based on the mythological tale of a battle between the goddess Kali and the demon Darika. It is a community ritual in which the entire village participates. After the summer crops have been harvested, the villagers go to the temple in the early morning on an appointed day. Mudiyettu performers purify themselves through fasting and prayer, then draw a huge image of the goddess Kali, known as a *kalam*, on the temple floor with coloured powders, wherein the spirit of the goddess is invoked. This prepares the ground for the lively enactment to follow, in which the divine sage Narada begs Shiva to vanquish the demon Darika, who is immune to defeat by mortals. Shiva instead commands that Darika will die at the hands of the goddess Kali.

Mudiyettu is performed annually in Bhagavati Kavus, the temples of the goddess, in different villages along the rivers Chalakudy Puzha, Periyar and Muvattupuzha. The cooperation and collective participation of all the castes in the ritual instil and strengthen a common identity and mutual bonding in the community. Responsibility for the transmission of Mudiyettu lies with the elders and senior performers, who engage the younger generation as apprentices during the course of the performance.

Mudiyettu serves as an important cultural site for the transmission of the community's traditional values, ethics, moral codes and aesthetic norms to the next generation, thereby ensuring its continuity and relevance in present times.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Mudi yettu, ritual theatre and dance drama of Kerala** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Mudi yettu is both ritual theatre and dance drama, with an important symbolic function for the identity of its practitioners, fostering social cohesion among all castes and reinforcing the sense of continuity within its community.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could raise awareness of the significance of the intangible cultural heritage by offering an example of social harmony among different castes and communities.

Safeguarding measures

The description of safeguarding measures was thorough and extensive, with a well-defined plan and clearly identified activities and institutions involved; the community itself is responsible for the continuity of transmission.

Community participation

The element was nominated following the wide and active involvement of the community, families and groups concerned, and the nomination clearly documents their free, prior and informed consent.

Inventory

Mudi yettu is included in the inventory of the Indira Gandhi National Centre for the Arts, a national repository of Indian arts and culture under the Ministry of Culture.





30

COUNTRY

INDONESIA

YEAR OF INSCRIPTION

2010

Indonesian Angklung

The Angklung is an Indonesian musical instrument consisting of between two and four bamboo tubes suspended in a bamboo frame, bound with rattan cords. The tubes are carefully whittled and cut by a master craftsman to produce certain notes when the frame is shaken or tapped. Each Angklung produces a single note or chord, so several players must collaborate in order to play melodies.

The traditional Angklung uses the pentatonic scale, but in 1938 a musician called Daeng Soetigna introduced Angklungs using the diatonic scale; these are known as Angklung *Padaengs*. The Angklung is closely related to traditional customs, arts and cultural identity in Indonesia and is played during ceremonies such as rice planting, harvesting and circumcisions. The special black bamboo used for the Angklung is harvested during the two weeks a year when the cicadas sing, and is cut at least three segments above the ground, to ensure the root continues to propagate.

Angklung education is transmitted orally from generation to generation, and increasingly in educational institutions. Because of the collaborative nature of Angklung music, playing encourages cooperation and mutual respect among the players, along with discipline, responsibility, concentration, and the development of memory and the imagination, as well as artistic and musical sensibility.

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

Definition of intangible cultural heritage

Indonesian Angklung and its music are central to the cultural identity of communities in West Java and Banten, where playing the Angklung promotes the values of teamwork, mutual respect and social harmony.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to a greater awareness of the importance of intangible cultural heritage and promote the values of cooperation, discipline and mutual respect that lie at its core.

Safeguarding measures

Safeguarding measures are proposed that include cooperation between performers and the authorities at various levels to stimulate transmission in formal and non-formal settings, to organize performances, and to encourage the craftsmanship of Angklung making and the sustainable cultivation of the bamboo needed for its manufacture.

Community participation

The nomination clearly demonstrates the broad participation of the communities both in safeguarding efforts and, through formal consultations, in the process of drawing up the nomination.

Inventory

Indonesian Angklung is included in a national inventory maintained by the Centre for Research and Development of Culture of the Ministry of Culture and Tourism, and in several specialized inventories maintained by universities and Angklung associations.



31

The music of the Bakhshis of Khorasan

COUNTRY

IRAN (ISLAMIC
REPUBLIC OF)

YEAR OF INSCRIPTION

2010

In Khorasan Province, the Bakhshis are renowned for their musical skill on the *dotār*, a two-stringed, long-necked lute. They recount Islamic and Gnostic poems and epics with mythological, historical or legendary themes. Their music, known as *maghami*, consists of instrumental and/or vocal pieces performed in Turkish, Kurdish, Turkmen and Persian. *Navāyī* is the most widespread *magham*: diverse, vocal, rhythmless and accompanied by Gnostic poems.

Other examples include the Turkish *maghams Tajnīs* and *Gerāyelī*; the religious themes of *Shākhātāyī*; and *Loy*, an ancient romantic *magham* belonging to the Kormanj Kurds of northern Khorasan. Bakhshis consider one string of the *dotār* to be male and the other female; the male string remains open, while the female is used to play the main melody.

Bakhshi music is passed on either through traditional master-pupil training, which is restricted to male family members or neighbours, or modern methods in which a master trains a wide range of students of both genders from diverse backgrounds. The music transmits history, culture, and ethical and religious fundamentals. Therefore, the social role of the Bakhshis goes beyond that of mere narrators, and defines them as judges, mediators and healers, as well as guardians of the ethnic and regional cultural heritage of their community.





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

Definition of intangible cultural heritage

The music of the Bakhshis is recognized by the Khorasan community as part of its historical, cultural, ethical and religious heritage, providing it with a sense of continuity and collective cultural identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could promote visibility and awareness of the intangible cultural heritage, while encouraging mutual respect and regional dialogue among diverse communities that share the Bakhshis' tradition.

Safeguarding measures

Recent and future safeguarding measures, including transmission, financial and legal support for practitioners, research and awareness-raising, reflect the combined efforts of government organizations and NGOs and of the practitioner community.

Community participation

The element was nominated following the active participation of the bearer communities, whose representatives contributed the necessary information and material and gave their free, prior and informed consent.

Inventory

The music of the Bakhshis of Khorasan is included in the National Inventory of the Islamic Republic of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.



32

COUNTRY

IRAN (ISLAMIC
REPUBLIC OF)

YEAR OF INSCRIPTION

2010

The Pahlevani and Zoorkhanei rituals

Pahlevani is an Iranian martial art that combines elements of Islam, Gnosticism and ancient Persian beliefs. It comprises a series of ritual gymnastic and callisthenic movements performed by between ten and twenty men, all wielding instruments symbolizing ancient weapons.

The ritual takes place in a *zoorkhane*, a sacred domed structure with a sunken octagonal arena and seating for the audience. The *morshed* (master) who leads the Pahlevani ritual performs epic and Gnostic poems and beats out time on a *zarb* (goblet drum). The poems he recites transmit ethical and social teachings and constitute part of Zoorkhanei literature. Participants in the Pahlevani ritual may be drawn from any social stratum or religious background; each group has strong ties to its local community, working to assist those in need.

During training, students are instructed in ethical and chivalrous values under the supervision of a *pīshkesvat* (champion). Those who master the individual skills and arts, observe religious principles and pass the ethical and moral stages of Gnosticism may acquire the prominent rank of *pahlevanī* (hero), denoting rank and authority within the community. At present, there are some 500 *zoorkhanes* across the Islamic Republic of Iran, all with their practitioners, founders and a number of *pīshkesvats*.

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

Definition of intangible cultural heritage

The Pahlevani and Zoorkhanei rituals have been transmitted over many generations and contribute to social cohesion and solidarity, while transcending age and religious differences.

Contribution towards visibility of intangible cultural heritage

Their inscription on the Representative List could contribute to the visibility of the intangible cultural heritage, given their shared practice among a number of countries in the region.

Safeguarding measures

Recent safeguarding and revitalization measures are described, alongside a comprehensive schedule of legislation and an ambitious programme of proposed future measures.

Community participation

The nomination describes the ways in which the practitioners participated in the nomination process and gave their free, prior and informed consent.

Inventory

The Pahlevani and Zoorkhanei rituals are included in the National Inventory of the Islamic Republic of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.





33

COUNTRY

**IRAN (ISLAMIC
REPUBLIC OF)**

YEAR OF INSCRIPTION

2010

The ritual dramatic art of Ta'zīye

Ta'zīye (or Ta'azyeh) is a ritual dramatic art that recounts religious events, historical and mythical stories and folk tales. Each performance has four elements: poetry, music, song and motion. Some performances have up to 100 roles, divided into historical, religious, political, social, supernatural, real, imaginary and fantasy characters.

Each Ta'zīye drama is distinct, with its own subject, costumes and music. Performances are rich in symbolism, conventions, codes and signs understood by the spectators, and take place on a stage without lighting or decoration. The performers are always male, with the female roles being taken by men, most of whom are amateurs who make a living through other means but perform for spiritual rewards.

While Ta'zīye has a prominent role in Iranian culture, literature and art, everyday proverbs are also drawn from its ritual plays. Its performances help promote and reinforce religious and spiritual values, altruism and friendship while preserving old traditions, national culture and Iranian mythology. Ta'zīye also plays a significant role in preserving associated crafts, such as costume-making, calligraphy and instrument-making. Its flexibility has led it to become a common language for different communities, promoting communication, unity and creativity. Ta'zīye is transmitted by example and word of mouth from tutor to pupil.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **The ritual dramatic art of Ta'ziye** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Ta'ziye is an important ritual art of the Islamic Republic of Iran through which the society transmits its cultural and religious values, providing it with a sense of continuity and creating links between different communities in the Islamic Republic.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to strengthen regional ties and reinforce ethical and cultural values, thereby promoting respect for cultural diversity and intercultural dialogue.

