CONVENTION FOR THE SAFEGUARDING
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Sixteenth session
2021

Nomination file No. 01707
for inscription in 2021 on the Representative List
of the Intangible Cultural Heritage of Humanity

A. State(s) Party(ies)

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

The Netherlands

B. Name of the element

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

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

Not to exceed 200 characters

Corso culture, flower and fruit parades in the Netherlands

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

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

Not to exceed 200 characters

Corsocultuur in Nederland, parades met bloemen en fruit

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

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

In various places the parades have other names, e.g. Fruit Parade (fruitcorso), the Floating Flower Parade (varend corso), Parade (parade), Floralia, Folk festival (volksfeest), Gondola event (gondelvaart), Procession/parade with allegorical tableaux (stoet en allegorische optocht).
C. Name of the communities, groups or, if applicable, individuals concerned

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

Not to exceed 150 words

There are 21 corsos inscribed in Dutch Intangible Cultural Heritage Inventories. The corsos are united in the Corsokoepel Foundation, the umbrella organisation of the corsos, which is inscribed in the Dutch Register of Inspiring Examples of Safeguarding Intangible Cultural Heritage.

Each corso has its own construction/assembly groups or neighbourhoods which build floats and, in some cases, plant and maintain flower fields. The size of these groups/associations varies from ten or so people to several hundred. In total, some 75,000 volunteers are actively involved.

The corsos are organised by committees and working groups, accounting for some 2,500 volunteers in total. During an event approximately 5,000 extra volunteers are involved (as jury members, people in costume, musicians, guilds, traffic regulators, procession leaders, photographers etc.).

Corso events attract more than 1,500,000 visitors from home and abroad every year. Live broadcasts are watched by an estimated 2,000,000 viewers.

D. Geographical location and range of the element

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

Not to exceed 150 words

The 21 corsos inscribed in the Dutch Intangible Cultural Heritage Inventories mostly operate in villages, stretching from the traditional flower-growing regions in the west to Zundert and Valkenswaard in the south and Lichtenvoorde and Sint Jansklooster in the east of the country. Most groups have their own construction/assembly workshops in or near the village where the corso takes place. During the event, the procession of floats passes through the village, watched by people lining the streets or on special stands set up along the way.

There is considerable variety in the corsos: while most consist of floats there are also floating parades with boats and static flower mosaics.

Most corsos use flowers: bulbs (tulips, hyacinths and daffodils) in the spring, and dahlias in August and September. There is also a fruit corso (in Tiel). Many corsos also feature vegetables, reeds, bark, grass, seeds, plants and other decorative flowers.

E. Contact person for correspondence

E.1. Designated contact person

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

Title (Ms/Mr, etc.): Ms

Family name: De Leeuw

Given name: Riet

Institution/position: Ministry of Education, Culture and Science

Cultural Heritage and Arts Department

Address: P.O. Box 16375; 2500 BJ Den Haag; The Netherlands
1. Identification and definition of the element

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

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

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

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

a. an explanation of its social functions and cultural meanings today, within and for its community;

b. the characteristics of the bearers and practitioners of the element;

c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and

d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;

b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;

c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;

d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and

e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

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

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

Not fewer than 150 or more than 250 words

A corso is an annual parade of floats or boats decorated with flowers, fruit, vegetables and, in some cases, people in costumes. The parade is often accompanied by bands and theatre performances. Some take place at night and are illuminated. The corso is a competition: the float judged best by the jury wins a prize.

Corso culture is about much more than the parade alone. Groups of friends or neighbourhoods often spend months preparing their floats. Having a drink or meal together after working on the floats and organising regular parties is an important part of it all. The sense of social cohesion and contributing to a feeling of solidarity is often people’s main reason for taking part.
The fresh products (flowers, fruit and vegetables) are only added in the final few days. Designs are up to 20 metres long and 10 metres high. They are propelled by motor or pushed manually.

The groups or neighbourhoods that build the designs are very diverse. Men and women, young and old, people of all origins, religion and orientations, with different educational and professional backgrounds, all working together harmoniously.

The corso’s popularity at the 1876 Nice Carnival heralded the spread of the concept throughout nineteenth century Europe. The first corso in the Netherlands took place in Amsterdam in 1887. The immensely popular corso held to mark the coronation of Queen Wilhelmina in 1898 prompted communities in Winterswijk and Lichtenvoorde, among others, to organise their own event.

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

Within corso culture, many people play more than one role. There are no formal or informal restrictions regarding age or gender or country of origin. Men used to be over-represented. Nowadays, the gender balance has improved, reflecting general social trends. There are no roles specifically connected to the transfer of culture; that task is inherent to all roles.

The main roles are:

Designers: come up with the idea/theme and make a scale model or drawing on which the designs of the float or the boat are based. The designers guide construction and bear ultimate artistic responsibility for the finished product.

Float-builders: Building floats requires a range of specialist skills, from heavy construction work to fine detailing. A team of costume makers also falls under this category.

Flower field workers: tend and pick the flowers.

Flower traders and product managers: ensure that sufficient products are available in the correct colours.

The large group of people who mount the flowers, fruit etc. on the float.

Caterers: provide catering for float-builders and flower field workers.

Managers of corso organisations: are involved the whole year round in float construction/assembly groups and in organising the event.

