CONVENTION FOR THE SAFEGUARDING  
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE  
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Twelfth session  
Jeju Island, Republic of Korea  
4 to 8 December 2017

Nomination file no. 01262  
for inscription in 2017 on the Representative List  
of the Intangible Cultural Heritage of Humanity

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| A. State(s) Party(ies) | |
| For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed. | |
| Switzerland | |
| 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 | |
| Basel Carnival | |
| 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 | |
| Basler Fasnacht | |
| 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. | |
| «Die drei scheenschte Dääg», en dialecte bâlois : «the three happiest days»  Official translation in Italian : Carnevale di Basilea  Official translation in Romanche : Tschaiver da Basilea  Official translation in French : Carnaval de Bâle | |
| 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 | |
| Basel Carnival is brought to life by more than 1,000 carnival societies, organized or not, which play different roles in the festival (see point 1.ii.). The overall coordination of the event is carried out by the Carnival Committee bringing together 500 officially registered carnival associations and by the six societies representing some hundred "Schnitzelbänke" groups (small groups singing satirical verses in dialect).  Around 20,000 men, women and children actively participate in the carnival, without regard to sex, age or social status. Together with craftpeople, these volunteers develop carnival themes and make masks, costumes, lanterns, floats and other accessories. In addition, there are many groups of persons actively taking part, but without any official affiliation. The active carnivalists come from the city and the entire Basel region.  During the three days of carnival, around 200,000 Swiss and foreign visitors come to Basel and constitute the audience - an indispensable element of the carnival. | |
| 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, and 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 carnival takes place in the heart of the city of Basel, which is also a canton. With 170,000 inhabitants, Basel is Switzerland’s third largest city and is in a special place on a bend in the Rhine where Switzerland, France and Germany meet.  The festival takes place in the city, almost exclusively in the central neighbourhoods, within a 1 km2 perimeter. The parade routes cross the Rhine twice and the streets are closed to traffic for the occasion. There are also in this area restaurants, theatres and *clique* (marching band) cellars welcoming groups of “Schnitzelbänke”.  There are other carnivals in Switzerland, each with its own characteristics: some carnivals in Switzerland and southern Germany are inspired by typically Basel elements such as the “Schnitzelbänke”, fifes and drums, financing through sales of a badge (“Plakette”) or masks and “Guggenmusiken” (carnival bands, see point 1.ii.). | |
| 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 multi-national 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.): | Madame | | Family name: | Cornaz Bays | | Given name: | Carine | | Institution/position: | Département Fédéral de l’Intérieur DFI | | Address: | Office fédéral de la culture OFC, Section culture et société | | Telephone number: | Hallwylstrasse 15, CH-3003 Berne | | E-mail address: | +41 58 463 31 24 | | Other relevant information: | www.bak.admin.ch | | |
| E.2. Other contact persons (for multi-national files only)  Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above. | |
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| 1. Identification and definition of the element | |
| *For* ***Criterion R.1****, the 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 the intangible cultural heritage  performing arts  social practices, rituals and festive events  knowledge and practices concerning nature and the universe  traditional craftsmanship  other(s) () | |
| *This section should address all the significant features of the element as it exists at present, and should include:*   1. *an explanation of its social functions and cultural meanings today, within and for its community,* 2. *the characteristics of the bearers and practitioners of the element,* 3. *any specific roles, including gender or categories of persons with special responsibilities towards the element,* 4. *the current modes of transmission of the knowledge and skills related to the element.*   *The Committee should receive sufficient information to determine:*   1. *that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;* 2. *‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;* 3. *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’;* 4. *that it provides communities and groups involved with ‘a sense of identity and continuity’; and* 5. *that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.*   *Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.* | |
| 1. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.   Not fewer than 150 or more than 250 words | |
