



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Kenya
November 2010

NOMINATION FILE NO. 00392
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Luxembourg</p>
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>Hopping procession of Echternach</p>
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>In Luxembourgish: Iechternacher Sprangprëssioun In German: Echternacher Springprozession</p>

<p>In English: Hopping Procession In Dutch: Springprocessie</p>
<p>B.3. Other name(s) of the element, if any</p> <p><i>In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).</i></p>
<p>—</p>
<p>C. CHARACTERISTIC OF THE ELEMENT</p>
<p>C.1. Identification of the communities, groups or, if applicable, individuals concerned</p> <p><i>According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.</i></p>
<p>The hopping procession is connected above all with the town of Echternach, as well as the towns and parishes of the Grand Duchy of Luxembourg and beyond with a historical link to the old Abbey of Echternach and the veneration of St. Willibrord. There are also groups, notably youth and women’s groups, which occasionally participate in the procession, and some of these return regularly. There are also many individuals who take part out of religious conviction and others who, on this occasion, wish to demonstrate their involvement in a ritual that has been passed down from generation to generation.</p> <p>Note: It is difficult to classify all the participants, given that participation is open to everyone and registration is not required. Nonetheless, based on the organizers’ record of registered groups, there are many categories of participants. Annex I contains a detailed list of these groups, as well as a map showing their geographical distribution and the official list of participants, published in the media or distributed to spectators at the procession.</p> <p>The hopping procession involves, first and foremost, the inhabitants of Echternach, who remain faithful to their ancestral tradition and lend support to the organizers of the procession. They form specific groups (children, women and men), traditionally dressed in dark trousers/skirts and white shirts/blouses. Even those who have left the city still feel nostalgia for this festival, and sometimes return to take part in it. Many other Luxembourg townships also participate in the procession, including some accompanied by their own musical groups. There are also people from townships abroad (the Netherlands, Belgium and the Lower Rhine Saarland region in Germany) which came within the boundaries of the former Duchy of Luxembourg, and were dependent on the old Abbey of Echternach and/or had Saint Willibrord as their patron. Catholic women’s groups and especially youth groups (secondary and primary schools, Pax Christi, Scouts) are drawn to this special form of prayer.</p> <p>Participation in the procession (12,000 to 14,000 participants) is as follows:</p> <ul style="list-style-type: none"> – Groups of singers who chant the litanies of St Willibrord. – Participants who say their rosaries. They come mainly for the pilgrimage with their deanery, their parish or on organized pilgrimages. – Musicians mainly from the Grand Duchy of Luxembourg especially, but also from neighbouring towns in Germany. In addition to brass bands, there are groups created especially for this procession, including some playing the violin, the accordion, the mandolin, the flute and the guitar. – Dancers who gather by their Luxembourg, German, Belgian or Dutch parishes, or

organized in women's and youth groups. On some occasions, groups of the blind or the deaf-mute have participated in the procession.

- Representatives of the lay and regular clergy (about twenty bishops and abbots), the Grand Duchy police and the Echternach firemen.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

The hopping procession takes place in the town of Echternach, the oldest in the country, and always follows the same route through the medieval streets of the town centre. It leaves the main courtyard of the old abbey, heads towards the bridge of the Sauer (Sure) river, which forms the border with Germany, and arrives at the Place du Marché (Market Square) by way of rue de la Sûre and rue de la Montagne. The procession then moves on towards the basilica by way of the rue de la Gare and the rue des Merciers. It ends in the church, where the dancers go into the crypt and to St Willibrord's tomb.

C.3. Domain(s) represented by the element

Identify concisely 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. (This information will be used primarily for visibility, if the element is inscribed.)