The jury: judges the floats during the parade and chooses a winner. Members of the jury are selected by a committee whose members are drawn from the communities.

Helpers during the actual corso event: people in costume, people who help push and steer the float, float supervisors, musicians, announcers, charity fundraisers, traffic regulators, people selling programmes, cashiers.

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

The corso culture is transmitted informally from the older generation to the new, and formally by way of targeted activities. When building the design, skills are passed on in the same way a craftsman works with their apprentice: people work in pairs, with the experienced party teaching their pupil.

There are special targeted activities:

- One of the key, and most complicated, elements of the corso culture is the design. Various corso communities offer classes designing floats, with workshops given by experienced corso designers or other creative specialists.

- Some corsos put together teaching packages for primary or secondary schools, detailing the history and important elements of corso culture.
- Children design and build their own mini corso floats for a separate children’s parade/children’s category within the main parade.
- Construction/assembly groups organise corso-building courses.
- Construction/assembly workshops organise special activities for children, to introduce them to the different elements of building a float.
- Flower corsos that grow their own flowers trade them with each other and exchange tips on cultivation.
- The establishment of the Corsokoepel Foundation has led to corsos exchanging knowledge and skills. These exchanges take place at management level, but also between float-builders.
- Social media has also led to an increase in contact between corsos and is also a useful means of boosting public involvement.
- Each year a corso conference is held, with workshops detailing the issues the organisers of the corsos face with a view to exploring possible solutions.

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

1. Social capital. The corso is a strong binding factor within and between construction/assembly groups and within neighbourhoods. Schools, childcare facilities and care homes are also involved in, or contribute to, corso culture. Moreover, it encourages a mindset in which young people are brought up to believe it is normal to perform voluntary work.
2. Identity. Float-builders identify with their group. They demonstrate this via posts on social media, and for example by wearing a t-shirt with their group’s logo. Some corso enthusiasts decorate their homes and/or gardens with flags to show which group they support. Local authorities often like to emphasise their corso connections.
3. Enhancement of sociocultural life. The corsos fulfil a pivotal role in the sociocultural life of the local community. They also have a cultural value for spectators.
4. Promotion of participation in artistic activities. The corso puts people in touch with artistic creations and cultural pursuits. The threshold for participating is much lower than for a theatre, museum or gallery visit, especially for young people.
5. Promotion of cultural diversity and inclusivity. Corsos welcome older people, newcomers, refugees, people with disabilities etc.
6. Connecting. Corsos have the ability to bring people together – and not just the people involved in building the floats, but the community as a whole. Enthusiasts from the Netherlands and beyond come in their thousands to watch the parade and the preparations, often bringing their families.

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

Corso culture has an open and inclusive character and is accessible to all people regardless of social status, gender, ethnicity, age and other factors of social differentiation. People with disabilities and newcomers/immigrants/asylum seekers are also invited to participate. No aspect of corso culture is incompatible with human rights instruments.

Corsos are increasingly aware of the importance of sustainability, reflecting a wider trend in society. LED lighting and solar panels are being introduced, electric motors are replacing petrol and diesel motors, the search is for sustainable materials and there are new initiatives to sort waste. As not all events take place at the same time, neighbouring corsos can share material. In some cases entire designs, or part of them, can be reused.

The flower fields in which flowers for the corsos are grown contribute to local biodiversity. The bees and insects that feed there boost local agriculture and horticulture and are, in turn, a source of food for birds and bats. And sustainable farming is the model when cultivating the field.
There is one fruit corso in the Netherlands (in Tiel). In the last few years it has set up a sustainability committee with the aim of ensuring that as little fruit as possible is wasted. For example, ‘less-than-perfect’ products are used which are unsuitable for human consumption (or less attractive to consumers). The fruit corso is also a leading proponent of using sustainable materials for constructing floats and is developing an eco-friendly glue to attach the fruit to the float.

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

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

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

(i.a) Please explain how this would be achieved at the local level. Not fewer than 100 or more than 150 words

Inscription of corso culture would be recognition of how intangible heritage can be a binding factor, and of the pivotal role it plays in the sociocultural life of local communities.

Moreover, corso culture is an inspirational example of partnership between local corsos throughout the Netherlands. This is why national cooperation within the Corsokoepel Foundation is included in the Dutch Centre for Intangible Cultural Heritage’s Register of Inspiring Examples of Safeguarding. Through contact with other heritage communities, which may for example encounter similar challenges to safeguarding, communities can join forces and act together. One of the Corsokoepel’s great strengths is its ability to get smaller-scale corsos on board and encourage partnership between large and small corsos. This has an inspirational effect on other local forms of intangible cultural heritage.

(i.b) Please explain how this would be achieved at the national level. Not fewer than 100 or more than 150 words

At national level, inscribing corso culture would be recognition of the significance of local forms of intangible heritage for social cohesion. It would demonstrate the importance of the social aspects of intangible heritage. After all, in corso culture the social aspect of creating something together as a diverse community of men and women of all ages, from different social and educational backgrounds, is an important feature of its enactment.

Many young people are active in corso communities. Inscribing corso culture would therefore raise awareness among young people in general of the importance of intangible heritage. Corso culture shows how the younger generation can become involved in intangible heritage practices and will help young people worldwide recognise the importance of doing so.