| The Basel Carnival is the largest carnival in Switzerland. It begins on the Monday following Ash Wednesday and lasts exactly 72 hours. The “Morgenstreich”, a parade through the darkcity, marks the beginning of festivities at 4 a.m. Fife and drum players parade under the light of 200 giant lanterns and thousands of small lanterns, playing traditional melodies.  Two parades – on Monday and Wednesday – bring together 11,000 costumed carnivalists in parades of fife and drum *cliques*, bands, floats and carriages. Each group presents a theme dealing with current events, acted out through costumes, masks, poems and lanterns.  Tuesday is the day dedicated to children, through “Guggenmusiken” concerts and outdoor lantern exhibitions. Other events punctuate the festival: the “Gässle” - carnivalists walking freely or playing fifes and drums and “Schnitzelbänkler” singing satirical verses in the local dialect in restaurants. The festival ends with the “Endstreich” with each *clique* playing a last piece.  The carnival is like a huge satirical magazine where all visual or rhetorical means are used to make fun of flaws and blunders. The practice of the element in the current form is a heritage from the 19th and 20th centuries, although some carnival elements have been confirmed since the 14th century.  Spectators are dressed normally and only the participants are costumed. Around 20,000 people of all ages, social status, origin and political persuasions mingle together and recreate every year a festival for their own pleasure and that of the 200,000 Swiss and foreign visitors. | |
| 1. Who are the bearers and practitioners of the element? Are there any specific roles, including gender or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?   Not fewer than 150 or more than 250 words | |
| The bearers are organized in associations of different types, composed equally of men and women.  The ***cliques*** are composed of players of fifes and the famous Basel drums; they take part in the “Morgenstreich” and parades. Every year, they present a new theme (“*Sujet*”) based on current events and acted out through costumes, masks, lanterns and handbills. They play an important role in training the next generation.  The “**Guggenmusiken**” -carnival marching bands – take part in parades and organize concerts in city squares on Tuesday evening and night; they come together through a parade called “Sternmarsch”.  Other **carnival societies**, such as **floats** and **carriages** – or sometimes independent groups – take part in the parades. They shout to the public all along the route and distribute oranges, mimosa and confetti.  Hundreds of “**Schnitzelbänke**” groups compose and sing satirical verses in the local Basel dialect, visually underlined by vignettes (“*Helgen*”) which comment on local, national or international news. They circulate through the city and show up in restaurants or theatres.  The **Carnival Committee** has, since 1910, been responsible for the logistics of the parades (around 500 registered groups) and the lantern exhibition; it supports the carnival societies financially through the sale of badges (“*Plaketten*”) and ensures the contacts with the authorities and the media. It has between 10 and 15 members, men and women, working as volunteers.  **Artists** and **craftspeople**, whether professional or amateur, make traditional papier mâché head masks (“*Larven*”) which allow carnivalists to easily play the fife, lanterns, costumes and floats in close cooperation with the carnival society. | |
| 1. How are the knowledge and skills related to the element transmitted today?   *Not fewer than 150 or more than 250 words* | |
| The element is transmitted informally in families taking part in the carnival for several generations.  The *cliques* also play an important role in the transmission of the element all year long and allow newcomers to be integrated. Several *cliques* have a section dedicated to the next generation (the young guard) and are very active in teaching the fife and drum. They transmit, especially to children, the know-how related to the making of the masks and initiate them into the interpretation of the subtle and biting Basel humour in dialect verses.  Schools organize every year a school carnival (in each neighbourhood), offering activities around the carnival, especially making typical Basel masks. They allow this Basel costume to be introduced to newcomers and, indirectly, their families. During recent decades, many children’s books have been published and contribute to the element’s transmission.  Several pre-carnival events punctuate the year – drum and fife competitions and theatrical shows by societies – and allow transmission of the element beyond the carnival. Events related to playing the drum are important in Basel (Basel drums already are part of the national inventory of intangible heritage).  Carnival literature spreads much knowledge linked to the element; many works, including in foreign languages, are regularly published, as shown in the bibliography in point 6.b. Several articles and themes are published on the element in regional media during the year.  The University of Basel, the Popular University and museums also take part in the research and transfer of the knowledge. The carnival is the subject of a permanent exhibition in the Museum of Cultures, allowing transmission to many people. | |
| 1. What social functions and cultural meanings does the element have today for its community?   Not fewer than 150 or more than 250 words | |