Safeguarding measures

Current and proposed safeguarding measures have been drawn up, reflecting the combined efforts by the community, government authorities, NGOs and the private sector; they include the establishment of an archive and a museum, the restoration of traditional performance venues, and transmission and promotion activities.

Community participation

The element was nominated following the participation and contributions of the community of bearers and practitioners, who gave their free, prior and informed consent.

Inventory

Ta'ziye is included in the National Inventory of the Islamic Republic of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.



34

Traditional skills of carpet weaving in Fars

COUNTRY

**IRAN (ISLAMIC
REPUBLIC OF)**

YEAR OF INSCRIPTION

2010

Iranians enjoy a global reputation for carpet weaving, and the carpet weavers of Fars, in the south-west of the Islamic Republic of Iran, are among the most famous. The wool for the carpets is shorn by local men in spring or autumn. The men then construct the loom – a horizontal frame placed on the ground – while the women turn the wool into yarn on spinning wheels. The colours used (reds, blues, browns and whites) are mainly natural vegetable dyes derived from a variety of sources, including madder, indigo, lettuce leaves, walnut skins, cherry stems and pomegranate skins.

The women are responsible for the design, colour selection and weaving, and bring scenes of their nomadic lives to the carpet. As they weave without a cartoon, no two carpets ever have the same design. After being dyed, the yarn is tied to the warp so that weaving can begin. At the end, the borders are sewn, extra wool is burned away to make the designs stand out and the carpet is given a final cleaning.

All these skills are transferred orally and by example. Mothers train their daughters to use the materials, tools and skills, while fathers train their sons in shearing wool and making looms.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Traditional skills of carpet weaving in Fars** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Traditional skills of carpet weaving are handed down from generation to generation as a characteristic cultural manifestation of the nomadic communities of the Fars area, which recognize them as a symbol of their identity.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List could help to raise awareness of the importance of the intangible cultural heritage and to promote dialogue among cultures that have their own carpet-making tradition, thus promoting respect for cultural diversity and human creativity.

Safeguarding measures

Safeguarding measures include promoting academic research into the traditional skills of carpet weaving in Fars and the complex symbolism it involves, developing educational programmes and granting financial and administrative support to practitioners.

Community participation

The practitioners of various carpet-making skills welcomed and supported the nomination and gave their free, prior and informed consent.

Inventory

The traditional skills of carpet weaving in Fars are included in the National Inventory of the Islamic Republic of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.



35

Traditional skills of carpet weaving in Kashan

COUNTRY

**IRAN (ISLAMIC
REPUBLIC OF)**

YEAR OF INSCRIPTION

2010

Long a centre for fine carpets, Kashan has almost one in three of the population employed in carpet-making, with more than two-thirds of the carpet-makers being women. The carpet-weaving process starts with a design created from among a series of established motifs such as flowers, leaves, branches, animals and historical scenes. Woven on a loom known as a *dar*, the warp and weft are of cotton or silk. The pile is made by knotting wool or silk yarn to the warp with the distinctive Farsi knot, then held in place by a row of the woven weft and beaten with a comb.

The Farsi weaving style (also known as asymmetrical knotting) is applied with exemplary delicacy in Kashan, so that even the back of the carpet is finely and evenly knotted. The colours of Kashan carpets come from a variety of natural dyes, including madder root, walnut skins, pomegranate skins and vine leaves.

The traditional skills of Kashan carpet weaving are passed down to girls through an apprenticeship with their mothers or grandmothers. Apprenticeship is also the means by which men learn their skills of designing, dyeing, shearing, loom-building and tool-making.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Traditional skills of carpet weaving in Kashan** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The traditional skills of carpet weaving in Kashan are transmitted from mother to daughter, along with a knowledge of the beliefs that underlie them, thereby consolidating the community's cultural identity.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List could contribute to the visibility of the intangible cultural heritage and enhance dialogue among peoples with similar carpet traditions, thus reflecting human creativity and cultural diversity.

Safeguarding measures

Current, recent and proposed efforts seek to safeguard the skills of carpet weaving through documentation and research, with the commitment of practitioners and bearers, government bodies and academic institutions.

Community participation

The nomination process benefited from the active participation and support of relevant groups and individual practitioners, who gave their free, prior and informed consent.

Inventory

The traditional skills of carpet weaving in Kashan are included in the National Inventory of the Islamic Republic of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.



36

Kumiodori, traditional Okinawan musical theatre

COUNTRY

JAPAN

YEAR OF INSCRIPTION

2010

Kumiodori is a Japanese performing art found on the Okinawa Islands. It is based upon traditional Okinawan music and dance, but also incorporates elements from mainland Japan, such as Nogaku and Kabuki, as well as elements from China. Kumiodori dramas recount local historical events or legends, accompanied by a traditional three-stringed instrument. The phrases have a particular rhythm, based on traditional poetry and the distinctive intonation of the Ryukyu scale, and are performed in the ancient language of Okinawa.

The physical movements of the performers evoke those of a pythoness at traditional rituals of ancient Okinawa. All parts are performed by male actors, and techniques unique to Okinawa can be seen in the methods of dressing the hair, and the costumes and stage sets. The need to encourage the transmission of this art led Kumiodori performers to establish the Traditional Kumiodori Preservation Society, which trains performers, revives neglected dramas and puts on performances on a regular basis.

In addition to classical works that emphasize themes of loyalty and filial duty, new dramas have been produced with modern themes and choreography, but retaining the traditional Kumiodori style. Kumiodori plays a central role in preserving the ancient Okinawan vocabulary as well as transmitting literature, the performing arts, history and ethics.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Kumiodori, traditional Okinawan musical theatre** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Kumiodori is deeply rooted, continuously recreated and highly valued by its performers and the people of Okinawa, who recognize it as their intangible cultural heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of traditional performing arts, while encouraging mutual respect and promoting cultural diversity as well as regional cultural exchange.

Safeguarding measures

Current and recent safeguarding measures are based on the cooperation of the community concerned with the prefecture and the State, while future measures include such important components as transmission to young performers and training costume-makers.

Community participation

Several consultation meetings were held with the community and it participated in the nomination process as a partner of the Government, giving its free, prior and informed consent and providing bibliographic and audiovisual materials.

Inventory

Kumiodori was inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs in 1972.

Yuki-tsumugi, silk fabric production technique

COUNTRY

JAPAN

YEAR OF INSCRIPTION

2010

Yuki-tsumugi is a Japanese silk-weaving technique found mainly in Yuki City and Oyama City, along the Kinu River, north of Tokyo. The region boasts a warm climate and fertile soil, which are ideal for the growth of mulberry trees and sericulture.

The Yuki-tsumugi technique is employed to produce pongee silk (also called raw silk) – a light, warm material with a characteristic flexibility and softness, traditionally used to make kimonos. The material is produced in several stages: silk floss is spun into yarn by hand, with patterns added by hand-tying bundles of yarn before the yarn is dyed, then the silk is woven using a back-tension loom. The silk floss for the yarn in Yuki-tsumugi weaving is produced from empty or deformed silkworm cocoons, otherwise unusable for the production of silk yarn. This recycling process plays a significant role in supporting local sericulture communities.

The traditional techniques used to produce Yuki-tsumugi are transmitted by members of the Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques. This association is directly involved in maintaining the traditions of spinning, dyeing and weaving passed down from generation to generation within the community. It promotes the transmission of Yuki-tsumugi through the exchange of skills, the training of young weavers and practical demonstrations.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Yuki-tsumugi, silk fabric production technique** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Yuki-tsumugi tradition of silk fabric production has maintained its social significance within the community, and is recognized as an important symbol of Japanese identity by the wider society.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could serve to heighten international awareness of the diversity of traditional textile techniques worldwide as evidence of human creativity.

Safeguarding measures

Safeguarding measures – for example, holding workshops and training programmes and organizing exhibitions – are underway with the participation of the community and the authorities at municipal and State level, and measures to prevent future problems have been proposed.

Community participation

The Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques initiated the nomination and, together with the Preservation Association for the Technique of Yuki-tsumugi: an Intangible Cultural Property, as well as the authorities, participated in the nomination process, providing their free, prior and informed consent.

Inventory

Yuki-tsumugi has been inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs since 1956.



38

COUNTRY

JAPAN

YEAR OF INSCRIPTION

2011

Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima

Mibu no Hana Taue is a Japanese agricultural ritual carried out by the Mibu and Kawahigashi communities in Kitahiroshima Town, Hiroshima Prefecture, to ensure an abundant rice harvest by celebrating the rice deity. On the first Sunday of June, after the actual rice transplanting has ended, the ritual enacts the stages of planting and transplanting.

Villagers bring cattle to Mibu shrine to be dressed with elaborately decorated saddles and colourful necklaces. An elder carrying a sacred stick then leads them to a rice field that has been kept in reserve for the ritual. After the cattle have ploughed the field, colourfully dressed girls place seedlings inside a case while singing a song under the direction of an elder. Then the field is levelled with an implement (*eburi*), said to contain the deity of rice fields. The girls then transplant the seedlings one by one, walking backwards, followed by the *eburi*-user and the person carrying the seedlings, who level the field as they pass. Ritual songs are sung, accompanied by drums, flutes and small gongs.

Once this ritual transplantation is completed, the *eburi* is placed upside down in water with three bunches of rice seedlings. Transmission is ensured by the elders, who know the songs and music for rice planting and oversee the ritual's smooth execution.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Mibu no Hana Taue is preserved and transmitted by farmers and local people of the Mibu and Kawahigashi communities, who consider it as part of their cultural heritage and the source of a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility and awareness of the significance of the intangible cultural heritage more broadly and could also foster mutual understanding between peoples that practise similar agricultural rituals.