(i.c) Please explain how this would be achieved at the international level. Not fewer than 100 or more than 150 words

Although the Netherlands has a particularly buoyant corso culture, it is not the only country in the world with this tradition. Corsos in different countries follow each other via internet and social media. Inscribing corso culture on the international UNESCO list would result in greater awareness among foreign corsos that their traditions are also intangible heritage, thus contributing to greater awareness of intangible heritage worldwide. This, in turn, would lead to greater dialogue and cooperation between corso communities all over the world. They would be able to exchange knowledge and experiences and share tips on safeguarding corsos in the long term.
The Corsokoepel is very active in organising national activities to raise media and public awareness of corso culture. This serves as an example of successful consciousness-raising of intangible cultural heritage in general, and how this can be done in a sustainable way, avoiding the risk of over-commercialisation.

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

Corso culture is a great example of how intense cooperation between different corsos in the Netherlands results in exchange of experiences. This teaches local intangible heritage communities that cooperation works. Moreover, the aspect of participation in cultural events is very important. Corso communities are diverse in nature. Inscribing corso culture would, therefore, be an incentive for dialogue between young and old, men and women, with higher or lower levels of formal education, on corso culture and on other forms of intangible heritage.

Inscription would also encourage dialogue on social challenges. Float themes often reference current social issues such as the threat plastics pose to the environment, and how we deal with waste. (See for example, the melting float that encouraged spectators to reflect on climate change.) In this way, corsos encourage reflection on issues relating to sustainability and the future of our planet.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Corso culture is a great example of how new relationships are emerging between intangible cultural heritage and contemporary artists and designers, allowing further scope for creativity and innovation. Corsos are the ultimate creative expression, with groups of people working together to determine the design, colours and materials they will use to create a new, original composition. It’s a unique opportunity for artists and designers to contribute to a modern, artistic interpretation of intangible heritage, and encourages wider recognition of the importance of artistry and creativity to intangible heritage.

Moreover, inscription would encourage members of corso communities to explore and seek dialogue with similar forms of intangible heritage and thus increase respect for cultural diversity. This includes not only non-Dutch corsos, such as in Belgium, Germany, Spain (Laredo), Hungary (Debrecen) and Colombia (Medellin) but also carnival-related forms of intangible heritage throughout the world.

3. Safeguarding measures

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

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

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

- Workshops in welding and constructing floats are organised to develop corso talent, as are design clinics for young designers.
- Corso-related activities for children are organised to introduce children to the float-building process.
- Teaching packages for primary and secondary schools have been developed so children can learn about corso culture.
- PR activities are focusing more on involving the public with the social and creative aspects of the float construction process, not just the parade itself.
Nowadays there is much greater focus on safety. Construction/assembly workshops organise fire drills, and there is greater focus on the safety of scaffolding, protection from falls, helmets, safety shoes and safety glasses. Crowd management, parade safety and traffic regulators are all in place during the main corso parade.

There is help available for setting up or restarting construction/assembly groups, and support for groups whose future is threatened. This can take the form of providing a startup capital or loan, or mediating for groups searching for a suitable construction workshop.

Dedicated magazines and websites keep corso enthusiasts up to date. They play an important role in helping younger fans to identify with corso culture.

The Corsokoepel Foundation has set up a network for exchanging knowledge and expertise. Corsos can discuss joint challenges and exchange best practices. The Corsokoepel is developing activities to draw more Dutch corsos under its umbrella and raise their awareness of the importance of safeguarding intangible heritage through inclusion in the national inventory.

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

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

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

The government-funded Dutch Centre for Intangible Cultural Heritage was set up to support communities and organisations in the sector, such as corsos. The Centre plans meet-ups with workshops on various issues faced by these communities and organisations, organises congresses, promotes intangible cultural heritage, encourages partnerships and helps where possible. The Centre also provided support and advice when the Corsokoepel Foundation was being established.

The Dutch government promotes and stimulates Intangible Cultural Heritage via the Cultural Participation Fund (one of the government’s culture funds), which provides grants to intangible cultural heritage organisations. The Fund also supported the establishment of the Corsokoepel. The minimum contribution threshold for various grant regulations, including the regulation on volunteers in the culture sector, has recently been lowered, making it easier for future corsos to access funding to improve and develop their event.

Local authorities play an important role in the organisation – and sometimes the funding – of the main event (the parade) and in making workshops and flower fields available. They also play a part in spatial planning considerations, security and crowd control. The relationship between corso organisers and local government varies from corso to corso: while one corso may have a great deal of support from local authorities, another may encounter more obstacles.

Finally, it should be noted that many local and regional governments act as ambassadors for corso events.

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

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization
3.b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

The corsos listed in the Inventory of Intangible Cultural Heritage in the Netherlands, which have a Safeguarding Plan in place, have recently introduced a range of safeguarding measures. At the level of individual corsos, safeguarding is in order, as is the awareness of the need to continue flagging and addressing risks.

The new safeguarding measures largely concern partnerships, and relate in particular to the work of the Corsokoepel Foundation. This is currently in an initial phase and will be built upon further in the coming years. Identifying threats and opportunities together with the corsos, and finding solutions, will secure the future of corso culture. The Corsokoepel has taken the following safeguarding measures:

• Encouraging the exchange of knowledge and experiences at the annual corso conference. During this conference, which is organised by a different corso each year, current issues are addressed and the corsos discuss joint challenges, best practices etc. with each other. They will also keep everyone up to date with a bimonthly newsletter issued by the Corsokoepel and build on the www.corsokoepel.nl website.