| The element takes on one of the basic roles of a carnival, i.e. to be a social safety valve. More specifically, **the Basel Carnival…**  **… contributes to social cohesion** The Basel carnivalists consider themselves members of a large family and usually remain faithful to the carnival and their group all their life. A carnival society actively participates in the main life events of its members (marriages, birthdays, deaths). Within the societies, political differences play a secondary role - social classes mix together in them and barriers fall. Great importance is attached to sociability between generations, especially for transmission of the element. All of that results in a uniquely valuable social mixing which goes well beyond carnival activities. The carnival is also an excellent means of integrating new inhabitants.  **… promotes tolerance through social criticism** The carnival is the occasion for tens of thousands of people of all ages, social classes or professions to mix together and, through their active participation, be confronted with different cultural values. The themes mocked are conceived together and translated artistically in masks, costumes, lanterns, texts in dialect and countless accessories.  **… contributes to safeguarding the dialect and promoting cultural creation** The dialect has an important role in the carnival: the *cliques* display their mockery in poems distributed to the public (“*Zeedel*”), lanterns with humorous epigrams and the “Schnitzelbänke” provide more than a thousand rhymed satiric verses. All these texts are composed by amateurs in the Basel dialect, which represents an important contribution to the development of the dialect in the city. | |
| 1. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?   Not fewer than 150 or more than 250 words | |
| No. The Carnival of Basel is itself an important means of promoting mutual understanding, respect and tolerance.  As to one of the fundamental functions, i.e. social criticism, the Carnival of Basel cultivates the art of recognizing and respecting the rules of good taste and human dignity. Freedom of speech allows the carnivalists to use irony and its expression in sometimes biting, but never hurtful, ways.  Those in charge of carnival society are perfectly aware of the social and societal values and their coordinator, the Carnival Committee, reminds them that the constitutions and local and national laws, as well as internernational regulations, remain in effect during the carnival. As to the targets of the criticism and mockery, the carnivalists are not partial; the ridicule is aimed at all political and social groups.  Active participation in the Basel Carnival and integration into a carnival society are open to all, without distinction and is not limited only to Basel inhabitants.  Concerning sustainability, the authorities are concerned about the city’s cleanliness and ensure the presence of cleanup teams during and after the festival.  Particular care is given to access to the festivities for persons with reduced mobility because grandstands are available to them. | |
| 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 will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity. | |
| 1. How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?   Not fewer than 100 or more than 150 words | |
| The inscription of the Basel Carnival, originating from a reformed tradition, will enrich the list of carnivals already inscribed on the Representative List with it seriousness, sobriety, prudence and restrained humour which confer on it a truly idiosyncratic dimension. This element concentrates attention on the themes covered by the carnival societies which are presented suggestively and with finesse.  The use of the regional dialect as a vector of cultural creation will also enrich the diversity of elements on the Representative List, thanks to concrete examples such as the themes developped by the societies and reproduced on the lanterns, floats and handbills ("*Zeedel*") or the verses in dialect of the "Schnitzelbänke" groups.  This inscription will reinforce the visibility in Switzerland of intangible cultural heritage, especially in urban areas; because of the element’s popularity in the nation as well as abroad, it will allow the different populations to be more aware of intangible heritage, its nature and importance in urban areas. | |
| 1. How can inscription encourage dialogue among communities, groups and individuals?   Not fewer than 100 or more than 150 words | |
| The inscription will allow the addition to the Representative List of a tradition open to a dialogue between individuals and especially between generations, thanks to laughter and satire. The carnival is, by definition, a place of dialogue and exchange of ideas which allows each citizen to express himself.  The creation of a network among carnivals is underway; the inscription will promote the reinforcement of collaboration between museographical institutions in charge of carnival themes (sometimes already existing, for example in Binche or Bad Dürrheim) and also with other carnival communities in Switzerland or abroad (such as the carnival of Negros y Blancos in Colombia in the past).  The Basel *cliques* and drummers are often invited to appear in Switzerland (as is the case during the Winegrowers’ Festival in Vevey) or abroad (for example, at the J*uste pour Rire* Festival in Montreal). The inscription will allow these exchanges to intensify and diversify. | |
| 1. How can inscription promote respect for cultural diversity and human creativity?   Not fewer than 100 or more than 150 words | |