The hopping procession is a festive event that brings together communities who identify with the ritual of a hopping procession performed to the tune of a traditional melody. Through the festivities, dancing and music, it joins together communities of ordinary people from all over the country and abroad. In this respect, it also has an eminently social and cultural aspect.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

Every Whit Tuesday in Echternach, the hopping procession follows a route through the city centre. The participants arrive in Echternach very early. While some attend mass in the Basilica, others are already gathering in the courtyard of the old abbey, where the procession begins to take shape with the formation of groups. After mass, the Archbishop of Luxembourg gives a speech. Immediately afterwards, the procession gets under way. The dancers are preceded by a large group of singers chanting the litanies of Saint Willibrord, and are followed by pilgrims reciting their rosaries. The dancers, about 8,000 in total, are divided into some 45 groups accompanied by a similar number of musical groups. There are five dancers in each row, linked by holding handkerchiefs. The number of participants per group varies.

The melody, a folk tune, has been arranged by composers in such a way that all the groups can perform it. The dancers take slightly diagonal steps and always move forward. The procession ends after 1 p.m. with a religious service in the Basilica.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. 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 and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- 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 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.

Early in the morning the groups of pilgrims arrive in Echternach. Those from Eifel, who have been on the road since Sunday afternoon, are received on the left bank of the Sauer river, at the place where the procession used to begin. They are led to the basilica and attend a mass. At 8.15 a.m. the first groups of participants gather in the main courtyard of the old abbey.

The groups of dancers are accompanied by members of the Oeuvre St Willibrord, the organizers. Until the French revolution, pilgrims were received at St Willibrord’s Abbey and offered food and drink. In the nineteenth century Echternach parish organized the pilgrimage, before handing this responsibility over to the Oeuvre St Willibrord, which is devoted to increasing the number of St Willibrord’s followers. Given the large numbers, many other entities are involved, such as the police force and emergency services.

There is no particular dress code, but many groups dress like the Echternach dancers, in dark trousers/skirts and white shirts/blouses. Folk costumes are not allowed. The dancers in each row are linked to each other using white handkerchiefs or scarves.

At about 9.15 a.m. the Archbishop of Luxembourg greets the pilgrims. Next the procession gets under way, with the singers at the front chanting the litanies of St Willibrord, followed by pilgrims saying their rosaries. Next come about 45 groups of dancers, five per row. The musical groups take turns playing the traditional march, allowing the dancers to take alternate breaks.

The procession moves from the old abbey towards the pont de la Sûre (Sauer bridge), crosses the rue de la Sûre, the rue de la Montagne and heads towards the place du Marché (Market Square) towards the rue de la Gare and reaches the basilica by way of the rue des Merciers. The dancers keep moving forward with a diagonal step to the left, then a diagonal step to the right. The groups from the Eifel region emphasize the diagonal movements. Contrary to popular belief and to the proverbial expression “move forward like the Echternach Procession” (three

steps forward and two steps back), the dancers do not move backwards.

The current melody is the work of Max Menager, a Luxembourg composer, who arranged the traditional tune of the procession at the beginning of the 20th century. The original melody is not specifically religious, and is similar to many folk melodies. It was repeated constantly by the travelling musicians of the time playing flutes, violins, trumpets, bagpipes, etc. Today most of the musicians are grouped in brass bands. However, there are also violin, flute and accordion groups.

When they get to the basilica, the pilgrims walk along the right-hand aisle to go down to the crypt, passing in front of the saint's tomb where they throw a silver coin. Then they go back up to the basilica, and leave through the left-hand aisle.

Depending on the number of participants, the last group, consisting of the men of Echternach, arrive after 1 p.m. The procession has existed since the early Middle Ages. In about 1100, Abbot Thiofrid described large numbers of people visiting St Willibrord's tomb at Whitsun. The "dancing saints" have been a feature of the Echternach pilgrimage since the end of the fifteenth century. They came from the Waxweiler parish in the Eifel. Gradually, other dancers joined the Waxweiler group, resulting in a primarily hopping procession. The origin of the religious dance is much older. It is either an expression of joy and prayer or a cure for the illness known as St Vitus's dance (chorea). According to legends which arose in connection with the procession, St Willibrord could deliver people from the spell of the dance with which they had been punished for their bad behaviour.