• Tackling joint issues together. One example of such an issue is the increased risk and the complexity of legal liability and insurances. This is a perfect example of an issue all corsos have to consider. And many boards are struggling with it, as they are largely run by volunteers who lack the specialist knowledge required. The Corsokoepel will be developing information packages and will try to source a collective, affordable insurance for corsos.

• Attracting new target groups (for instance newcomers, asylum seekers, refugees) in the villages and neighbourhoods for inclusion in the various corso activities: the Corsokoepel will collect good practices and share these with the individual corsos.

• Developing educational material (together with the education sector) for pupils of different ages, suitable for all children in the Netherlands. The corsos will be looking to appeal to a younger audience via new media such as games or augmented reality. This is another example of a collective approach which could be successful nationally.

• Lack of communication between different safety regions means corsos are confronted with a range of different rules and obligations. Regional differences also make it difficult for corsos to exchange best practices. And regulations tend to be determined locally, without any underlying overarching, clear policy. There are also concerns about the increase in liability and the threat of terrorism. It is difficult for the corsos to negotiate their way through this maze. The Corsokoepel will raise the issue of the increasing regulatory burden imposed by local and national government – and the costs associated with this - with policymakers, with the aim of developing more consistent policy together with the government and safety regions.

• Promoting corso culture in a sustainable way. In the Netherlands, corso culture has a reputation among the public and in the media as being somewhat old fashioned. This impression, which is not reflected in the events that take place, sometimes hinders promotional activities. The Corsokoepel will therefore be launching national PR activities to raise media and public awareness of corso culture as an artistic experience that sparks creativity and will attract more sponsors, which is particularly important for securing the corsos’ financial future. Internationally, the Corsokoepel is trying to organise a campaign with NBTC Holland Marketing, and is further developing a multilingual website on corso culture (www.bloemencorso.eu). The Corsokoepel will closely monitor the effects of these campaigns and evaluate these effects on a yearly basis in order to avoid possible risks of over-commercialisation.

• To secure the artistic quality of the corso, the corsos attach great value to the competitive element and the role of an independent jury. For the different neighbourhoods the competitive element is an extra motivation to build an increasingly more impressive float. The jury members are chosen for their expertise in float design or (performing) arts and will judge the float accordingly.
In spite of all the formal and informal measures being taken to safeguard corso culture, since the 1960s (and, indeed, in the recent past) some corsos have stopped their activities. Corsos are now experimenting with other activities for the attention of young people in the village. The Corsokoepel will therefore specifically be targeting young people by increasing use of social media.

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

Central government supports the safeguarding of intangible heritage in the Netherlands, raising provinces' and municipalities' awareness of its importance by for example focusing on the issue of intangible cultural heritage and education.

The Ministry of Education, Culture and Science supports the safeguarding and development of intangible heritage through the Culture Participation Fund and issues grants for projects that help intangible heritage organisations and communities to develop innovative safeguarding strategies and engage younger generations. Cooperative projects between craftsmen and designers/artists are also supported through the Fund. Corso culture will be making regular applications to the Fund.

One of the Dutch Centre for Intangible Cultural Heritage’s newest activities is advising organisations on issues relating to liability, safety and insurances. An external expert runs workshops and can be approached by organisations and communities that have specific questions. This safeguarding measure is of essential importance to the corso culture.

There is a focus on the pressure placed on Amsterdam by the numbers of tourists in the city, and the need to improve their distribution. Flowers and corsos feature prominently in the ‘Visit the other Holland’ project as a good example of sustainable tourism in the southern and eastern parts of the Netherlands.

Local authorities also help facilitate corsos. Corso culture touches on issues including spatial planning, safety when constructing the corso and crowd control.

Safety management of tourist sites is an important focus for authorities who contribute to greater event safety by making roadblocks, traffic regulators, police, fire and ambulance services available.

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

Corso communities played a leading role in developing safeguarding measures. Some corsos, in particular those already included in the Inventory Intangible Cultural Heritage in the Netherlands, have already implemented many of these measures.

One of the objects of the network fostered by the Corsokoepel Foundation is that it functions as a platform for the exchange of knowledge and experience, in which all Dutch corso communities participate and are involved. The Corsokoepel holds a general meeting for all corsos every six months, at which current issues are discussed. The Corsokoepel is also organising working groups, each consisting of representatives of the corso community. The first working groups on sustainable tourism and education are already up and running.

There are no gender-specific roles in corsos. All roles are open to everyone. That is not to say that there is always an equal gender balance. Safeguarding measures previously taken to encourage young people to engage with corsos are attracting more young women than before, meaning an overall percentual increase in the number of women helping to build corso floats. Thus, women play an increasingly prominent role in corso culture.

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

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

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

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

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

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

Not fewer than 300 or more than 500 words

The board of the Corsokoepel Foundation is closely involved with preparations for the international nomination. The working group responsible for preparing the nomination consists of staff representing the Ministry of Education, Culture and Science, the Dutch Centre for Intangible Cultural Heritage and board members of the Corsokoepel. The board members, each of whom is also involved with their own corso, were closely involved in compiling this nomination file collected visual material from associated corsos and collected the 'letters of consent'.