| The element includes an important artistic component which is renewed every year. Making the masks by hand with the traditional papier mâché technique, but also creating the lanterns and their special painting process - inside and outside - are local characteristics which may inspire other communities to use their own craft know-how in their own traditions.  The important place reserved for the use of the Basel dialect in practicing the element (poems of "Schnitzelbänke" groups, inscriptions on lanterns and floats, handbills - "Zeedel" - distributed by carnival societies to the public) may encourage communities with a local dialect or a minority language as maternal tongue to use this language in their festive events.  By drawing attention to the artistic and linguistic richness of the element, the inscription would act as a reminder of the language’s role as a vector of intangible cultural heritage and the contribution to cultural diversity and human creativity of know-how linked to traditional craftsmanship. | |
| 3. Safeguarding measures | |
| For **Criterion R.3**, the States **shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’**. | |
| 3.a. Past and current efforts to safeguard the element | |
| 1. How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?   Not fewer than 150 or more than 250 words | |
| The element’s viability is not threatened, thanks to safeguarding measures taken by the community during the past decades and to the authorities’ constant support. These measures concern essentially the encouragement of the next generation, training and information as well as the quality of the "Themes" presented during the carnival.  The Carnival Committee has created a commission specifically dedicated to the next generation and several actions are aimed at encouraging young people to practice the element. Thus, since 1990, a tent is erected at the end of the carnival where each child may come without charge to try the instruments and enroll with a *clique*. Each year the Committee facilitates contacts between the schools and craftspeople for making the masks; it also organizes training open to the public for making and painting the lanterns, making masks. and presenting the training of fife and drum instructors.  Playing the instruments is transmitted mainly by the *cliques*. Some have their own youth section where music arts and the Basel spirit of ridicule are taught. The Schnitzelbänke societies have developped a mentoring system and also offer courses to learn how to handle humour and the spoken word in Basel dialect.  A brochure is published to explain the element to newcomers or visitors, as well as an official guide describing the current festivities and reminding all of the informal rules in effect during the carnival.  The creation of the Carnival Committee in 1910 had the goal of improving the carnival’s order and quality. The "Themes" presented by the carnival societies are thus evaluated each year. | |
| *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 | |
| 1. How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?   Not fewer than 150 or more than 250 words | |
| The Basel-City (*Bâle-Ville*) canton and the Basel municipality are an entity and represent the authorities; it strongly supports the event.  The carnival’s organisation is the result of a close collaboration between the Committee - a private, coordinating organization - and the authorities. Once each year, a meeting brings together around 30 people to evaluate the preceding year and prepare the next. The authorities then create police regulations which specify each aspect of the carnival affecting the public domain and make available, at no additional cost, many services (order and safety, signs, firefighters, roadworks, health services, management of public areas, overhead costs, stands). Information sessions are also organized several times a year for new inhabitants.  Public transport, as well those of neighboring French and German regions, put in place special itineraries and additional trains in partnership with the Swiss Federal Railways.  Concerning the role of public authorities for the preservation and transmission of the element, the Museum of Cultures has, since 2004, presented an exhibition dedicated to the Basel Carnival and also has educational activities. The Basel Tourism Office trains guides about the element.  Public schools, which are on holiday during the festival, work on the theme during the school year and organize a carnival of the schools which takes place in the neighborhoods just before the event.  The element is confronted with a specific constraint related to the making of the floats and lanterns which requires spaces that are large and, if possible, in the city centre. The difficulty in finding such areas becomes an important challenge for all the stakeholders (authorities, carnival societies, craftpeople). | |
| *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. | |
| 1. What measures are proposed to help to ensure that the element’s viability 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 | |