Although the Church, fearing excesses, banned sacred dances, the abbots of Echternach tolerated and even protected the dancers. The pilgrims defended their dance through legal actions against all types of abuse or bans by either civil or religious authorities. Although the clergy were quite clearly opposed to the pilgrimage, the people always defended it vigorously, and at the end of the eighteenth century went as far as to ignore the bans imposed by the Emperor, the Archbishop and the revolutionary government. One procession even took place under the Nazi regime in 1941 inside the Basilica. In light of the subsequent repressive measures, it did not take place again until 1945 when it was reborn in a completely destroyed city. Pilgrims from Germany began participating again from 1949 onwards, which was extraordinary after a number of years of hostility.

The attachment to the dance is well illustrated by a seventeenth century legend by the historian Brouwer of Triers: if the faithful do not dance in Echternach as usual, the cattle begin to dance in the barns. The dance is perceived as a sacred obligation, undoubtedly because as described in around 1500, it was in response to a vow. Although this is no longer evident nowadays, participating in the pilgrimage and the dance is almost a social and collective reflex which is never questioned, no matter to what social group one belongs.

The procession mixes together and unites people from all classes. It brings together participants from different denominations who do not consider it an exclusively Catholic event. It goes without saying that performance of the dance is completely open and corresponds to a purely personal need which is not always religious. The dance is a universal and timeless phenomenon.

The vital role of the dance in cultural traditions of the areas concerned is also expressed through the obligation there used to be for musicians to participate in it. Since music is clearly essential to dancing, no musician was allowed to play at a fair or any other secular festival if they had not played their instrument for the hopping procession.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) 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".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly. Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

Not to exceed 1,000 words.

A unique religious and cultural phenomenon, the hopping procession would add a new element to the Representative List, contributing to ensuring visibility and awareness regarding the diversity of the intangible cultural heritage both nationally and globally.

The current visibility of the element is widely shown by the attention the hopping procession receives each year from the media as well as numerous references on Internet sites. In addition to its primary significance, the proverbial saying "as in the hopping procession of Echternach: three steps forward and two steps back" has become a symbolic expression of a reality of human life.

The fact that thousands of people coming not only from the Grand Duchy of Luxembourg but neighbouring countries as well, meet together for this event, proves that secular tradition has been able to defy all the barriers that divide people: the vicissitudes of political history, the torment of war, the diversity of languages and the disparity of social classes. The specific character of the event consisting in expressing prayer through a simple dance to the sound of a popular melody allows people from different religions, cultures and generations to unite in the respect of a long tradition.

However, even more important than the national and regional influence of the hopping procession is its effect, already with just the announcement of a possible nomination, on an ever-increasing public. The discussions in the Chamber of Deputies during the unanimous vote of the Convention, transmitted by television and taken up by the press have permitted the population of the country to realize that aside from the cultural heritage (material and visible) already classified by UNESCO (City of Luxembourg: its old quarters and fortifications) and an element inscribed on UNESCO's Memory of the World Register ("The Family of Man" by Edward Steichen), an intangible cultural heritage exists that merits protection and safeguarding.

The period during which the nomination file was elaborated created a new dynamic in research and awareness related to intangible cultural heritage. Thus, on 3 December 2007, the National Commission of Luxembourg participated in a Round Table at UNESCO headquarters on the subject of the intangible heritage of the Principality of Andorra, the Republic of Cyprus, the Grand Duchy of Luxembourg and the Principality of Monaco. During the Round Table, eminent experts had a fruitful exchange of views on problems concerning intangible heritage, in particular the concrete implementation of the Convention and the possibilities of cooperation between different countries or cultural spaces.

An international ecumenical symposium held in Echternach in 2008 on the occasion of the celebration of the 1,250th anniversary of the birth of St. Willibrord, in whose honour the hopping procession is held, reflected the interest of non-Catholic Christian denominations in this intangible heritage that unites believers of several countries in the spirit of an intercultural dialogue.

The inauguration, the same year, of a Documentation Centre, makes it possible through the documents exhibited and through the paradigm of the hopping procession, to explain to visitors of the basilica of Echternach, the significance of intangible cultural heritage in general.