Safeguarding measures

Current and recent safeguarding measures demonstrate the cooperation of the community concerned with the prefecture and State, while future measures such as documentation and education activities can contribute to the future viability of the element.

Community participation

The nomination was submitted with the active cooperation of the Association for the Preservation of Mibu no Hana Taue, which gave its free, prior and informed consent.

Inventory

In 1976, with the participation and consent of the concerned associations, Mibu no Hana Taue was inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.





39

COUNTRY

JAPAN

YEAR OF INSCRIPTION

2011

Sada Shin Noh, sacred dancing at Sada shrine, Shimane

Sada Shin Noh comprises a series of ritual purification dances performed every year on 24 and 25 September at Sada shrine in Matsue City, Shimane Prefecture, as part of the *gozakae* ritual of the changing of the rush mats. The dances are undertaken to purify new rush mats (*goza*), upon which the tutelary deities of the shrine will sit. The replacement of mats elicits their blessings for the community.

Various types of dance are performed on a stage specially constructed within the shrine. In some, performers carry swords, holy wooden sticks and bells; in others, dancers wear masks depicting the faces of old men or deities and re-enact Japanese myths. During the *gozamai* ritual dance, performers hold the rush mats to purify them before they are offered to the deities. Musicians sitting around the stage accompany the dances with singing, flutes and drums.

People believe that Sada Shin Noh should be performed regularly in order to re-enact the power of the tutelary deities and to guarantee a prosperous and peaceful future for the people, their families and the community. Sada Shin Noh is transmitted from generation to generation by the people of the community and is actively safeguarded by members of the Association for the Preservation of Sada Shin Noh.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Sada Shin Noh, sacred dancing at Sada shrine, Shimane** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

A ritual dance that takes place annually, Sada Shin Noh celebrates the relationship between people and their deities, is passed on from generation to generation and is recognized by the community as part of its intangible cultural heritage.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility and awareness of the intangible cultural heritage while helping to foster mutual understanding between communities practising similar traditions.

Safeguarding measures

Ongoing safeguarding measures focus on the performance of Sada Shin Noh in the shrine and include the presentation of rituals for schoolchildren, thus encouraging intergenerational transmission.

Community participation

The nomination was drawn up with the participation of the communities and includes the free, prior and informed consent of the Association for the Preservation of Sada Shin Noh.

Inventory

In 1976, with the participation and consent of the concerned associations, Sada Shin Noh was inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.



40

COUNTRY

LITHUANIA

YEAR OF INSCRIPTION

2010

Sutartinės, Lithuanian multipart songs

Sutartinės (from the word *sutarti*, to be in concordance) is a form of polyphonic music performed by female singers in north-eastern Lithuania. The songs have simple melodies, with two to five pitches, and comprise two distinct parts: a meaningful main text and a refrain that may include nonce words.

There are almost forty different styles and ways of performing Sutartinės. They are mainly performed by two singers in parallel seconds; by three singers in strict canon, all performing both phrases of the melody at staggered intervals; or by two groups of singers, the lead singer of each pair singing the main text, while the partner sings the refrain, before the second pair repeats. The poetic texts cover a wide range of themes, including work, calendar rituals, weddings, family, wars, history and episodes from daily life. The choreography is uncomplicated and the movements are restrained, often austere, such as walking in the form of a circle or star while linking arms and stamping the feet.

Sutartinės are performed on solemn occasions as well as at festivals, concerts and social gatherings. Their performance promotes the sharing of cultural values and provides a feeling of cultural identity, continuity and self-esteem. Sutartinės are usually sung by women, but men perform instrumental versions on pan pipes, horns, long wooden trumpets, fipple flutes and plucked zithers.

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

Definition of intangible cultural heritage

Sutartinės songs are deeply rooted in the community, transmitted from grandmother to granddaughter and now to broader audiences, and provide their practitioners with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Their inscription on the Representative List, alongside other already inscribed forms of polyphonic singing, could promote intercultural dialogue while increasing the visibility of the intangible cultural heritage at both the national and the international level.

Safeguarding measures

The efforts to safeguard Sutartinės by the community concerned are complemented by the financial and administrative support of the State; the measures are particularly aimed at encouraging the transmission and continued performance of Sutartinės.

Community participation

The community members were actively involved in the nomination process, and their commitment has been clearly demonstrated, along with their free, prior and informed consent.

Inventory

Sutartinės, Lithuanian multipart songs were included in the National Inventory of Intangible Cultural Heritage Values in 2008.



41

The hopping procession of Echternach

COUNTRY

LUXEMBOURG

YEAR OF INSCRIPTION

2010

Each year, on the Tuesday of Pentecost (a Christian religious festival), the hopping procession of Echternach (Lechternacher Sprangprëssioun) takes place in the medieval town centre of Echternach, the oldest city in Luxembourg. Documented since the year 1100, the procession is based around the cult of Saint Willibrord, a monk and the founder of Echternach Abbey, revered for his missionary activities, his kindness and the gift of curing certain illnesses. Despite opposition from the Church due to the pagan elements in the procession, the successive bans did nothing to stop it spreading to the rest of the region and permeating every social class.

The procession begins early in the morning in the courtyard of the ancient abbey, in the presence of the highest ecclesiastical authorities from Luxembourg and many other countries. Singers recite litanies and then some 8,000 dancers take over, split into 45 groups, according to a ritual handed down from generation to generation. It ends with a service in the basilica.

Today's procession is a religious event that is deeply rooted in a tradition expressed through prayer, song and dance – the historical form of worship. With the support of the civil and religious authorities, the procession is becoming increasingly popular despite secularization, with an average of 13,000 participants coming each year from Luxembourg and the neighbouring regions.





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

Definition of intangible cultural heritage

Strongly rooted in the Echternach community, the hopping procession is handed down from generation to generation, providing its participants and observers with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to raise awareness of the importance of safeguarding the intangible cultural heritage in Luxembourg and worldwide, while promoting respect for human creativity.

Safeguarding measures

Various safeguarding measures at different levels, such as the establishment of an abbey museum and a documentation centre, have been proposed with the express commitment of the communities and the State.

Community participation

The nomination process involved the participation of the civic authorities and the Oeuvre Saint-Willibrord, the body responsible for the procession, and their free, prior and informed consent has been demonstrated.

Inventory

The hopping procession of Echternach has been on the national inventory of intangible cultural heritage maintained by the Luxembourg National Commission for Cooperation with UNESCO since 2008.

COUNTRY

MEXICO

YEAR OF INSCRIPTION

2010

Parachicos in the traditional January feast of Chiapa de Corzo

The traditional Great Feast takes place from 4 to 23 January every year in Chiapa de Corzo, Mexico. This celebration of music, dance, handicrafts, gastronomy, religious ceremonies and feasting is in honour of three Catholic saints: Saint Anthony Abbot, Our Lord of Esquipulas and, most importantly, Saint Sebastian. The dances of the Parachicos – the word refers both to the dancers and to the dance – are considered a communal offering to these saints. They go on from morning to night, with the dancers carrying statues of saints throughout the city and visiting places of worship.

All the dancers wear carved wooden masks with headdresses, serapes, embroidered shawls and multicoloured ribbons and play the *chinchines* (maracas). They are led by the *patrón*, who wears a mask with a severe expression and carries a guitar and a whip while playing a flute accompanied by one or two drummers.

As they dance, he intones praises to which the Parachicos respond with cheers. The dance is transmitted and learned at the same time as it is performed, with young children taking part, imitating the adult dancers. The technique of mask-making is handed down from generation to generation, including the cutting, drying, carving and decorating of the wood. The dance of the Parachicos during the Great Feast embraces all areas of local life, promoting mutual respect among communities, groups and individuals.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Parachicos in the traditional January feast of Chiapa de Corzo** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Parachicos celebration includes dance, music, handicrafts, gastronomy and rituals that enhance social solidarity within the community and give local residents a sense of identity.

Contribution towards visibility of intangible cultural heritage

The inscription of the element on the Representative List could contribute to the visibility of the intangible cultural heritage, while illustrating how heritage reinforces social cohesion and solidarity among the communities who practise it.

Safeguarding measures

The nomination describes a wide range of safeguarding measures that will be carried out with the commitment and active participation of the State and the community of Chiapa de Corzo, aimed at ensuring the continuity of the tradition among younger generations.

Community participation

The nomination process involved the widespread, active participation of the community concerned, and their free, prior and informed consent has been demonstrated.

Inventory

In 2009 Parachicos were included in the Inventory of the Intangible Cultural Heritage of Mexico maintained by the National Council for Culture and Arts.

43

COUNTRY

MEXICO

YEAR OF INSCRIPTION

2010

Pirekua, traditional song of the P'urhépecha

Pirekua is a traditional music of the indigenous P'urhépecha communities of the State of Michoacán, Mexico, sung by both men and women. Its diverse mix of styles reveals its African, European and indigenous American origins, with regional variations identified in 30 of the 165 P'urhépecha communities.

Pirekua, which is generally sung to a gentle rhythm, may also be performed in non-vocal styles using different beats such as *sones* ($\frac{3}{8}$ time) and *abajejños* ($\frac{6}{8}$ time). Pirekua can be sung solo, in duets or trios, or accompanied by choral groups, string orchestras and mixed orchestras (with wind instruments). *Piréiechas* (Pirekua singers and interpreters) are renowned for their creativity and their interpretations of older songs. The lyrics cover a wide range of themes, ranging from historical events to religion, social and political issues, courtship and love, and making extensive use of symbolism.