| After having explicitly broached the question of possible consequences of the inscription of the element, the bearers evaluated the different points discussed and concluded that the element would in no way be threatened by its inscription on the Representative List, but could, to the contrary, benefit in more than one way from this inscription.  The bearers have already put together many measures allowing good management of safeguarding the element (see point 3.a.i.); it is important for the bearers to **perpetuate the measures which have shown their value**, i.e.:  - Ensuring quality relations between the Committee and the authorities in renewing the annual coordination meeting which results each year in the drafting of police regulations in effect during the festival. - Introducing children to the practice of the fife and drum by erecting the "Die erschti Lektion" (the first lesson) tent each year on Friday and Saturday following the carnival, with the possiblity of enrolling in the *cliques* which have a "young guard". - Continual updating of the Carnival Committee’s website which acts as an information reference platform. It is already available in German, French and English; since 2015 it is also available on smartphones and tablets. - In collaboration with the Basel Tourism Office, responding to requests from Swiss and foreign journalists concerning the element. Each year a press conference is organized by the Carnival Committee and the Tourism Office on the Sunday evening before the "Morgenstreich". - Taking care of the opening hours of the exhibition dedicated to the element in the Museum of Cultures, via the "Basler Fasnachts Welt" Association and thanks to the contribution of its 60 volunteers. - Supplying the internet platform created in 2016 at the completely private initiative of the carnivalists. This platform allows the carnavalists to exchange masks, instruments and other second-hand carnival objects. In the future, it may also allow offering and searching for work spaces or even training.  The Committee is an important player in the perpetuation of existing measures and also the development of **new measures** that will affect ...  **… the transmission** In collaboration with the Department of Education, the Committee will create a "Carnival Kit" with educational material for all primary school classes in the Basel-City canton. Books, photos, children’s masks, small-size costumes, instruments, music scores and worksheets will be in these kits. This educational tool will be available to each primary school in spring 2017.  In 2020 the Carnival Committee will organize the "Parade of Schools" which will take place every five years before the carnival and bring together around 7,000 students in the centre of the old town. This event, requiring much organization, will involve the creation of masks and costumes in collaboration with the *cliques*.  **… the infrastructures** As explained in point 3.a.ii., the construction of the parade floats (around 120), as well as the making and painting of the lanterns requires large areas in the city, with water, heating and electricity; they are more and more difficult to find.  In 2017, the Committee will approach the authorities and private companies to find solutions for making available areas with large floor areas at preferential prices.  **...preservation and protection** Systematic archiving is an important question which the Committee wishes to deal with by creating a work group composed of the Committee, State Archives and the University of Basel to reflect on the conservation of images, texts and films as well as objects related to the different festival years, for the purpose of conservation. For now, it is essentially the carnival societies which are responsible for the conservation of their own archives. The idea would be to preserve the element in more systematic and overall way.  **...documentation and research** The Committee intends to develop, in collaboration with the Museum of Cultures, a partnership with the University of Basel, via the "Seminar für europäische Ethnologie und Kulturwissenschaften". This measure will allow the development of research on the element, particularly to allow the study of some aspects of the tradition (such as the transmission of know-how); thus, other safeguarding measures could be imagined.  **...communication and awareness raising** The second version of the brochure (see point 3.a.i.), in German and English and presenting the element as a whole will be published in 2017. It will be free and available in hotels and tourism offices, allowing newcomers and visitors to better understand the Basel Carnival and to be reminded of the rules in force during the festival.  At the Museum of Cultures, the development of the exhibition dedicated to the Basel Carnival will be studied. | |
| 1. How will the States Parties concerned support the implementation of the proposed safeguarding measures?   Not fewer than 150 or more than 250 words | |
| The measures proposed by the Committee will be supported by the authorities in different ways.  At the federal level, the authorities will pursue highlighting the Basel Carnival as an element of the Swiss Inventory of Intangible Cultural Heritage. Awareness raising activities on intangible cultural heritage for the public are planned (newletter, conferences)  The Confederation has implemented a "Youth and Music" programme which intends to support musical training of young people and amateur groups starting in 2017. The musical training of the fife and drum players, which is necessary for the transmission of the element, will benefit from this program.  The undertakings of the local authorities (cantonal and municipal) will be mainly concerned with the application of the regulations in force during the carnival, making available the infrastructure and services (roads, health, etc.) during the event. The authorities will also focus on any adaptation of safety measures in the case of a sharp increase in visitors following the inscription.  For cultural aspects particularly, the cantonal provisions concerning freedom of art in the Basel-City Cantona lLaw for the encouragement of culture (494.300) will be applied. The authorities also recognize the value of popular cultures and their role in the enhancement of cultural heritage in the 2012-2017 guidelines ("Kulturleitbild 2012–2017 Basel-Stadt").  The Museum of Cultures, financially supported by the canton, will pursue its undertaking for the conservation, preservation and promotion of the element. Along with the cantonal archives, the Museum will take part in reflections on the conservation and transmission of the element. | |