The establishment of a national inventory, implemented by a working group created by the National Commission for Cooperation with UNESCO, sparked off a wide debate regarding other elements that might possibly feature ultimately on one of the two lists of intangible cultural heritage, in addition to the element already proposed for inscription.

The inscription of the hopping procession on the Representative List will further reinforce the public impact of the submission. The awareness of a cultural identity based on belonging to the ancient Duchy of Luxembourg as well as on common religious beliefs will deepen further and be perpetuated thanks to the media and research undertaken by historians and journalists.

The participation in the hopping procession of foreign residents or immigrants (43% of the population of the country) provides an opportunity for them to integrate into the country. By taking part in intangible cultural heritage events of the host country, they feel accepted by the local population. This phenomenon is evident particularly with the numerous Portuguese immigrants who, already in the 2nd generation, start taking an active part in the cultural and religious life of the country. On the other hand, in maintaining certain customs of their country of origin, they contribute to making known and illustrating the diversity of their own intangible cultural heritage.

Moreover, the contemporary interest of believers and non-believers, in pilgrimages, shows that in an era when consumption and search for profit are lauded as supreme objectives in life, intangible elements that have a religious and cultural sense are in demand because they increase awareness of roots that can unite humanity.

Finally, the strengthened trans-border relations with neighbouring countries during 2007 when Luxembourg and its Greater Region were the cultural capital of Europe, will allow the National Commission to create, in collaboration with the NGOs and communities concerned, a network of information and exchange of good practices with these partners of the regions Sarr-Lorraine-Luxembourg.

Similarly, and with the participation of the five schools of the Associated Schools of UNESCO, the National Commission will endeavour to introduce the theme of intangible cultural heritage into the national education system, thus reinforcing one of the major competencies of the Luxembourg schools: multilingual and multicultural education.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

The hopping procession is in no danger of disappearance. The organizers – the custodians of the tradition – readily answer the frequently asked questions about the origin and significance of the event. The Internet site www.willibrord.lu has been set up for this purpose: it provides details about the organization of the hopping procession.

At the Abbey Museum visitors can watch video reports on the history of the procession. In addition, a Documentation Centre for the hopping procession and the Basilica was inaugurated in April 2008 in premises next to the basilica, and is open free of charge to the public at set times. It provides information for visitors on display panels and by means of an information video on the history and performance of the procession (see additional documentation).

During the 2008 jubilee, a Press Centre was open on the eve and the actual day of the

procession to facilitate the work of some 30 journalists covering the event. This experiment will be repeated in the years to come.

As the performance and scale of the procession depend in large part on the presence of musical groups to accompany the dancers, tokens of recognition and loyalty have been introduced to reward the loyal presence of the musicians. The groups are offered a plaque of recognition for every 25-year period of participation. Individual musicians and all those who participate in organizing the procession are rewarded with the award of a special medal. All the musical groups received a bronze souvenir plaque created specially for the jubilee year. (See additional documentation.)

The practical management of the element entails the following steps: registration forms are sent out by the organizers in January; a working meeting is held in March involving all bodies responsible for traffic and security (town representatives, the police, the civil defence force, the fire service, railway officials); and the members of the Oeuvre Saint Willibrord meet during the week preceding Whitsun to share out the various tasks, particularly that of putting together and accompanying each group in the procession.

On the day after the procession, a banquet is held for all participants to review the procession from start to finish and comment on the composition and performances of the various groups. If problems are noted, solutions and improvements are put forward for the following year's procession.

All costs (tips for music groups, meals for police officers, council workers, ambulance costs, and so on) are borne by the Oeuvre Saint Willibrord, which organizes an annual collection from the inhabitants of Echternach enabling it to bear the costs of the Procession, which total some €12,000.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs..

