



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2016
FOR A POSSIBLE INSCRIPTION IN 2017**

Instructions for completing the nomination form are available at:

<http://www.unesco.org/culture/ich/en/forms>

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

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.

A. State(s) Party(ies)

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

Germany

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

Organ Craftsmanship and Music

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

Orgelbau und Orgelmusik

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.

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

The community consists of around 2,800 professional organ builders employed in 400 organ construction workshops in Germany, about 300 specialist organ consultants, roughly 3,500 full-time professional organists including concert organists and several tens of thousands of part-time organists in churches. The number of people who listen to organ music cannot accurately be estimated. It is likely that on some Sundays up to one million people attend church services with organ music while more listen via public service broadcasting. Organ music is also experienced in public concerts, events, on TV and radio, and via the internet.

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

Organ construction workshops, organ concerts and church services accompanied by organ music can be found throughout Germany and in nearly all European countries. Organ craftsmanship and music has been exported from Europe to many countries around the world. Since the Middle Ages until the present day, however, all the essential stages in the development of organ construction and the composition of organ music have been carried out in Europe. Over the course of centuries, country- and epoch-specific 'schools' have formed and mutually influenced one another. The majority of historical organs that are still intact can be found in European countries. Europe is also the front-runner for a number of recent organ constructions and organ compositions. Germany is amongst the most important countries in which the further development of skills and innovation around organ craftsmanship and music occurs.

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.): Mr

Family name: Hanke

Given name: Benjamin

Institution/position: German Commission for UNESCO, Programme Officer

Address: Colmantstraße 15, 53115 Bonn

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E-mail address: hanke@unesco.de

Other relevant information: <http://www.unesco.de/kultur/immaterielles-kulturerbe>

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.

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:

- a. an explanation of its social functions and cultural meanings today, within and for its community,
- b. the characteristics of the bearers and practitioners of the element,
- c. any specific roles, including gender 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.

- (i) 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 organ is a musical instrument with natural sound production: air is compressed in bellows and emitted through pipes to create different sounds. Valves for each tone are connected to a keyboard played by the organist. Organ craftsmanship and music are closely related: each instrument is unique because it is created from scratch for the architectural space in which it will be played. There is a diversity of traditions around constructing and playing the organ in Germany. The highly specialized knowledge and skills used in organ construction and organ music have been developed by craftsmen, composers and musicians working together throughout history, and create the group’s common identity. Organs were invented more than 2000 years ago in Hellenistic Egypt and came to Europe via Byzantium. Since the Middle Ages, organ music has accompanied the Christian church liturgy and inspired many composers in Germany and beyond. For the bearer group and for the many other people who listen to organ music, it has a special meaning: it is described as an ‘eternal’ sound. Technical and artistic

traditions are passed on through the close relationship of masters to their apprentices in organ construction workshops, and of music teachers to young organists. This means that a contemporary adaptation of inherited practices continuously takes place through both formal and informal education. A creative interplay is characteristic: organ craftsmanship integrates innovative techniques and knowledge about the nature and, regardless of how elaborate the musical score is, creative improvisation is integral to performing organ music.

- (ii) *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

There are 400 medium-sized craftspeople's establishments in Germany with a workforce of ca. 2,800 organ builders. The majority of these are medium-sized companies with between 6 and 18 employees. There are also some larger workshops of between 30 and 60 persons, some of which are family-owned companies since several generations. They transmit their knowledge and experience of building, renovating and mending organs through formal and informal, orally transmitted training. The organs in Germany are played by ca. 3,500 full-time and several tens of thousands of part-time organists. Organ studies are offered by both public- and church-based universities for music. In addition, organists offer a broad range of individual tuition for part-time organ players, both semi-professionals and amateurs. Men and women are equally represented as organists (approx. 50/50). Both sexes also work in organ construction workshops: the ratio is about 80/20. Due to production conditions and the physically demanding work, men are overrepresented in organ construction. The Federation of German Master Organ Builders (BDO) and the European Working Group of Expert Restorers of Organ and Harmonium Construction (EAFO) represent organ construction professionals. Organ musicians' interests are represented by different professional associations. Almost all organ experts and organ builders are members of the Society of the Friends of the Organ (GdO) with ca. 5,500 members worldwide. 300 specialist organ consultants in the dioceses and state churches, free churches and state authorities are organised within the German Association of Organ Experts (VOD).