| 1. How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?   *Not fewer than 150 or more than 250 words* | |
| The Basel Carnival is part of the collective identity of the Basel population, whose motivation to preserve the element is manifested in its important involvement all year long to prepare the next year’s carnival. The involvement of young people in practicing the element is a very positive sign for its safeguarding. The measures described in paragraphs 3.b.i. and 3.b.ii.resulted from several discussions within the community.  They were then discussed during meetings of the Steering Group on the nomination, among the Carnival Committee, cantonal authorities, Museum of Cultures and the Confederation in August 2015 to 2016. This task force, composed of men and women, assessed the measures proposed in terms of gender and representativeness of the various actors of the element. It concluded that the proposed measures take into account the diversity of the actors practicing the element as well as that of gender.  The Carnival Committee will be the main stakeholder in the achievement or instigation of these measures - in collaboration with the community - because it is the main interlocutor with the various groups of authorities. It also remains open to all new measures coming from the bearers of traditions and the authorities. |
| 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. | |
| |  |  | | --- | --- | | Name of the body: | Fasnachts-Comité (Comité du carnaval) | | Name and title of the contact person: | Christoph Bürgin, Obmann (président) | | Address: | Blumenrain 16, CH-4001 Basel | | Telephone number: | +41 61 261 25 75 | | E-mail address: | christoph.buergin@fasnachts-comite.ch | | Other relevant information: | http://www.fasnachts-comite.ch/ | | |
| 4. Community participation and consent in the nomination process | |
| For **Criterion R.4**, the 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 participated actively in preparing and elaborating the nomination at all stages, including the role of gender.  States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, 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 elaboration 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 | |
| Since 2011, the Carnival Committee has been consulted by the Culture Department of the Basel-City canton, to integrate the Basel Carnival in the National Inventory of Intangible Cultural Heritage (www.traditions-vivantes.ch). The latter has given its approval and has also participated in the elaboration of the inventory sheet of this element inscribed in September 2012.  Following the inscription of the element on the national inventory, a group of experts, composed of nine well-known figures from civil society and the National Commission for UNESCO, was created by the Swiss Confederation to develop, between 2013 and 2014, an tentative list of intangible cultural heritage in Switzerland.  This list includes eight elements in the national inventory which should, from 2015, be submitted for nomination for the UNESCO Intangible Cultural Heritage List. The bearers of the Basel Carnival have been consulted and have given their formal approval to support the nomination. The report of the group of experts was then validated by the Federal Council (executive government) on 22 October 2014.  At the initiative of the Federal Culture Office (Office fédéral de la culture) (FCO), the bearers of the Basel Carnival were invited, along with the other bearers of the elements on the Swiss tentative list, to a launch meeting on 19 January 2015. On this occasion, there were made aware of the procedure and process related to an inscription of an element on the Representative List.  A first session initiated by the FCO was the official beginning of the work on 12 August 2015. The Carnival Committee there gave its oral and formal consent; the representative of the cantonal Culture Department approved and offered its support in the process of elaborating the file.  The proposal for inscription of the Basel Carnival on the Representative List was presented on 14 September 2015 by the Carnival Committee to its members, i.e. the representatives of the 222 societies having answered the invitation to the evening. The societies present enthusiastically showed their support by having their members sign the lists available (2,502 signatures, see consents). Some organizations also personalized their interest by sending supporting letters, annexed to this file. The Carnival Committee has remained available all during the process to respond to questions from the members of the different societies and to ensure that information was passed.  The creation of a steering committee composed of the current president of the Carnival Committee and his predecessor, a representative of the Museum of Cultures, an independent journalist specialized in the element, a representative of the cantonal authorities and a representative of the FCO, allowed indepth work for developing the file. Monthly meetings were held in Basel and marked the progress of the work.  The Carnival Committee drafted the file in German, then different responses were translated and developped in French by the FCO, validating each part of the file with the bearers.  The Department of Culture of the Basel-City canton reviewed and validated the file. | |