In 1975 the Oeuvre Saint Willibrord, a registered non-profit-making association, was officially asked to organize the hopping procession. The charity was founded in 1862 as the Willibrordus-Bauverein by the citizens of Echternach to safeguard the ancient abbey church, which was falling into ruins. The charity's members have always been at the service of the local clergy to ensure order in the procession. Custodians of the tradition, they are today, like the clergy and the local authority, fully aware of their responsibility. The organization of the hopping procession is one of their main priorities, as enshrined in the group's statutes.

The organizers of the hopping procession are aware of the fact that inscription on the Representative List will lead to significant growth in the number of participants, and above all a massive increase in spectators. As similar things have already occurred several times in the recent history of the procession, the organizers who meet each year after the procession to review it, should be able to find solutions to cope with the situation. Over the years, they have acquired considerable experience in managing any problems which arise. For instance, the rise in spectators brought in special trains from Germany and Belgium in the 1920s and 1930s did not cause any problems.

The procession's organizers take great care to avoid slipping into folklore, even in the noble sense of the term. On the list of participants distributed to spectators, they stress the religious nature of the event by inviting spectators not to applaud the groups: "You are watching a procession, not a folklore performance, so please show restraint. No clapping, please!" In the recommendations to newly registered groups, the organizers inform them that folk costumes are not allowed. They have thus far managed to maintain the authentic nature of the event and to steer clear of tourist commercialism.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

Parishes that take part regularly in the Procession follow the usual procedure for registering and make the travel arrangements for their pilgrims in good time. Young people and adults taking part in the procession for the first time learn the dance steps easily by observing dancers who have already taken part in the Procession. They have easily enough time to do so whilst waiting to enter the Procession. Transmission from generation to generation thus takes place naturally.

The children of Echternach, who form a special group in the procession, practise with their teachers in the school grounds in the week preceding Whitsun. Similar training has been offered by the organizers to German schools which have asked to take part in the procession.

The Pax Christi youth groups prepare the Echternach Route (night pilgrimage) some months in advance.

The Oeuvre Saint Willibrord has included the organization of the hopping procession in Article 2 of its statutes. It is supported in achieving this objective by donations from the entire population of Echternach.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

Politicians have always taken care, when deciding school holidays, to keep Whit Tuesday, the day of the procession, as a school holiday. In years when Whitsun falls late and the week of school holidays precedes Whit Sunday, the holidays are extended until the Tuesday so that schoolchildren, teachers and parents can take part in the procession. Furthermore, civil servants and government employees have a half-day holiday so that they too can take part in the Procession.

The government of Rhineland-Westphalia in Germany gives special authorization to schoolchildren so that they can attend the procession.

The public services (police, roads, railways) and the Town of Echternach have included the hopping procession in their yearly events planning.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

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

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The participation of communities and groups has been discussed at length in C.1. above, which makes it clear that participation is spontaneous and formalized by annual registration which is never the subject of pressure or opposition.

The news of the inclusion by UNESCO of the Carnival of Binche (Belgium) in the intangible and oral heritage of humanity has had repercussions in the Grand Duchy, where the idea of requesting such inclusion for the hopping procession of Echternach has gradually taken hold among those concerned, in particular in Echternach. The mayor at the time, Mr Jos. Scheuer, Deputy and Vice-Chair of the Chamber of Deputies, took on the role of spokesperson for the idea, leading the Minister of Culture, Ms Erna Hennicot-Schoepges, to take the concrete step of asking the Oeuvre Saint Willibrord, custodian and organizer of the procession, to set up a working group to prepare the nomination file.

The members of the group were as follows: Mr Pierre Kauthen, Emeritus Professor, President of the Oeuvre Saint Willibrord; Canon Théophile Walin, Curate-Dean of Echternach; Mr Alex Langini, Professor seconded to the Ministry of Culture, Curator of the Museum of Echternach Abbey; Mr René Zimmer, Emeritus Professor, attached to the Ministry of Tourism; and Mr Marcel Kohn, in charge of the parish archives. The group was advised by Mr Jean-Pierre Kraemer, President, and Mr Paul Klein, Secretary-General of the National Commission of Luxembourg for Cooperation with UNESCO.