Pirekua acts as an effective medium of dialogue between the P'urhépecha families and communities that practise it, helping to establish and reinforce bonds. *Piréiechas* also act as social mediators, using songs to express feelings and communicate events of importance to the P'urhépecha communities. Pirekua has traditionally been transmitted orally from generation to generation, maintaining its currency as a living expression, a marker of identity and a means of artistic communication for more than 100,000 P'urhépecha people.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Pirekua, traditional song of the P'urhépecha** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage
 Deeply rooted in their social life and handed down from generation to generation, Pirekua enhances the sense of identity and continuity of the P'urhépecha community.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of the intangible cultural heritage while promoting mutual understanding and respect for human creativity.

Safeguarding measures

The proposed safeguarding measures focus essentially on performance and transmission, and enjoy the active support of the State and the P'urhépecha community.

Community participation

The P'urhépecha community participated in drawing up the nomination and identifying proposed safeguarding measures, and its leaders gave their free, prior and informed consent.

Inventory

Pirekua, traditional song of the P'urhépecha is included in the Inventory of the Intangible Cultural Heritage of Mexico maintained by the National Council for Culture and Arts.



44

COUNTRY

MEXICO

YEAR OF INSCRIPTION

2010

Traditional Mexican cuisine — ancestral, ongoing community culture, the Michoacán paradigm

Traditional Mexican cuisine is a comprehensive cultural model comprising farming, ritual practices, age-old skills, culinary techniques and ancestral community customs and manners. It is made possible by collective participation in the entire traditional food chain, from planting and harvesting to cooking and eating.

The system is based around corn, beans and chilli; unique farming methods such as *milpas* (rotating swidden fields of corn and other crops) and *chinampas* (man-made farming islets in lake areas); cooking processes such as nixtamalization (lime-hulling maize, which increases its nutritional value); and special utensils, including grinding stones and stone mortars. Native ingredients such as varieties of tomato, squash, avocado, cocoa and vanilla augment the staple crops. Mexican cuisine is elaborate and symbol-laden, with everyday *tortillas* and *tamales*, both made of corn, forming an integral part of Day of the Dead offerings.

Collectives of female cooks and other practitioners devoted to raising crops and traditional cuisine are found in the State of Michoacán and throughout Mexico. Their knowledge and techniques express community identity, reinforce social bonds and build stronger local, regional and national identities. These practices in Michoacán also highlight the importance of traditional cuisine as a means of sustainable development.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Traditional Mexican cuisine – ancestral, ongoing community culture, the Michoacán paradigm** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Traditional Mexican cuisine is central to the cultural identity of the communities that practise and transmit it from generation to generation.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could enhance the visibility of the intangible cultural heritage and promote respect for cultural diversity and human creativity.

Safeguarding measures

Current and planned safeguarding measures include consultation and research projects as well as practical training, with the support of the State and the communities concerned.

Community participation

Practitioners participated actively in the nomination process and gave their free, prior and informed consent.

Inventory

Traditional Mexican cuisine is included in the Inventory of the Intangible Cultural Heritage of Mexico maintained by the National Council for Culture and Arts.



45

Mariachi, string music, song and trumpet

COUNTRY

MEXICO

YEAR OF INSCRIPTION

2011

Mariachi is a traditional genre of Mexican music and a fundamental element of Mexican culture. Traditional Mariachi groups, made up of two or more members, wear regional costumes adapted from the charro costume and interpret a broad repertoire of songs on stringed instruments. Ensembles playing 'modern Mariachi' include trumpets, violins, the vihuela and *guitarrón* (bass guitar) and may have four or more musicians.

The wide repertoire includes songs from different regions – *jarabes*, minuets, polkas, *valonas*, schottisches, waltzes and serenades – in addition to *corridos* (typical Mexican ballads narrating stories of battles, outstanding deeds and love affairs) and traditional songs depicting rural life. Modern Mariachi music has adopted other genres such as ranchero songs, the bolero ranchero and even the cumbia from Colombia.

The lyrics of Mariachi songs portray love of the earth, one's hometown, native land, religion, nature, fellow countrywomen and the strength of the countryside. Learning by ear is the main means of transmission; the skill is usually passed down from father to son and through being performed at festive, religious and civil events.

Mariachi music transmits values of respect for the natural heritage of the regions of Mexico and local history in Spanish and in the different Indian languages of western Mexico.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Mariachi, string music, song and trumpet** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Transmitted from generation to generation and continuously recreated during festive, religious and civil events, Mariachi music strengthens the sense of identity and continuity of its communities, both within Mexico and abroad.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility and awareness of the significance of the intangible cultural heritage, thanks to its viability and cultural syncretism, and could foster mutual understanding and dialogue.

Safeguarding measures

The strong commitment of the communities and practitioners, as well as local, regional and national institutions, to safeguard the element through a range of safeguarding measures has been demonstrated.

Community participation

The nomination was submitted with the wide and active participation of the communities of practitioners, who gave their free, prior and informed consent.

Inventory

Mariachi is included in the Inventory of the Intangible Cultural Heritage of Mexico, maintained by the National Council for Culture and Arts, as a result of a comprehensive and collaborative process among concerned stakeholders.



46

COUNTRY

MONGOLIA

YEAR OF INSCRIPTION

2010

The Mongolian traditional art of Khöömei

Khöömei is a form of singing that originated in western Mongolia, in the Altai Mountains. The performer imitates the sounds of nature, simultaneously emitting two distinct vocal sounds: along with a continuous drone, the singer produces a melody of harmonics. Khöömei literally means pharynx, and it is believed to have been learned from birds, whose spirits are central to shamanic practices.

The large number of Khöömei techniques in Mongolia fall into two main styles: *kharkhira* (deep Khöömei) and *isgere* (whistled Khöömei). In *kharkhira*, the singer produces a drone in a normal voice, while emphasizing the undertone or subharmonic one octave below. In *isgere*, it is the overtones above the fundamental note of the drone that are emphasized, creating a higher-pitched whistle. In both cases, the drone is produced with very taut vocal cords, and the melody is created by modulating the size and shape of the mouth cavity, opening and closing the lips and moving the tongue.

Khöömei is performed by Mongolian nomads on a variety of social occasions, from grand state ceremonies to festive household events. Khöömei is also sung during herding, and inside the yurt to lull babies to sleep. Traditionally, Khöömei is transmitted orally from bearer to learner or handed down from master to apprentice.



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

Definition of intangible cultural heritage

An essential part of ritual ceremonies, The Mongolian traditional art of Khöömei praises and shows respect for nature; handed down from generation to generation, it is continually recreated and renewed as a symbol of the community's identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of intangible cultural heritage by reflecting the interaction and harmony between humankind and nature, while creating a bridge of dialogue between different communities and cultures in the region.

Safeguarding measures

Various initiatives – at both State and community level – aimed at safeguarding The Mongolian traditional art of Khöömei will benefit from the community's clear commitment to maintaining its viability.

Community participation

The element was nominated following the wide participation of the relevant communities and bearers, whose views are clear throughout the nomination file and who have given their free, prior and informed consent.

Inventory

The Mongolian traditional art of Khöömei is included in the National Representative List of Intangible Cultural Heritage of Mongolia maintained by the Ministry of Education, Culture and Science.

Naadam, Mongolian traditional festival

Naadam is a national festival celebrated every year from 11 to 13 July across Mongolia. It is based around three traditional sports: horseracing, wrestling and archery. Mongolian Naadam is inseparably linked to the nomadic civilization of the Mongols, who have long practised pastoralism on Central Asia's vast steppe. Oral traditions, performing arts, national cuisine, craftsmanship, and cultural forms such as 'long song', Khöömei overtone singing, the Bie Bi-yelgee dance and the Morin Khuur fiddle also feature prominently during Naadam.

Mongolians follow special rituals and practices during the festival, such as wearing unique costumes and using distinctive tools and sporting items. Festival participants revere the sportsmen, sportswomen and children who compete, and winners are awarded titles for their achievements. Ritual praise songs and poems are dedicated to the contestants in the various events. Everyone is encouraged to participate in Naadam, thus promoting community involvement and togetherness.

The three sports are directly linked to the traditional lifestyles and living conditions of the Mongols and their transmission is traditionally undertaken through home-schooling by family members, although formal training programmes have recently been introduced for wrestling and archery. The rituals and customs of Naadam also stress a respect for nature and the environment.

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

Definition of intangible cultural heritage

Naadam has been handed down from generation to generation and is recognized by Mongolian communities as an essential expression of their nomadic cultural identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of the intangible cultural heritage while promoting intercultural dialogue as well as mutual respect for cultural diversity and human creativity.

Safeguarding measures

The nomination outlines recent and current efforts to safeguard the festival and proposes a coherent plan, including the establishment of training centres and the inclusion of teaching programmes in the education system to ensure its viability, supported by the strong commitment of the State and the communities.

Community participation

The nomination demonstrates that Naadam heritage-bearers and local communities supported its candidature and have given their free, prior and informed consent.

Inventory

Naadam is included in the National Representative List of Intangible Cultural Heritage of Mongolia maintained by the Ministry of Education, Culture and Science.



Al-Bar'ah, music and dance of Oman Dhofari valleys

COUNTRY

OMAN

YEAR OF INSCRIPTION

2010

Al-Bar'ah is a Bedouin musical tradition from the Dhofar Mountains in southern Oman. It takes the form of a warlike dance performed to drums and the chanting of poetry in a local tribal dialect. Al-Bar'ah is performed in a semicircle formed of between ten and thirty men and women. As they chant and clap, two male dancers holding *khanjars* (daggers) perform codified dance movements, brandishing their daggers above shoulder level. The dancers' steps are not complicated, but coordination with the music and the other performers requires considerable skill.