The corsos made their interest clear from the moment the Netherlands ratified the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2012, initially for inclusion in the Inventory Intangible Cultural Heritage in the Netherlands and later - as 'corso culture' - as a candidate for a Dutch nomination for inclusion on the Representative List.

The Corsokoepel, as an umbrella organisation for corsos, is the mouthpiece for Dutch corso culture. Its constitution explicitly states that the Corsokoepel will put forward the corso culture as a candidate for nomination for the UNESCO Representative List as a means of achieving its objectives.

With the agreement of its members, the Corsokoepel has been introducing the idea of an international nomination to all relevant parties for some time already. Progress has been discussed at various Corsokoepel meetings. From the beginning there has been close cooperation with the Dutch Centre for Intangible Cultural Heritage, the organisation responsible for coordinating the Inventory of Intangible Cultural Heritage in the Netherlands.

As part of preparations for the nomination dossier, the Corsokoepel held an extra meeting (19 February 2020 in Eemnes), with all Dutch corsos invited to attend. The corsos were informed about the nomination procedure and the significance of UNESCO’s Representative List of Intangible Cultural Heritage of Humanity. They contributed material to be used in answering the questions in this form, and formulated joint safeguarding measures which the Corsokoepel and corso organisations will implement.
4.b. Free, prior and informed consent to the nomination

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

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

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As is documented in the film the Corsokoepel has held an extra meeting (19 February 2020 in Eemnes), with all Dutch corsos invited to attend and where they gave their free, prior and informed consent to the nomination.

The corsos’ enthusiastic response to inclusion in the Inventories of Intangible Cultural Heritage in the Netherlands and the subsequent establishment of the partnership with the Corsokoepel Foundation, illustrate the corso communities’ wish to be considered for international inscription.

However, the best way to demonstrate this is to let corso people speak for themselves. You can read what they have to say in the attached ‘letters of consent’.

The three Corsokoepel board members in the working group responsible for preparing the nomination have each written a ‘letter of consent’. But there are many more letters, not just from managers and chairs, but also from a range of people involved in corso communities, men and women, young and old, from corsos all over the Netherlands. They include young corso builders, older flower field workers, corso designers, enthusiastic children, jury members etc.

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

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

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

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There are no customary practices governing access to the element related to specific gender roles. Anyone can take part in any of the aspects of corso culture. Previously, the customary practices of some corso communities dictated that people could only participate if they lived in the village or neighbourhood in question, but that no longer applies. The only exceptions concern safety rules and age limitations for participants in the parades for children and young people. The construction/assembly groups generally impose a minimum age limit for children wishing to work on scaffolding with or without adult supervision.

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

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

a. Name of the entity;
b. Name and title of the contact person;
c. Address;
d. Telephone number;
e. Email address;
f. Other relevant information.
a. Corsokoepel (Corsokoepel Foundation)
b. Paul Bastiaansen (president) / Miranda Eiting (treasurer) / Herman Ter Haar
c. Schuit 49, 8325HH Vollenhove, The Netherlands
d. +31 (0)6 21834468
e. paul.bastiaansen@Corsokoepel.nl
f. www.Corsokoepel.nl

a. Stichting Bloemencorso Zundert (Zundert Flower Parade Foundation)
b. Jos Jochems (president)
c. Industrieweg 3, 4881 EW Zundert, The Netherlands
d. +31 (0)6 29274899
e. info@corsozundert.nl
f. www.corsozundert.nl

a. Stichting Bloemencorso Eelde (Eelde Flower Parade Foundation)
b. Jacqueline Haijkins (president)
c. Mw. Bähler-Boermalaan 4, 9765AP Paterswolde, The Netherlands
d. +31 (0)6 53376850
e. bestuur@bloemencorsoeelde.nl
f. www.bloemencorsoeelde.nl

a. Stichting Bloemencorso Lichtenvoorde (Lichtenvoorde Flower Parade Foundation)
b. Herman Ter Haar (president)
c. Het Brook 23, 7132EH Lichtenvoorde, The Netherlands
d. +31 (0)6 53549597
e. Voorzitter@bloemencorso.com
f. www.bloemencorso.com

a. Vollenhoofse Vereniging voor Volksvermaken (Vollenhove Flower Parade)
b. Han Knol (president)
c. Jan van Dieststraat 55, 8325 GL Vollenhove, The Netherlands
d. +31 (0)6 38023432
e. han.knol@corsovollenhove.nl
f. www.corso-vollenhove.nl

a. Stichting 4-stromenland (Tiel Fruit Parade)
b. Rian Verwoert (president)
c. Tolhuisstraat 30, 4001LN Tiel, The Netherlands
d. +31 (0)6 44523447
e. info@fruitcorso.nl
f. www.fruitcorso.nl

a. Stichting Bloemencorso Valkenswaard (Valkenswaard Flower Parade Foundation)
b. Gabriella Buijs (president)
c. Carolusdreef 261, 5554 AD Valkenswaard, The Netherlands
d. +31 (0)6 24588228
e. info@corsovalkenswaard.nl
f. www.corsovalkenswaard.nl

a. Vereeniging Volksfeest (Bloemencorso Winterswijk) Winterswijk Flower Parade
b. Hans Smit (president)
c. Laan van Napoleon 11, 7101PK Winterswijk, The Netherlands
d. +31 (0)543 530438
e. hc.smit@hetnet.nl
f. www.volksfeest.nl