In order to finalize the nomination file, meetings were held at the Ministry of Culture, Higher Education and Research and chaired by Mr Guy Dockendorf, First Counsellor to the Government and Director of Cultural Affairs. A budget, especially for the purpose of making a film, was established in cooperation with the National Audiovisual Centre, represented by its Director, Mr Jean Back.

As news of a possible candidacy spread fast, public and media interest in the hopping procession increased noticeably, and the Echternach Church parish council decided to install a documentation centre in premises that were refitted by roofing over an inner courtyard, next to the basilica. It obtained financial backing for the project from the Ministry of Culture and the Echternach local authority. The inhabitants of Echternach and the surrounding area supported the project by making donations.

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.

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

As the Oeuvre Saint Willibrord, which is the chief custodian of the tradition, was entrusted with the task of constituting the working group to prepare the nomination file, and readily agreed to do so, consent to the nomination is demonstrated by those facts. You will find in annex hereto (Annex II) a document certifying that the main organizers of the procession give their free consent to the nomination. As to the parishes and groups which take part on a regular basis in the procession, news of the nomination was welcomed enthusiastically by all those that have contacted us.

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, 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.

The State of Luxembourg, by upholding regulations on school holidays enabling schoolchildren, teachers and parents to take a day off in order to participate in the procession, and by granting half a day's leave to civil servants, thereby fully respect their desire to have access to the element. The unanimous vote to ratify the Convention in the Chamber of Deputies shows that legislators have thus guaranteed the safeguarding of the procession, the practice of which is in no way contrary to human rights. All those who wish to participate in the element, regardless of denomination, race or nationality, have free access as long as they comply with the instructions of the organizers.

By endorsing the establishment of the Documentation Centre on the hopping procession, the State of Luxembourg pursuant to Article 13 of the Convention, encourages awareness of the intangible heritage represented by the procession and, at the same time, the safeguarding of the procession.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined "with the participation of communities, groups and relevant non-governmental organizations" and Article 12 requiring that inventories be regularly updated.

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.

As Luxembourg is a small State, the number of manifestations of the intangible heritage which have been maintained down the centuries is relatively small, however the population is all the more attached to it.

The elaboration of the nomination file of the Echternach hopping procession has created a new dynamic in the ongoing task of raising awareness of the multicultural and multilingual population of Luxembourg of the multiple issues at stake in respect of intangible cultural heritage.

In accordance with articles 11 and 12 of the Convention, the Government of Luxembourg has requested a working group to draw up a national inventory in collaboration with the National Commission for Cooperation with UNESCO and "with the participation of communities, groups

and relevant non-governmental organizations”.

This work was synthesized by the National Commission with a view to elaborating the national inventory that was adopted by ministerial decree on 26 June 2008. This inventory includes in order of priority:

1. The hopping procession of Echternach, the subject of the present nomination file.

Every Whit Tuesday in Echternach the hopping procession follows a route through the medieval city centre. The participants arrive in Echternach very early. While some attend mass in the Basilica, others are already gathering in the courtyard of the old abbey, where the procession begins to take shape with the formation of groups. After mass, the Archbishop of Luxembourg gives a speech to greet the pilgrims. Immediately afterwards, the procession gets under way. The dancers are preceded by a large group of singers chanting the litanies of Saint Willibrord, and are followed by pilgrims reciting their rosaries. The dancers, about 8,000 in total, are divided into some 45 groups accompanied by a similar number of musical groups. There are five dancers in each row, linked by holding handkerchiefs. The number of participants per group varies, but each group must be small enough to allow everyone to hear the dancing tune.

The melody, a folk tune, has been arranged by composers in such a way that all groups can perform it. The dancers take slightly diagonal steps and always move forward. The procession ends after 1 pm with a religious service in the Basilica.