Each tribe has its own characteristic form of al-Bar'ah, with different drum rhythms and dance movements. The musical accompaniment is provided by the *kasir*, *rahmâni* and *daff* drums and the *qassaba* flute. The dance is performed outdoors, on occasions such as weddings, circumcisions and religious feasts. As with other Omani Bedouin dances, class and other distinctions are forgotten as tribal leaders perform alongside the most humble members of society.

The tradition represents the chivalric spirit, strength, courage, generosity and hospitality associated with the Bedouin. The dance also emphasizes poetic themes of love and flirtation. Al-Bar'ah has many practitioners from Dhofar, who help to maintain and transmit the practice and its varied poetic themes.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Al-Bar'ah, music and dance of Oman Dhofari valleys** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Al-Bar'ah is a performing art combining dance, music and poetry, during which class and other status distinctions are set aside, embodying the formal equality of all members of the community and creating a sense of shared identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to social cohesion and mutual respect among the communities of the Dhofari valleys and to a greater awareness of the diversity of the intangible cultural heritage in Oman and neighbouring countries.

Safeguarding measures

The nomination describes the current efforts by the State authorities to safeguard Al-Bar'ah by encouraging its transmission to younger generations, complemented by the active efforts of performing groups.

Community participation

The practitioner communities concerned were consulted during the nomination process and gave their free, prior and informed consent.

Inventory

Al-Bar'ah is included in the Oman Heritage Representative List Directory, under the responsibility of the Ministry of Heritage and Culture.



49

COUNTRY

PERU

YEAR OF INSCRIPTION

2010

Huaconada, ritual dance of Mito

The Huaconada is a ritual dance performed in the village of Mito in the province of Concepción in the central Peruvian Andes. Every year, on the first three days of January, masked men known as *huacones* perform a choreographed series of dances in the centre of town. The *huacones* represent the former council of elders, and for the duration of the Huaconada they become the town's highest authority. The *tronador* (whip) they carry and their masks emphasize this role, the latter characterized by large, prominent noses that evoke the beak of the condor, the creature that represents the spirit of the sacred mountains.

The dance involves two types of *huacones*: elders who wear traditional costumes and finely carved masks inspiring fear and respect; and modern *huacones* who wear colourful dress, their masks expressing terror, sadness or mockery. During the Huaconada, the modern *huacones* dance circumscribed steps around the elders, whose seniority allows them greater freedom in improvising movements. An orchestra plays different rhythms, beating out time on a small indigenous drum called a *tinya*.

The Huaconada synthesizes distinctive elements from Spain and the Andes while incorporating new, more modern elements. Only people of good conduct and moral integrity may become *huacones*. The dance is traditionally passed on from father to son, while the clothing and masks are also inherited.

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

Definition of intangible cultural heritage

The Huaconada ritual dance, which is continually adapted and transmitted from generation to generation by the inhabitants of Mito, regulates their communal life and reflects their local cultural identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to a greater visibility of the intangible cultural heritage while reflecting its ability to synthesize influences with diverse roots.

Safeguarding measures

Safeguarding measures proposed by the communities and the State focus on research, the recognition of tradition-bearers and promoting the manufacture of traditional instruments, outfits, masks and other objects used in the dance.

Community participation

The communities, through the Sociedad de Huacones de Mito, initiated the nomination process and participated actively in its preparation, giving their free, prior and informed consent.

Inventory

In 2003 the Huaconada was declared National Cultural Heritage by the National Institute of Culture, upon the proposal of the communities concerned.



50

COUNTRY

PERU

YEAR OF INSCRIPTION

2010

The scissors dance

The scissors dance is performed by inhabitants of Quechua villages and communities in the south-central Andes of Peru, and nowadays also in urban settings. This competitive ritual dance is performed during the dry months coinciding with the main phases of the agricultural calendar. The dance takes its name from the pair of polished iron rods, resembling scissor blades, which the dancers wield in their right hand.

Together, a violinist, a harpist and a dancer form a *cuadrilla* (team) that represents a given village or community. When performing, two or more *cuadrillas* face each other, and the dancers strike the blades together in time to the rhythm of the accompanying musicians, while performing a choreographed duel of step-dancing, acrobatics and increasingly demanding movements. The competition, or *atipanakuy*, may last up to ten hours and the physical ability of the dancers, the quality of the instruments and the expertise of the accompanying musicians are all taken into account when deciding on the winner.

The dancers wear outfits embroidered with golden fringes, multicoloured sequins and small mirrors. While in costume, they are forbidden from entering a church because of the tradition that their abilities result from a pact with the devil. The scissors dance has nevertheless become a popular part of Catholic festivities. The physical and spiritual knowledge implicit in the dance is passed on orally from master to student, with each *cuadrilla* of dancers and musicians honouring its village of origin.



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

Definition of intangible cultural heritage

The scissors dance is a ritual performance, transmitted from master to student, that has become a symbol of the cultural identity of the people of the Peruvian Andes and maintains its meaning and social functions even when displaced to urban settings.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of the intangible cultural heritage while stimulating intercultural dialogue and promoting respect for cultural diversity and human creativity.

Safeguarding measures

Safeguarding measures proposed by the communities and the State focus on research, the recognition of tradition-bearers and the establishment of a cultural centre that would function as an archive, a museum and a civic space for meetings.

Community participation

The scissors dancers, through the Asociación de Danzantes de Tijeras y Músicos del Perú and the Asociación Folklórica de Danzantes de Tijeras y Músicos de Huancavelica, initiated the nomination process and participated actively in its preparation, giving their free, prior and informed consent.

Inventory

In 2005 the scissors dance was declared National Cultural Heritage by the National Institute of Culture upon the proposal of the communities concerned.



51

COUNTRY

PERU

YEAR OF INSCRIPTION

2011

Pilgrimage to the sanctuary of the Lord of Qoyllurit'i

The Pilgrimage to the sanctuary of the Lord of Qoyllurit'i combines elements from Catholicism and the worship of pre-Hispanic nature deities. It begins fifty-eight days after the Christian celebration of Easter Sunday, when 90,000 people from around Cuzco travel to the sanctuary, located in the Sinakara Valley. Pilgrims are divided into eight 'nations' corresponding to their villages of origin: Paucartambo, Quispicanchi, Canchis, Acomayo, Paruro, Tawantinsuyo, Anta and Urubamba.

The pilgrimage includes processions of crosses up and down the snow-capped mountain and a twenty-four-hour procession, during which the Paucartambo and Quispicanchi nations carry images of the Lord of Tayancani and the Grieving Virgin to the village of Tayancani to greet the first rays of sunlight.

Dance plays a central part in the pilgrimage: 100 different dances are performed, representing the different 'nations'. The Council of Pilgrim Nations and the Brotherhood of the Lord of Qoyllurit'i direct the pilgrimage activities, its rules and codes of behaviour, and supply food, while *pablitos* or *pabluchas* – figures wearing garments of alpaca fibre and woven wool animal masks – maintain order.

The pilgrimage encompasses a broad variety of cultural expressions and constitutes a meeting place for communities from different Andean altitudes engaged in different economic activities.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Pilgrimage to the sanctuary of the Lord of Qoyllurit'i** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Encompassing cultural expressions of diverse origins, the Pilgrimage of the Lord of Qoyllurit'i brings together Andean communities throughout the Cuzco area, providing them with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to ensuring visibility of the intangible cultural heritage and to promoting intercultural dialogue and mutual respect among different communities with similar syncretic practices.

Safeguarding measures

Current and proposed measures reflect the efforts of the community, national and local authorities and relevant institutions to safeguard the pilgrimage and to protect the surrounding environment associated with it.

Community participation

Through the various institutions that represent them, the communities participated actively in the nomination process and provided their free, prior and informed consent.

Inventory

With the active participation of the community, the element was included in 2004 in the Declarations of Cultural Heritage of the Nation inventory, administered by the National Institute of Culture.



52

Fado, urban popular song of Portugal

COUNTRY

PORTUGAL

YEAR OF INSCRIPTION

2011

Fado is a performance genre incorporating music and poetry and is widely practised by various communities in Lisbon. It represents a Portuguese multicultural synthesis of African-Brazilian sung dances, local traditional genres of song and dance, musical traditions from rural areas of the country brought by successive waves of internal immigration, and the cosmopolitan urban song patterns of the early nineteenth century.

Fado songs are usually performed by a solo singer, male or female, traditionally accompanied by a wire-strung acoustic guitar and the Portuguese *guitarra* – a pear-shaped cittern with twelve wire strings, unique to Portugal, which also has an extensive solo repertoire. The past few decades have witnessed this instrumental accompaniment expanded to two Portuguese guitars, a guitar and a bass guitar.

Fado is performed professionally on the concert circuit and in small ‘Fado houses’, and by amateurs in numerous grass-roots associations located throughout the older neighbourhoods of Lisbon. Informal tuition by older, respected exponents takes place in traditional performance spaces and often over successive generations within the same family.

The dissemination of Fado through emigration and the world music circuit has reinforced its image as a symbol of Portuguese identity, leading to a process of cross-cultural exchange involving other musical traditions.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Fado, urban popular song of Portugal** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

A musical and lyrical expression of great versatility, Fado strengthens the feeling of belonging and identity within the community of Lisbon, and its leading practitioners continue to transmit the repertory and practices to younger performers.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to further interaction with other musical genres, both at the national and international level, thus ensuring visibility and awareness of the intangible cultural heritage and encouraging intercultural dialogue.

Safeguarding measures

Safeguarding measures reflect the combined efforts and commitment of the bearers, the local communities, the Museum of Fado and the Ministry of Culture, as well as other local and national authorities, and aim at long-term safeguarding through educational programmes, research, publications, performances, seminars and workshops.