| 4.b. Free, prior and informed consent to the nomination  The free, prior and informed consent to the nomination of the element from 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 the language of the community concerned if its members use languages other than English or French.  Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take.Indicate also the gender of the people providing their consent.  Not fewer than 150 or more than 250 words | |
| The consent of the community, carnival societies and concerned individuals, both men and women, were gathered, following a letter from the Carnival Committee. These annexes, drafted in German and then translated into French, are organized as follows:  - carnival societies (*cliques*, floats, "Guggenmusiken", "Schnitzelbänke", etc.);  - the Carnival Committee;  - the stakeholders related to the promotion of the music and the dialect;  - craftspeopleactive in making the masks (their letter is accompanied by a miniature of one of the typically Basel types of mask);  - bodies in charge of the transmission of the element;  - the authorities of the Basel-City canton and in particular the Department of Education, responsible for public promotion of the next generation (the press release of the 22.10.2014 of the Basel-City cantonal government, which appeared following the approval of the Swiss Tentative List by the Federal Council and supporting the nominationof the Basel Carnival, is also attached as evidence of consent);  - the societies representing the Basel middle class which is very active in preserving the city’s traditions and whose members are well represented in the carnival societies.  - the representatives of Basel Tattoo (2nd military music festival in the world, created by a group of young drummers from the Basel Carnival) and other Swiss and Southern German carnivals.  - the members of the carnival societies, for whom the announcement of the potential inscription of the Basel Carnival on the Representative List has aroused an overwhelming enthusiasm.  Because of this, the possibility has resulted in their attesting to their consent by signing the list presented during the Conference of the presidents on 14.09.2015. | |
| 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 certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.  If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words  Not fewer than 50 or more than 250 words | |
| Appart from the fact that, each year, the element is subject to the utmost confidentiality as concerns the choice of the "Themes" of each *clique* and the making of the lanterns, no aspect of the Basel Carnival is restricted by customary practices of the community concerned.  The question of whether an inscription on the Representative List could have an impact on this aspect of the element has been clearly brought before the steering committee and it has not proved to be the case. | |
| 4.d. Concerned community organization(s) or representative(s)  *Providedetailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*   1. Name of the entity 2. Name and title of the contact person 3. Address 4. Telephone number 5. E-mail 6. Other relevant information | |
| a. Fasnachts-Comité (Comité du carnaval) b. Christoph Bürgin, Obmann (président) c. Blumenrain 16, CH-4001 Basel d. +41 61 261 25 75 e. christoph.buergin@fasnachts-comite.ch f. http://www.fasnachts-comite.ch/ | |
| 5. Inclusion of the element in an inventory | |
| For **Criterion R.5**, the States **shall demonstrate that ‘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 Articles 11 and 12 of the Convention’.   1. Indicate below:    * when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),    * its reference,    * the inventory in which the element has been included,    * the office, agency, organization or body responsible for maintaining that inventory,    * how the inventory has been drawn up ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11(b) of the Convention), and including in terms of the role of gender    * how the inventory is regularly updated (Article 12 of the Convention). 2. Documentary evidence shall also be provided in an annex 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 evidenceshall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different.** The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on.It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.   The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.  Not fewer than 150 or more than 250 words | |
| The Carnival Committee has been implicated since 2011 by the Basel-City cantonal Department of Culture, in integrating the Basel Carnival in the national inventory. It has given its consent and has also participated in the elaboration of the inventory description of this element, inscribed in September 2012.  Another element of the national inventory is part of the nomination file - the sheet devoted to the Basel drummers. As mentionned several times in the file, the drums are a strong element of identity for Basel inhabitants and their practice is widespread in Basel during the carnival, but also in the framework of other events during the year. Many interactions between these two elements (transmission, practice and bearers) justify their joint presence as inventory proof.  The descriptive sheets of the Basel Carnival and Basel drums are available in German and French at www.traditions-vivantes.ch. The annexed proofs of inscription may be downloaded at:  Basel Carnival: <http://www.lebendigetraditionen.ch/traditionen/00084/index.html?lang=fr>  Basel drummers: <http://www.lebendigetraditionen.ch/traditionen/00083/index.html?lang=fr>  It should be noted that the creation of the national inventory drew on a general participation of the concerned communities and groups, because the inventory task force involved representatives of the regions, experts and NGOs active in the safeguarding of intangible cultural heritage. The Federal Office of Culture coordinates the updating of the inventory in partnership with the 26 cantons; the updating process which permits widespread participation of the communities began in 2016 and will end in 2018. Detailed descriptions currently online may be adapted at any time if the concerned communities so wish. | |