a. Christelijke Oranje Vereniging Sint Jansklooster (Sint Jansklooster Flower Parade)
b. Hoege Heetbrij (president)
c. Bonkenhaveweg 28 a, 8326CM Sint Jansklooster, The Netherlands
d. +31 (0)6 46104858
e. info@corsoklooster.nl
f. www.corsoklooster.nl

a. Stichting Gondelvaart op wielen (Gondola event on wheels Foundation)
b. Jellie Hamstra-deVries (president)
c. Ikkersreed 2 B, 9289KZ Drogeham, The Netherlands
d. +31 (0)6 13662479
e. gondelvaartopwielen@gmail.com
f. https://gondelvaartopwielen.nl/

a. Stichting Organisatie Bloemencorso Leersum (Leersum Flower Parade Committee)
b. Hans Charvat sr. (president)
c. Middelweg 57, 3956TK Leersum, The Netherlands
d. +31 (0)6 38770474
e. info@bloemencorsoleersum.nl
f. www.bloemencorsoleersum.nl

a. Bloemencorso- en Festivalvereniging Floralia Voorthuizen en omstreken (Floralia Flower Parade Festival Association Voorthuizen area)
b. Marco Wijkhuizen (president)
c. Johannes Vermeerstraat 29, 3781XD Voorthuizen, The Netherlands
d. +31 (0)6 30494110
e. voorzitter@floraliavereniging.nl
f. http://floraliavereniging.nl/

a. Stichting Bloemencorso Bollenstreek (Bollenstreek Flower Parade Association)
b. Willem Heemskerk (president)
c. P.O. Box 115, 2160 AC Lisse, The Netherlands
d. +31 (0)6 40598707
e. voorzitter@bloemencorso.info
f. www.bloemencorso-bollenstreek.nl

a. Stichting Varend corso Westland (Westland Floating Flower Parade)
b. Marjan Naaktgeboren (secretary)
c. Kamrad 8, 2291MN Wateringen, The Netherlands
d. +31 (0)6 14310537
e. info@varendcorso.nl
f. www.varendcorso.nl

a. Gondelvaart Giethoorn (Giethoorn Gondola Parade)
b. Dinie Toet (president)
c. Molenweg 4, 8355 AT Giethoorn, The Netherlands
d. +31 (0)6 25293975
e. info@gondelvaartgiethoorn.nl
f. www.gondelvaartgiethoorn.nl

a. Optocht Volksfeesten Varsseveld (Varsseveld Folk Festival Parade)
b. Frank Lettink (president)
c. Veenweg 18, 7051 GR Varsseveld, The Netherlands
d. +31 (0)6 21 577 817
e. optocht@aov-varsseveld.nl
f. www.varsseveldsevolksfeesten.nl/optocht

a. Stichting Rijnsburgs Bloemencorso (Rijnsburg Flower Parade)
b. Carolina de Mooij (secretary)
c. Postbus 5, 2230 AA Rijnsburg, The Netherlands
d. +31 (0)6 19320067
e. flowerparade@outlook.com
f. www.rijnsburgscorso.nl

a. Christelijke Oranje Vereniging (COV) Belt-Schutsloot
b. Gert Weijis (president)
c. Havezatherweg 16, 8066 PA Belt-Schutsloot, The Netherlands
d. +31 (0)6 53674679
e. secretariaat@covbs.nl
f. www.gondelvaartbs.nl

a. Floralia Corso Frederiksoord (Frederiksoord Floralia Flower Parade)
5. Inclusion of the element in an inventory

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

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

Provide the following information:

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

- Network of Intangible Cultural Heritage (Netwerk Immaterieel Erfgoed)
- Inventory of Intangible Cultural Heritage in the Netherlands (Inventaris Immaterieel Erfgoed Nederland)
- Register of Inspiring Examples of Safeguarding (Register van Inspirerende Voorbeelden van Borging)

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

Dutch Centre for Intangible Cultural Heritage (Kenniscentrum Immaterieel Erfgoed Nederland)

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

Network: Leersum Flower Parade
Network: Floralia Flower Parade Festival (Voorthuizen area)
Network: Bollenstreek Flower Parade
Network: Westland Floating Flower Parade
Network: Rijnsburg Flower Parade
Network: Belt-Schutsloot Gondola Parade
Network: Floralia Flower Parade Frederiksoord
Network: Rekken Flower Parade
Network: Beltrum Flower Parade
Network: Winkel Flower Parade
Network: Varsseveld Folk Festival Parade
Inventory: Zundert Flower Parade (001)
Inventory: Eelde Flower Parade (008)
Inventory: Vollenhove Flower Parade (013)
Inventory: Tiel Fruit Parade (020)
Inventory: Valkenswaard Flower Parade (021)
Inventory: Lichtenvoorde Flower Parade (026)
Inventory: Winterswijk Flower Parade (041)
Inventory: Sint Jansklooster Flower Parade (048)
Inventory: Gondola event on wheels, Drogeham (109)
Register: National partnership: Corsokoepel Foundation

The letters sent out to organisations by the Dutch Centre for Intangible Cultural Heritage are attached to this dossier.

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

Please find below the date on which each heritage community applied for inclusion in the Network of Intangible Cultural Heritage.