Community participation

Fado musicians, singers, poets, historians, luthiers, collectors, researchers, the Museum of Fado and other institutions participated in the nomination process and their free, prior and informed consent has been demonstrated.

Inventory

Fado is included in the Museum of Fado's catalogue, which was expanded in 2005 into a general inventory that also includes the collections of a wide range of public and private museums and archives.

53

COUNTRY

REPUBLIC
OF KOREA

YEAR OF INSCRIPTION

2010

Daemokjang, traditional wooden architecture

The term ‘Daemokjang’ refers to traditional Korean wooden architecture, and more specifically to the woodworkers, who still use the traditional carpentry techniques when constructing new buildings. Their activities extend to the maintenance, repair and reconstruction of historic buildings, ranging from traditional Korean houses to monumental wooden palaces and temples. The Daemokjang are in charge of the entire construction process, including the planning, design and construction of buildings and the supervision of carpenters working under them.

The wooden structures created by the Daemokjang have flowing lines and are simple and unadorned – distinctive features of traditional Korean architecture. The construction process demands not only technical skill when designing the building with consideration to its size, site and function, but also aesthetic sense when selecting the lumber for the construction materials, cutting and carving the wood, and assembling and interlocking the separate wooden pieces without using nails, creating the so-called ‘joints that can withstand a millennium’.

The know-how of Daemokjang has been handed down from generation to generation and takes decades of training and on-the-job experience to master. When restoring monumental buildings using traditional techniques, Daemokjang practitioners reinterpret the beauty of traditional architecture and re-create it by using their technical skill and artistic sense.





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

Definition of intangible cultural heritage

Daemokjang, traditional wooden architecture is recognized as part of the cultural identity of the Republic of Korea and is safeguarded by being transmitted from generation to generation.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of the intangible cultural heritage and promote respect for human creativity and ingenuity.

Safeguarding measures

The nomination describes current and recent efforts to safeguard the element, particularly through transmission and public demonstrations, which will continue with the support of practitioners, NGOs and the State.

Community participation

The nomination was drawn up with the cooperation of the community of Daemokjang artisans and contains evidence of their free, prior and informed consent.

Inventory

Daemokjang, traditional wooden architecture was designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration in 1982.



54

COUNTRY

REPUBLIC
OF KOREA

YEAR OF INSCRIPTION

2010

Gagok, lyric song cycles accompanied by an orchestra

Gagok is a genre of traditional Korean vocal music sung by men and women to the accompaniment of a small orchestra, one of several forms of singing that together constitute *jeongga*, or 'right song'. Formally a type of music associated with the higher social classes, Gagok is today widely popular throughout the country. It comprises twenty-six *namchang*s, or songs for men, and fifteen *yeochang*s, or songs for women.

*Namchang*s are characterized by strong, deep, resonant voices, while *yeochang*s are characterized by high-pitched, thin voices. Gagok songs are composed either in a solemn, peaceful key or a melancholy one, and use a 10-beat or a 16-beat rhythm. The traditional instruments in the orchestra include the *geomungo* (six-stringed zither), the *daegeum* (bamboo transverse flute), the *gayageum* (twelve-string zither) and the *piri* (small double-reed pipe). Gagok songs are acclaimed for their lyrical patterns, balance, refined melodies and advanced musical composition.

Acquiring skill as a singer takes much time and effort, and performing requires dedication and extreme control. Gagok is preserved and transmitted by practitioners, their communities and related organizations in local heritage training centres. Gagok has played an important role in the establishment of Korean identity.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Gagok, lyric song cycles accompanied by an orchestra** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Gagok is a fundamental element of Korean culture, safeguarded and transmitted at local heritage centres and promoting a sense of pride and identity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the understanding and visibility of the intangible cultural heritage and encourage greater respect for cultural diversity.

Safeguarding measures

The nomination outlines current and proposed measures, highlighting the commitment of the State and the participation of the bearers of Gagok, and focusing on practical interventions such as the creation of opportunities and spaces for its enactment and transmission.

Community participation

The nomination was drawn up with the cooperation of the community of Gagok performers and contains evidence of their free, prior and informed consent.

Inventory

Gagok was designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration in 1969.





55

COUNTRY

REPUBLIC
OF KOREA

YEAR OF INSCRIPTION

2011

Jultagi, tightrope walking

Tightrope walking is a widespread form of entertainment that in most countries focuses purely on acrobatic skill. The traditional Korean performing art of Jultagi is distinctive in that it is accompanied by music and witty dialogue between the tightrope walker and an earthbound clown.

Jultagi is performed outdoors. The tightrope walker executes a variety of acrobatic feats on the rope, along with jokes, mimicry, songs and dance, while a clown engages the tightrope walker in joking banter and a team of musicians accompanies the entertainment. The tightrope walker starts with simple feats, gradually moving to more difficult acrobatics, displaying some forty different rope techniques in a performance that can last several hours.

Today, tightrope walkers are frequently invited to local festivals that take place throughout the country, particularly in spring and autumn. Currently, the transmission of tightrope walking in Korea is centred on the Jultagi Safeguarding Association in Gyeonggi Province. There are two types of training: apprenticeship education where masters educate practitioners and take on students, and public education which takes various forms such as school training, experience classes and summer camps.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Jultagi, tightrope walking** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Jultagi is a traditional performing art of great complexity that integrates musical, choreographic and symbolic expressions of Korean culture to delight and entertain audiences.

Contribution towards visibility of intangible cultural heritage

Jultagi is a testament to human creativity and its inscription on the Representative List could contribute to promoting intercultural exchange by drawing attention to the different types of tightrope walking worldwide.



Safeguarding measures

Safeguarding measures include strengthening of transmission modes, raising awareness, increasing education opportunities and research activities. The commitment of the Jultagi Preservation Association and government institutions has been demonstrated.

Community participation

Jultagi was nominated with the participation of the Jultagi Preservation Association and master bearer, who provided their free, prior and informed consent.

Inventory

At the request of the groups and individuals concerned, Jultagi tightrope walking was designated in 1976 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.



56

COUNTRY

**REPUBLIC
OF KOREA**

YEAR OF INSCRIPTION

2011

Taekkyeon, a traditional Korean martial art

Taekkyeon is a traditional Korean martial art that makes use of fluid, rhythmic dance-like movements to strike or trip up an opponent.

The graceful movements of a well-trained Taekkyeon performer are gentle and circular rather than straight and rigid, but can explode with enormous flexibility and strength. The feet play as important a role as the hands. In spite of its impression of gentleness, Taekkyeon is an effective martial art highlighting a broad variety of offensive and defensive skills employing all available fighting methods. It also teaches consideration: a skilled Taekkyeon practitioner can rapidly dominate an opponent, but a true master knows how to make an opponent withdraw without being hurt. As part of seasonal farming-related traditions, Taekkyeon encourages community integration; and as a sport accessible to all, it plays a major role in promoting public health – it is practised by a great number of people as a daily activity.

There are approximately fifty recognized practitioners of Taekkyeon at present, and the Korean Taekkyeon Association plays a significant role in the transmission and promotion of this traditional martial art.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Taekkyeon, a traditional Korean martial art** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Taekkyeon is a traditional martial art that has been handed down from generation to generation and promotes cooperation and solidarity among its practitioners.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could improve the visibility of similar martial arts around the world as part of intangible cultural heritage.

Safeguarding measures

A wide range of safeguarding measures includes awareness-raising, research and financial support to the master and assistants to encourage transmission.

Community participation

The nomination process benefited from the participation of key institutions and practitioners and they provided their free, prior and informed consent.

Inventory

In 1976, at the request of the groups and individuals concerned, Taekkyeon was designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.





57

Weaving of Mosi (fine ramie) in the Hansan region

COUNTRY

REPUBLIC OF KOREA

YEAR OF INSCRIPTION

2011

Weaving of Mosi in Hansan is transmitted by middle-aged women in the township located in South Chungcheong Province. The region boasts fertile land and sea winds that allow ramie plants to thrive.

Weaving ramie cloth involves a number of processes, including harvesting, boiling and bleaching ramie plants, spinning yarn out of ramie fibre and weaving it on a traditional loom. Ramie cloth is comfortable in hot summer weather and is used to produce a wide range of clothing from dress suits and military uniforms to mourning garments. The whiteness of the bleached ramie fabric, as well as its refined quality and neatness, make it suitable for top-quality clothing as well as clothes for ordinary people.

Weaving of Mosi traditionally takes place in the form of female-led family operations in which mothers transmit techniques and experience to their daughters or daughters-in-law. The tradition also consolidates ties within the community, with neighbours gathering together and working in a designated section of the town.

At present, around 500 people in the province are engaged in the diverse activities of weaving fine ramie.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Weaving of Mosi (fine ramie) in the Hansan region** on the Representative List as the nomination file satisfied the selection criteria, as follows:

Definition of intangible cultural heritage

Transmitted from generation to generation, Mosi cloth weaving is a traditional craft that is rooted in the community and provides its practitioners with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Inscription of Mosi weaving on the Representative List could help to enhance global recognition of diversity of hand-woven textiles, thus promoting visibility of intangible cultural heritage and awareness of its significance.

Safeguarding measures

Ongoing and future safeguarding measures show the commitment of the State and the communities to safeguard the element and promote the viability and transmission of the element to future generations.

Community participation

Following a request from the communities concerned, the nomination was drawn up with their active participation and demonstrates their free, prior and informed consent.

Inventory

In 1967, at the request of the groups and individuals concerned, Hansan ramie weaving was designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.





58

COUNTRY

SPAIN

YEAR OF INSCRIPTION

2010

The chant of the Sybil on Majorca

The chant of the Sybil is performed at matins on the night of 24 December in churches throughout Majorca. It marks the annual Christmas Vigil, and is sung by a boy or a girl accompanied by two or more altar boys or girls. During the chant they walk through the church towards the chancel, the singer carrying a sword in his or her hands, held upright in front of the face, while the altar boys or girls carry candles. At the end of the song, a cross is drawn in the air with the sword.