| 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 visibility activities if the element is inscribed. Tick the following boxes to confirm that 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 concerned community 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  10 recent photographs in high definition  cession(s) of rights corresponding to the photos (Form ICH-07-photo)  edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French  cession(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, principal published references providing supplementary information on the element, such as books, articles, audio-visual materials or websites. Such published works should not be sent along with the nomination.*  Not to exceed one standard page. | |
| BLUM, Dieter, WUNDERLIN, Dominik, RAMSEYER, Urs, *Basler Fasnacht. Menschen hinter Masken*. Basel 1999. BRODBECK, Yuko [et al.], *D Frau Fasnacht in Frangge und Räppli, Untersuchung über die volkswirtschaftliche Bedeutung der Basler Fasnacht. Fachhochschule beider Basel*, Dep. Wirtschaft. Basel 2005. BURCKHARDT-SEEBASS, Christine et al., *Zwischentöne. Fasnacht und städtische Gesellschaftin Basel 1923 – 1998*. Basel 1998. CHRIST, Dorothee, ZEPF, Peter, *Basler Fasnachts-Laternen*. Basel 1980.  CHRIST, Robert B., MEIER, Eugen A., *Fasnacht in Basel*. Basel 1968. CHRISTEN, Corina, *Basler Fasnachtsplaketten, Zeitspiegel 1911 – 2007*. Basel 2006. CIESLAROVÁ, Olga V., *Fasnacht, v Basileji karneval?* Praha 2013. CURDY, Guy, *D Fasnacht, le carnaval des Bâlois*. Basel 1984 (3e éd. Reinach 2003)  DUTHALER, Georg, *Trommeln und Pfeifen in Basel*. Basel 1985. DUTHALER, Georg, BACHMANN-GEISER, Brigitte, RAMSEYER, Urs et al., *Vom Trommeln und Pfeifen*. Basel 1986. Fasnachts-Comité, *Basler Fasnacht – vorwärts, marsch! „Lääse – loose – luege!“* Basel 2009. (Livre avec CD et DVD) FÜRSTENBERGER, Marcus, GONZÁLEZ, Emelyn, „*Ei du scheene...“. Das 20. Jahrhundert im Spiegel der Basler Schnitzelbänke.*Basel 2002. GLOTZ, Samuel, *Tradition carnavalesque de Bâle*. (Musée international du carnaval et du masque, Binche). Mons 1979. GRETHER, Rosmarie, „Frauen an der Basler Fasnacht“, in: *Schweizer Volkskunde 62*, 1972. HABICHT, Peter, *Pfyffe, ruesse, schränze. Eine Einführung in die Basler Fasnacht. Basel 2004 = Lifting the Mask.* Basel 2012. HOFFMANN-KRAYER, Eduard, „Die Fastnachtsgebräuche in der Schweiz“, in: *Schweizerisches Archiv für Volkskunde 1*, 1897. HRISZTOVA-GOTTHARDT, Hrisztalina, *The Basel Carnival, where folklore meets humour*. Komárno 2014.  HUGGER, Paul, « En Suisse », in: D’AYALA, Pier Giovanni, BOITEUX, Martine: *Carnavals et mascarades.* Paris 1988.  MACAY, Christine, “The political street theater of Basel’s ‘Fasnacht’ as an Agent of Social Change”, in: FEUERSTEIN, Marcia, READ, Gray (éd.), *Architecture as a performing art*. Burlington 2012. MATHEWS, Philip, « La Fasnacht de Bâle, une vue d’ensemble », in: UNESCO et al., *Le carnaval, la fête et la communication. Actes des premières rencontres internationales, Nice 1984*. Nice 1985. MEIER Eugen A. (éd.), *Die Basler Fasnacht*. Basel 1985. TRACHSLER, Beat, *Vom Narr zum Ueli, Tradition und Wandel von Basler Fasnachtsfiguren.* Basel 2004.WUNDERLIN, Dominik, „Die Guggenmusiken in Basel. Die Entwicklung einer fasnächtlichen Besonderheit“, in: *Schweizer Volkskunde 75*, 1985. WUNDERLIN, Dominik, „Die Basler Fasnacht“, in: WUNDERLIN, Dominik (éd.), *Fasnacht – Fasnet – Carnaval im Dreiland*. Basel 2005. WUNDERLIN, Dominik, „Gesichtslarven in der Basler Fasnacht, Zur Entstehung einer fasnächtlichen Besonderheit“, in: *Rheinisches Jahrbuch für Volkskunde 36*, 2005/2006. WUNDERLIN, Dominik, „Hintendrein wie die Alte Fasnacht In Basel ticken die Uhren anders“, in: WAGER Wulf (réd.), *Fasnacht am Oberrhein – Eine Herzensangelegenheit*. [Altenriet] 2011. WUNDERLIN, Dominik, « L’exception bâloise : un carnaval réformé / Le carnaval des Bâlois – Une fête subversive? / Une danse carnavalesque autour du „Veau d’or“ [3 articles, iIl.], in: *Le Monde à l’envers, Carnavals et mascarades d’Europe et de Méditerranée.* Musée des Civilisations de l’Europe et de la Méditerranée (Marseille); Musée International du Carnaval et du Masque (Binche). Paris 2014. ZIMMER, Katja, *In Bökenwise und in tüfels hüten, Fasnacht im mittelalterlichen Basel*. Basel 2005. ZINSTAG, Adolf, „Fasnacht in Basel“, in: *Bayreuther Blätter 35*, 1912. |
| 7. Signature(s) on behalf of the State(s) Party(ies) | |
| The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.  In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination. | |
| |  |  | | --- | --- | | Name: | David Vitali | | Title: | Office fédéral de la culture, Responsable des affaires internationales | | Date: | 21 March 2016 | | Signature: | <signed> | | |