2. The ‘Schueberfouer’ with its ‘Hämmelsmarsch’

The ‘Schueberfoue’ founded in 1340 by John the Blind, Count of Luxembourg and King of Bohemia, was originally a commercial fair. Today it is mainly an amusement fair attended by all the country. It begins each year on 23 August, before St. Bartholomy Day and is inaugurated by the local authorities of the City of Luxembourg to the sound of the ‘Hämmelsmarsch’ (march of the sheep) played by a musical society preceded by a few sheep and their shepherd. The term designates both the music and the procession. The practice of this procession has spread throughout the country to inaugurate the Saint’s Day fete of each locality (fair).

3. The ‘Eimaischen’

The ‘Eimaischen’ is a folk fair held on Easter Monday. The potters of the village of Nospelt, where pottery has been documented since 1458, used to make ceramic bird-shaped flutes (‘Peckvillercher’) with the left-over clay, in order to attract clients to the villages where they peddled their goods. Made in series, these ‘Peckvillercher’ were sold to the inhabitants of the capital.

Today, this tradition continues there as well as in Nospelt, resulting in a folk fair where each year new creations of ‘Peckvillercher’ appear on the market.

4. The Octave in honour of Our Lady of Luxembourg

The pilgrimage to the miraculous statue of Our Lady developed during the 17th century and was established following the election of the Consoler of the Afflicted as patron of the City of Luxembourg (1666) and the country (1678). Today, over a fortnight, all the parishes of the country make a pilgrimage to Luxembourg. One day’s holiday is given to students of primary schools to enable them to participate. The fortnight ends with a solemn procession in which the authorities of the country are represented. The neighbouring dioceses (Metz, Namur, Trèves) comprising the old Duchy of Luxembourg, continue to come in pilgrimage. Throughout the ‘Octave’, a market (Oktavmärchen) attracts pilgrims who feast on traditional fried fish.

The National Commission is responsible for managing, updating and developing this inventory in collaboration with all the relevant authorities.

DOCUMENTATION
a. Required and supplementary documentation
<p>Choix de 10 photos de la Procession dansante</p> <p>Film vidéo « Magno Tripudio » produit par le Ministère de la Culture, de l'Enseignement supérieur et de la Recherche et le Ministère de l'Education Nationale</p>
b. Cession of rights including registry of items
<p>Required cession of rights provided.</p>
c. List of additional resources
<p>Photos :</p> <p>Choix de 22 cartes postales anciennes (début et première moitié du xxe siècle)</p> <p>6 photos récentes du Centre de Documentation sur la Procession dansante (Peuky Barone-Wagner)</p> <p>2 photos des plaquettes en bronze remises aux Sociétés de Musique lors de la Procession dansante de l'année jubilaire 2008 (Pierre Kauthen)</p> <p>Vidéo :</p> <p>DVD : La procession dansante d'Echternach (séquences de 2005 et 2006) réalisé par Bern Thill pour l'Œuvre Saint-Willibrord, 2007.</p> <p>Séquences filmées anciennes (archives du Centre National de l'Audiovisuel)</p> <p>Audio :</p> <p>CD « In honorem Sancti Willibrordi » avec les litanies de St Willibrord et la mélodie de la Procession dansante. (Œuvre Saint-Willibrord)</p> <p>Cartes :</p> <p>voir carte sous Annexe I.a.</p> <p>Livres :</p> <p>Alex Langini : La procession dansante d'Echternach et sa signification aujourd'hui, Echternach, 1977.</p> <p>Pierre Kauthen : La procession d'Echternach et ses descriptions au XIXe siècle, « Hémecht » 1979/3, Luxembourg</p> <p>Pierre Kauthen : La procession dansante dans la première moitié du xxe siècle, dans « Willibrord, Apostel der Niederlande, Gründer der Abtei Echternach », Luxembourg, 1989</p> <p>Pierre Kauthen : La procession dansante dans la deuxième moitié du xxe siècle, dans « Hémecht » 2004/2, Luxembourg</p>
CONTACT INFORMATION
A. Contact person for correspondence
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B. Competent body involved

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C. Concerned community organization(s) or representative(s)

Voir sub. B.

SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Madame Octavie MODERT

Title: Ministre de la Culture

Date: 12 December 2009

Signature: <signed>