For the Inventory, we have specified the date on which the Letter of Inscription was sent to the heritage community in question. We have also specified the actual date of inscription, i.e. the date on which the Certificate of Inscription was signed by the heritage community and the Centre.

For the Register, we have specified the date of publication of the inspiring example of safeguarding on the website.

Network: Leersum Flower Parade – Date of application: 2 April 2019
Network: Floralia Flower Parade Festival (Voorthuizen area) – Date of application: 20 November 2019
Network: Bollenstreek Flower Parade – Date of application: 3 April 2019
Network: Westland Floating Flower Parade – Date of application: 16 October 2017
Network: Rijnsburgs Flower Parade – Date of application: 30 January 2020
Network: Belt-Schutsloot Gondola Parade – Date of application: 2 februari 2020
Network: Frederiksoord Floralia Flower Parade – Date of application: 26 februari 2020
Network: Rekken Flower Parade – Date of application: 27 februari 2020
Network: Beltrum Flower Parade – Date of application: 27 februari 2020
Network: Winkel Flower Parade – Date of application: 3 maart 2020
Network: Varsseveld Folk Festival Parade – Date of application 17 april 2019
Inventory: Eelde Flower Parade – Date of letter: 7 February 2013, Inscription: 4 March 2013
Inventory: Vollenhove Flower Parade – Date of letter: 4 June 2013, Inscription: 31 May 2013
Inventory: Tiel Fruit Parade – Date of letter: 4 June 2013, Inscription: 14 September 2013
Inventory: Valkenswaard Flower Parade – Date of letter: 6 June 2013, Inscription: 8 September 2013
Inventory: Lichtenvoorde Flower Parade – Date of letter: 18 June 2013, Inscription: 7 July 2013
Inventory: Winterswijk Folk Festival – Date of letter: 2 December 2013, Inscription: 19 December 2013
Inventory: Sint Jansklooster Flower Parade – Date of letter: 3 April 2014, Inscription 20 June 2014
Inventory: Giethoorn Gondola Parade – Date of letter: 9 July 2018, Inscription: 23 August 2018
Register: National partnership: De Corsokoepel – 31 October 2019

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

Intangible cultural heritage in the Netherlands is inventoried in the Network of Intangible Cultural Heritage, the Inventory Intangible Cultural Heritage in the Netherlands and the Register of Inspiring Examples of Safeguarding, all of which are coordinated by the Dutch Centre for Intangible Cultural Heritage.

Practitioners of intangible heritage apply themselves for inclusion in the network, by submitting a description of their intangible heritage. The objective is to make intangible cultural heritage visible.

The Inventory provides an overview of practitioners of intangible cultural heritage who have drawn up their own safeguarding measures and are actively committed to the future of their activity. The Dutch Centre for Intangible Cultural Heritage can help them draw up a safeguarding plan. An independent review committee assesses whether the safeguarding plan meets the criteria and advises the Centre on inscription in the Inventory. The Inventory is a way of supporting intangible heritage communities in safeguarding their heritage.

The Register details examples of safeguarding developed by heritage communities, groups or individuals whose heritage is inscribed in the Inventory and may be inspiring to others.

Network, Inventory and Register are therefore accessible, bottom-up inventories of intangible cultural heritage in which the practitioners can have themselves listed.

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

The Network is constantly expanded with new applications for inclusion as intangible cultural heritage. Every three years all heritage communities, groups and individuals are asked to check their inscription. The same rule applies for the Inventory. On average, new forms of intangible cultural heritage are added twice a year.

New inspiring examples of safeguarding are added to the Register when heritage communities apply for inclusion.

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

Practitioners can submit intangible cultural heritage for inclusion in the Network throughout the year. Every three years everyone is asked to check their inscription and update it if necessary.

On average the independent review committee meets twice a year to review the new safeguarding plans of approximately 15 heritage communities, groups or individuals. Following inscription in the Inventory, the Dutch Centre for Intangible Cultural Heritage evaluates progress made together with the intangible cultural heritage communities in question. These communities update information where required, reflect on the previous period, look ahead to the coming period and take any safeguarding that is needed.

Inspiring examples of safeguarding in the Register are updated every three years, where required.

Heritage communities, groups and individuals can always ask the Centre to remove them from the Network, Inventory or Register. Removal of the intangible cultural heritage in question is carried out following consultation with independent review committee.
(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

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

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

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

Corso culture is explained on the corso culture page on the website:
https://www.immaterieelerfgoed.nl/en/corsocultuur

Corso culture is practiced by various corsos listed in the Network and the Inventory. Each corso has its own page in the Network or Inventory. There are too many to list here, but for example here is one from the Network:
https://www.immaterieelerfgoed.nl/en/Rijnsburgs-bloemencorso

and one from the Inventory:
https://www.immaterieelerfgoed.nl/en/bloemencorsozundert

The corsos work together within the Corsokoepel Foundation, which is inscribed in the Register of Inspiring Examples of Safeguarding:
https://www.immaterieelerfgoed.nl/en/Corsokoepel

6. Documentation

6.a. Appended documentation (mandatory)

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

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

6.b. Principal published references (optional)