The versions of the chant performed on the island vary little from their Gregorian roots: they are all sung *a cappella*, with music between the verses provided by an organ. The costume worn by the singers usually consists of a white or coloured tunic, sometimes embroidered around the neck and hem, and often worn with a cape. The head is covered with a cap of the same colour as the tunic.

The rite involves all the church parishes on Majorca, with old and young generations working side-by-side as singers, costume-makers, celebrants and other helpers, thus ensuring its transmission.

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

Definition of intangible cultural heritage

The chant of the Sybil, handed down by local communities on Majorca from generation to generation, provides them with a strong feeling of identity and pride.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility and awareness of the intangible cultural heritage worldwide.

Safeguarding measures

Numerous safeguarding measures have been proposed, including documentation, research, awareness-raising and transmission, which can help to encourage an appreciation of the value of the chant of the Sybil and increase participation by the community.

Community participation

The element was nominated with the cooperation and commitment of the communities, who have given their free, prior and informed consent.

Inventory

The chant of the Sybil on Majorca is inscribed in the Insular and State Register of Intangible Property of Cultural Interest.



COUNTRY

SPAIN

YEAR OF INSCRIPTION

2010

Flamenco is an artistic expression fusing *cante* (song), *baile* (dance) and *toque* (the art of guitar playing). Andalusia in southern Spain is the heartland of Flamenco, although it also has roots in regions such as Murcia and Extremadura. *Cante* is the vocal expression of Flamenco, sung by both men and women, usually seated, with no backing singers. The gamut of feelings and states of mind – grief, joy, tragedy, rejoicing and fear – is expressed through sincere, expressive lyrics characterized by brevity and simplicity.

Flamenco *baile* is a dance of passion and courtship, expressing a wide range of situations ranging from sadness to joy. The technique is complex and differs according to whether the performer is male (heavier use of the feet) or female (gentler, more sensual movements). *Toque* has long surpassed its original role as accompaniment. Other instruments, including castanets, hand-clapping and foot-stamping, are also employed.

Flamenco is performed during religious festivals, rituals, church ceremonies and at private celebrations. It is the badge of identity of numerous communities and groups, in particular the Gitano (Roma) ethnic community, which has played an essential role in its development. Transmission occurs through dynasties, families, social groups and *peñas* (Flamenco clubs), all of which play a key role in its preservation and dissemination.





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

Definition of intangible cultural heritage

Flamenco is deeply rooted in its community, reinforcing its cultural identity and continuing to be passed down from one generation to the next.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could raise awareness of the intangible cultural heritage, while promoting human creativity and mutual respect among communities.

Safeguarding measures

Ongoing and proposed future measures demonstrate the concerted efforts of regional governments, institutions, NGOs, the communities concerned and private individuals to ensure the safeguarding of Flamenco.

Community participation

The nomination resulted from the active participation and commitment of the communities concerned and individual practitioners whose broad consensus has been demonstrated by their free, prior and informed consent.

Inventory

Flamenco is inscribed in the General Register of Cultural Assets of the Region of Murcia established by the Directorate-General for Fine Arts and Cultural Heritage of the Autonomous Region of Murcia.

60

COUNTRY

SPAIN

YEAR OF INSCRIPTION

2010

Human towers

Castells are human towers built by members of amateur groups, usually as part of annual festivities in Catalonian towns and cities. The traditional setting is the square in front of the town-hall balcony. The human towers are formed by *castellers* standing on each other's shoulders in a number of stages (between six and ten). Each level of the *tronc* – the name given to the second level upwards – generally comprises two to five more heavily built men supporting younger, lighter boys or girls. The *pom de dalt* – the three uppermost levels of the tower – is formed of young children. Anyone is welcome to join the *pinya*, the throng that supports the base of the tower.

Each group can be identified by its costume, particularly the colour of the shirts, while the cummerbund serves to protect the back and is gripped by the *castellers* as they climb up the tower. Before, during and after the performance, musicians play a variety of traditional melodies on a wind instrument known as a *gralla*, setting the rhythm to which the tower is built.

The knowledge required for raising *castells* is traditionally handed down from generation to generation within a group, and can only be learned by practice.



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

Definition of intangible cultural heritage

Human towers are recognized by the Catalan people as an integral part of their cultural identity, handed down from generation to generation and providing community members with a sense of continuity, social cohesion and solidarity.

Contribution towards visibility of intangible cultural heritage

Their inscription on the Representative List could promote the intangible cultural heritage as a means of reinforcing social cohesion, while encouraging respect for cultural dialogue and human creativity.

Safeguarding measures

The safeguarding measures being implemented and those planned are carefully described, and the commitment of both the State and the communities involved have been clearly demonstrated, all aiming at ensuring the viability of the element.

Community participation

The nomination was drawn up through a process of consultation and cooperation with the bearers of the tradition, who have provided their free, prior and informed consent.

Inventory

Human towers are registered in the Inventory of the Ethnological Heritage of Catalonia, maintained and updated by the Department of Culture and Media.



COUNTRY

SPAIN

YEAR OF INSCRIPTION

2011

Festivity of ‘la Mare de Déu de la Salut’ of Algemesí

The Festivity of ‘la Mare de Déu de la Salut’ is celebrated in Algemesí in the Comunidad Valenciana. Every 7 and 8 September almost 1,400 people take part in theatre, music, dance and performances organized in the historic areas of the city: Valencia, La Muntanya, Santa Barbara and La Capella. Processions run from the Basilica Menor de San Jaime to the Capella de la Troballa.

The festivities commence with bell-ringing from the basilica followed by a parade. In the evening, the Schola Cantorum choir and orchestra perform vespers at the basilica, followed by bell-ringing and the Procession of the Betrothed, which features *Els Misteris* (short, religious theatrical pieces performed by children), human towers with traditional musical accompaniment, and dance performances.

The next day, giant puppets representing the King and Queen of Aragon, James I and his wife Violante of Hungary, join the morning procession, while the General Grand Procession features representations of biblical characters and songs of the apostles.

The involvement of the town’s inhabitants is the foundation for the continuity of this celebration. All the costumes, ornaments and accessories are hand-crafted, and the dances and musical scores are handed down from generation to generation.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Festivity of ‘la Mare de Déu de la Salut’ of Algemesí** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Combining dance, music, religious ceremonies and rituals, the festivity of ‘la Mare de Déu de la Salut’ is recreated and transmitted within the community of Algemesí.

Contribution towards visibility of intangible cultural heritage

Due to the collective character of its rituals and the different cultural expressions performed, the festivity testifies to human creativity and its inscription on the Representative List could contribute to promoting intercultural dialogue and mutual respect.

Safeguarding measures

Ongoing and proposed measures, such as research, documentation and publication activities, demonstrate the concerted efforts of local and national institutions, the community and cultural associations to safeguard the festivity.

Community participation

Bearers, practitioners and representatives of the community of Algemesí participated in the nomination process and provided their free, prior, and informed consent through the Fundació de la Festa a la Mare de Déu de la Salut i al Crist de l’Agonia.

Inventory

The element is included in the General Inventory of Valencian Cultural Heritage as well as the Register of Assets of Cultural Interest maintained by the Spanish Ministry of Culture.



Kırkpınar oil wrestling festival

The Kırkpınar oil wrestling festival takes place in Edirne, Turkey. Thousands of people from different age groups, cultures and regions travel every year to see *pehlivans* (wrestlers) compete for the Kırkpınar Golden Belt and the title of Chief Pehlivan. Each festival is launched by its patron, the Kırkpınar Ağa, in a ceremony featuring forty bands of *davuls* (drums) and *zurnas* (shawms). The golden belt is carried through the city in a procession, followed by prayers recited in the Selimiye Mosque.

The wrestling bouts customarily take place in Er Meydani ('Brave Men's Field'). The master of ceremonies introduces the *pehlivans* to the audience, reciting their names, titles and skills in verse. Next, the oil man oils the wrestlers, assisted by the towel holder, before the warm-up exercises and greetings. The wrestlers all wear *kispets*, heavy leather trousers made of water buffalo or cow hide. As the wrestling takes place, the drum and shawm bands play the festival's traditional repertoire.

Kırkpınar oil wrestling is open to men from all cultures, regions and ages without discrimination as to religion, language or race. *Pehlivans* are considered exemplary figures in society, with attributes such as generosity, honesty, respectfulness and adherence to traditions and customs. All *pehlivans* are trained in the master-apprentice tradition.



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

Definition of intangible cultural heritage

The Kırkpınar oil wrestling festival is strongly rooted in the practitioner community as a symbol of identity and continuity, highlighting the virtues of generosity and honesty and reinforcing members' bonds with tradition and custom, thus contributing to social cohesion and harmony.



Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could contribute to the visibility of the intangible cultural heritage worldwide and encourage dialogue, since the wrestling festival is an arena for intercultural contacts.

Safeguarding measures

Safeguarding measures reflecting the combined efforts and commitment of government authorities, the practitioner community, academic institutions, NGOs and the media aim at long-term safeguarding of the festival through training courses and festivals, the establishment of a museum and various academic publications.

Community participation

A broad range of practitioners, academics, NGOs and authorities participated in the nomination process; the practitioner community gave its free, prior and informed consent to the nomination.