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

Not to exceed one standard page
<table>
<thead>
<tr>
<th>Event Type</th>
<th>Description</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corso culture (general)</td>
<td>Herinnering aan het bloemen-corso, 12 april 1896 ('Memories of the flower parade, 12 April 1896')</td>
<td>1896</td>
</tr>
<tr>
<td>Volksfeest Winterswijk</td>
<td>75 Jaar Volksfeest Winterswijk, 1888-1963 ('75 years of the Winterswijk Folk Festival, 1888-1963')</td>
<td>1963</td>
</tr>
<tr>
<td>Zundert Flower Parade</td>
<td>Bloemencorso Zundert, een (foto) reportage van een sprookje ('Zundert Flower Parade: a fairytale in pictures')</td>
<td>1980</td>
</tr>
<tr>
<td>Corso culture (general)</td>
<td>Een bloemencorso - Informatie Junior ('A children's guide to flower parades')</td>
<td>1980</td>
</tr>
<tr>
<td>Tiel Fruit Parade</td>
<td>Festival in Vierstroomerland - 25 jaar oogst- en fruitcorso Tiel ('Festival in Vierstroomeland – 25 years of the Tiel Harvest and Fruit Parade')</td>
<td>1985</td>
</tr>
<tr>
<td>Bollenstreek Flower Parade</td>
<td>Flower parades in the flower-growing region ('Flower parades in the flower-growing region')</td>
<td>1986</td>
</tr>
<tr>
<td>Eelde Flower Parade</td>
<td>Bloemencorso Eelde 30 jaar ('30 years of the Eelde Flower Parade')</td>
<td>1986</td>
</tr>
<tr>
<td>Volksfeest Winterswijk</td>
<td>100 Jaar Volksfeest Winterswijk, 1888-1988 ('100 years of the Winterswijk Folk Festival')</td>
<td>1988</td>
</tr>
<tr>
<td>Zundert Flower Parade</td>
<td>50 jaar Mens &amp; Dahlia, Jubileumuitgave bloemencorso Zundert ('50 years of people and dahlias: marking the jubilee of the Zundert Flower Parade')</td>
<td>1991</td>
</tr>
<tr>
<td>Leersum Flower Parade</td>
<td>Leersum en haar veertigste Bloemencorso ('40 years of the Leersum Flower Parade')</td>
<td>1992</td>
</tr>
<tr>
<td>Corso culture (general)</td>
<td>50 jaar Bloemencorso Aalsmeer-Amsterdam ('50 years of the Aalsmeer-Amsterdam Flower Parade')</td>
<td>1997</td>
</tr>
<tr>
<td>Valkenswaard Flower Parade</td>
<td>'n Halve eeuw trekt voorbij 50 jaar bloemencorso Valkenswaard 1953-2003 ('50 years of the Valkenswaard Flower Parade')</td>
<td>2003</td>
</tr>
<tr>
<td>Lichtenvoorde Flower Parade</td>
<td>Bloemencorso Lichtenvoorde ('75 years of the Lichtenvoorde Flower Parade')</td>
<td>2004</td>
</tr>
<tr>
<td>Valkenswaard Flower Parade</td>
<td>Bloemencorso Valkenswaard ontmoet Gerard van Maaskakkers ('Valkenswaard Flower Parade and Gerard van Maaskakkers')</td>
<td>2007</td>
</tr>
<tr>
<td>Zundert Flower Parade</td>
<td>Het geheim van Zundert ('Zundert’s secret')</td>
<td>2009</td>
</tr>
<tr>
<td>Valkenswaard Flower Parade</td>
<td>Corso is emotie ('Corso is emotion')</td>
<td>2010</td>
</tr>
<tr>
<td>Rekken Flower Parade</td>
<td>Hoo dut ’t in ’n Optoch ('Our flower parade')</td>
<td>2010</td>
</tr>
<tr>
<td>Beltrum Flower Parade</td>
<td>Bloemencorso Beltrum 50 Jaar Passie voor Dahlia's in een kern van formaat ('50 years of the Beltrum Flower Parade – a passion for dahlias')</td>
<td>2010</td>
</tr>
<tr>
<td>Tiel Fruit Parade</td>
<td>De peren laten los, 50 jaar Fruitcorso Tiel ('Time to pick the pears, 50 years of the Tiel Fruit Parade')</td>
<td>2010</td>
</tr>
<tr>
<td>Zundert Flower Parade</td>
<td>Nog eens 20 jaar Mens &amp; Dahlia ('Another 20 years of people and dahlias')</td>
<td>2011</td>
</tr>
<tr>
<td>Leersum Flower Parade</td>
<td>Konten, Lijmen en Plakken 60 jaar Bloemencorso in Leersum 1952-2012 ('60 years of the Leersum Flower Parade, 1952-2012')</td>
<td>2012</td>
</tr>
<tr>
<td>Zundert Flower Parade</td>
<td>Heringa/Van Kalsbeek &amp; Corso Zundert ('Heringa/Van Kalsbeek and the Zundert Flower Parade')</td>
<td>2013</td>
</tr>
</tbody>
</table>
7. Signature(s) on behalf of the State(s) Party(ies)

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

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

<table>
<thead>
<tr>
<th>Name</th>
<th>Ingrid van Engelshoven</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Minister of Education, Culture and Science</td>
</tr>
<tr>
<td>Date</td>
<td>24 March 2020</td>
</tr>
<tr>
<td>Signature</td>
<td>&lt;signed&gt;</td>
</tr>
</tbody>
</table>