Inventory

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





63

COUNTRY

TURKEY

YEAR OF INSCRIPTION

2010

Semah, Alevi-Bektaşî ritual

Semahs can be described as a set of mystical and aesthetic body movements in rhythmic harmony. They constitute one of the twelve main services found in *cem* rituals, religious practices performed by adherents of the Alevi-Bektaşî tradition, a belief system based on the veneration of Ali, the fourth caliph after the Prophet Muhammad. Semahs are performed by *semahçısı* (Semah dancers), accompanied by devout musicians playing the *saz* (long-necked lute).

Various forms of Semah exist in Alevi-Bektaşî communities across Turkey, each with its own distinct musical characteristics and rhythmic structures. One consistent characteristic is the performance of the ritual by both men and women, side by side. Semah rituals are founded on the concept of unity with God as part of a natural cycle: people come from God and return to God. There are two forms of Semah: *İçeri Semahs* are performed in *cem*s only among adherents as part of the twelve services; *Dışarı Semahs* are performed independently of the services to promote Semah culture to younger generations.

Semahs are the most crucial means for the transmission of the Alevi-Bektaşî tradition. All practices, traditional motifs and teachings are passed on orally, and distinct genres of art and literature associated with the tradition continue to thrive. In this way, Semahs play a crucial role in fostering and enriching the traditional musical culture of Turkey.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Semah, Alevi-Bektaşî ritual** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Semah is a ritual practice handed down from generation to generation that provides its community with a sense of belonging, continuity and identity and contributes to social cohesion and well-being.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could enhance intercultural dialogue by giving wider visibility to its values of mutual respect and understanding.

Safeguarding measures

The Turkish cultural authorities have conducted academic research and encouraged safeguarding activities by the communities of believers.

Community participation

The communities concerned were consulted during the nomination process and gave their free, prior and informed consent.

Inventory

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



64

COUNTRY

TURKEY

YEAR OF INSCRIPTION

2010

Traditional Sohbet meetings

Traditional Sohbet meetings play a crucial role in transmitting Turkish folk literature, folk dances and music, and village dramas, as well as societal values. Turkish men meet regularly indoors, especially in winter, to discuss local social and cultural issues, safeguard traditions and encourage solidarity, mutual respect and a sense of community.

The meetings may include music, dance and plays, all enjoyed while consuming local dishes. A traditional Sohbet meeting may last until the early morning. Meetings are open to men above the age of 15 or 16, regardless of ethnicity, religion or status, with the basic requirement that members be of honest families, be trustworthy and respectful of their elders, and do not gamble or display public drunkenness. Members may be fined for missing a meeting unless there are extenuating circumstances. Mothers and wives encourage male members to attend because of the associated social and cultural benefits.

Communities usually have between five and thirty members and are guided by leaders, who are either elected or proposed by the elders. All members of the community have equal rights and duties. The Sohbet meetings fulfil an important educational role by transmitting ethical values such as social justice, tolerance, benevolence and respect.





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

Definition of intangible cultural heritage

Traditional Sohbet meetings are social practices that provide a forum for community members to keep alive their oral traditions, transmit their history and share their cultural values, providing them with a sense of identity and continuity.

Contribution towards visibility of intangible cultural heritage

Their inscription on the Representative List could reinforce social cohesion and mutual respect among communities while contributing to a broader visibility of the intangible cultural heritage.

Safeguarding measures

Safeguarding initiatives are to be carried out both by the Turkish authorities and by the communities concerned, aiming particularly at research and documentation as well as encouraging more frequent Sohbet meetings and providing venues for them.

Community participation

The nomination file was drawn up with the participation of communities and groups through a series of consultative meetings and it provides evidence of their free, prior and informed consent.

Inventory

Many local varieties of traditional Sohbet meetings are included in the Turkish National Inventory for Intangible Cultural Heritage, established under the aegis of the Ministry of Culture and Tourism.



65

COUNTRY

TURKEY

YEAR OF INSCRIPTION

2011

Ceremonial Keşkek tradition

Keşkek is a traditional Turkish ceremonial dish prepared for wedding ceremonies, circumcisions and religious holidays. Women and men work together to cook wheat and meat called ‘Keşkek’ in huge cauldrons, then serve it to the guests. The wheat is washed to the accompaniment of prayers the preceding day, and then carried to a large stone mortar, stone mortar, accompanied by music from the *davul* (drum) and *zurna* (double-reed pipe). It is then hulled by two to four people using gavels in a fixed rhythm. The cooking is usually done outdoors: hulled wheat, chunks of meat on the bone, onions, spices, water and oil are added to the cauldron and cooked all night.

Towards noon, the strongest of the village youth are called to beat the Keşkek with wooden mallets, while the crowd cheers and *zurna* players perform musical pieces, announcing the thickening of the stew with a specific melody.

Numerous expressions associated with the dish – used during the selection of wheat, the blessings, the prayers and carrying the wheat, as well as preparing and cooking it – have become common expressions in daily life. In addition, the tradition encompasses entertainment, plays and musical performances. Neighbouring towns and villages are invited to a collective feast on the ceremony's premises.

The cooking tradition is safeguarded and handed down by master cooks to apprentices.

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

Definition of intangible cultural heritage

The Keşkek ceremony is a unifying social practice that takes place at Turkish festive events and is transmitted from generation to generation, thus deepening the sense of belonging to a community.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could promote cultural diversity and human creativity through its demonstration of shared ideas and the promotion of social communication and inclusiveness.

Safeguarding measures

Ongoing safeguarding measures demonstrate a two-fold approach by the communities and the State, and the nomination highlights their commitment to ensure the Keşkek's continuity and transmission.

Community participation

Communities and practitioners, along with other relevant institutions and associations, participated in the nomination process and provided their free, prior and informed consent.

Inventory

With the participation of its bearers, the Ceremonial Keşkek tradition was included in 2008 in the Turkish National Inventory for Intangible Cultural Heritage, maintained by the Ministry of Culture and Tourism.





66

COUNTRY

VIET NAM

YEAR OF INSCRIPTION

2010

Gióng festival of Phù Đổng and Sóc temples

The Gióng festival of Phù Đổng and Sóc temples is celebrated annually in outlying districts of Hanoi, the capital of Viet Nam. Each spring, before the rice harvest, the Việt people honour the mythical hero, god and saint, Thánh Gióng, who is credited with defending the country against foreign enemies and is worshipped as the patron god of the harvest, national peace and family prosperity.

The festival at the Phù Đổng Temple, which takes place in the fourth lunar month in the village of his birth, symbolically re-enacts his feats through the riding of a white horse into battle and the performance of an elaborate flag dance to symbolize the battle itself. Young men receive extensive training to play the roles of Flag Master, Drum Master, Gong Master, Army Master and Children's Master, while twenty-eight girls aged between 9 and 13 are chosen to play the enemy generals. The Flag Master's dance movements and the sounds of the drum and the gong convey the progress of the battle, and paper butterflies released from the flag symbolically disperse the invaders.

The arrival of rains after the festival is seen as a blessing from the saint for an abundant harvest. The celebrations at the Sóc Temple, where Saint Gióng ascended to heaven, take place in the first lunar month and include the ritual of bathing his statue and a procession of bamboo flowers to the temple as offerings to the saint.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Giống festival of Phù Đổng and Sóc temples** on the Representative List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Giống festival is deeply rooted in the communities of the Red River Delta as part of their identity, handed down from generation to generation and providing them with a sense of continuity.

Contribution towards visibility of intangible cultural heritage

Its inscription on the Representative List could help to promote human creativity and a dialogue between cultures, while providing greater visibility for the intangible cultural heritage.

Safeguarding measures

Diverse and coherent safeguarding measures have been proposed that aim to preserve, document, transmit, recognize and promote the continuity of the Giống festival, which benefits from the commitment of the communities and the State.

Community participation

The bearer and practitioner communities were consulted and provided information for the nomination, as well as their free, prior and informed consent.

Inventory

The Giống festival is inscribed in an inventory of the intangible cultural heritage of Viet Nam maintained by the Viet Nam Institute of Culture and Art Studies.

Cumulative list of elements inscribed on the Representative List

- ALBANIA**
- Albanian folk iso-polyphony (2008)
- ALGERIA**
- The Ahellil of Gourara (2008)
- ARGENTINA; URUGUAY**
- The Tango (2009)
- ARMENIA**
- Armenian cross-stones art. Symbolism and craftsmanship of Khachkars (2010)
 - The Duduk and its music (2008)
- AZERBAIJAN**
- The traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan (2010)
 - The art of Azerbaijani Ashiq (2009)
 - The Azerbaijani Mugham (2008)
- AZERBAIJAN; INDIA; IRAN (ISLAMIC REPUBLIC OF); KYRGYZSTAN; PAKISTAN; TURKEY; UZBEKISTAN**
- Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz (2009)
- BANGLADESH**
- Baul songs (2008)
- BELGIUM**
- Leuven age set ritual repertoire (2011)
 - Aalst carnival (2010)
 - Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem (2010)
 - Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen (2010)
 - Procession of the Holy Blood in Bruges (2009)
 - The carnival of Binche (2008)
- BELGIUM; CZECH REPUBLIC; FRANCE; MONGOLIA; MOROCCO; QATAR; REPUBLIC OF KOREA; SAUDI ARABIA; SPAIN; SYRIAN ARAB REPUBLIC; UNITED ARAB EMIRATES**
- Falconry, a living human heritage (2010)
- BELGIUM; FRANCE**
- Processional giants and dragons in Belgium and France (2008)
- BELIZE; GUATEMALA; HONDURAS; NICARAGUA**
- Language, dance and music of the Garifuna (2008)
- BENIN; NIGERIA; TOGO**
- The oral heritage of Gelede (2008)
- BHUTAN**
- The mask dance of the drums from Drametse (2008)
- BOLIVIA (PLURINATIONAL STATE OF)**
- The Andean Cosmovision of the Kallawayas (2008)
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Intangible
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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.

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