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

Not fewer than 150 or more than 250 words

Knowledge and skills in organ craftsmanship and music have always been transmitted by a direct teacher-pupil relationship. Since the 20th century, this has been complemented by training in vocational schools and universities: a 3.5-year apprenticeship is required in order to become an organ builder. The apprentices gain practical experience in organ construction workshops as well as theoretical knowledge in vocational schools. Currently, approximately 180 apprentices learn organ construction and about 750 students are enrolled in 'Church Music' or 'Organ' studies. Nearly 40 state and church universities as well as many academies of music offer these study programmes for students to become professional organists. One possible career path is that of a 'school-teacher-organist', which was frequently encountered until the mid-20th century in German villages and makes a comeback in medium-sized cities today. People from all ages are trained as part-time organists by church institutions so that they may accompany the liturgy. Several institutions, communities and agencies offer interpretation courses and seminars for both professional and amateur players. The study programme of musicology offered at numerous universities also covers history and functionality of organs, so that graduates have basic knowledge. Institutions central for the transmission of the knowledge and skills of organ craftsmanship and music are the University for Church Music of the Protestant church in Baden (Organ consultants), the Oscar-Walcker-vocational school for the construction of musical instruments (Organ builders), and the International Society of Organ Builders (ISO) for the worldwide connections.

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

Not fewer than 150 or more than 250 words

For organ builders their specialized and mostly informally-transmitted knowledge and skills are significant markers of group identity. They are proud to create unique and sustainable objects which will last for centuries and generations. Ca. 50,000 organs in Germany are in constant use. Organ musicians and enthusiasts describe organ music as 'eternal' sound. It is mostly associated with the rites of church services, concerts and modern cultural events: concert halls with large and traditional organs e.g. in Munich (Gasteig), Berlin (Philharmonic) and Leipzig (Gewandhaus) attract large audiences. However, the organ is also played on the occasion of important community-building festivities like acts of state and funerals, weddings and commemorations. During the peaceful revolution in the German Democratic Republic in 1989, organ music played an important role in heartening hundreds of thousands of people gathering in churches for protest demonstrations. Organ craftsmanship and music has shaped Germany's musical landscape and instrument-making for centuries. Moreover, in the context of Christianity, the organ has until today a spiritual influence on attitudes, values and thought in Europe. Organs in churches have always been a symbol for gathering places of communities. Time and again, community-based fundraising is organised by tireless and committed volunteers to construct new or restore old organs in churches. The organ fascinates people both as an individually designed, technically complex handicraft object and because of its immense sonic possibilities. No other acoustic instrument can produce higher or lower tones, or be at once single-voiced and orchestral.

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

Not fewer than 150 or more than 250 words

Organ craftsmanship and music are completely compatible with all human rights instruments. Organ builders and musicians highly respect each other and they work together in many ways. Building organs follows the principles of sustainable development. In terms of environmental sustainability, organ builders select the building materials for their instruments with a special knowledge of nature: they know the importance of choosing the correct tree species for different parts of the organ as well as when to harvest the wood (after it has grown for up to 220 years). Organ builders contribute to the sustainable management of resources because they only take the wood from the forest that they really need and they organise the reforestation of these precious materials. Organs are 'monuments' of sustainability as they are played for decades or even centuries. There are always instruments being built, restored, or rebuilt. Constructing an organ is a multi-year job. Safeguarding of traditional techniques is necessary to conserve older instruments: the European Union has exempted organ construction workshops from the implementation of Directive 2011/65/EU, which regulates the use of hazardous substances in electrical and electronic equipment, regarding the usage of lead. In terms of social sustainability, organ craftsmanship and organ music, at least for professionals, can provide a sustainable income: organists from Germany give concerts around the world. Constructing organs is a significant part of the cultural and creative industry: annual turnover in Germany amounts to ca. 120 million Euros. German workshops are constructing organs in new buildings on all continents.

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.

- (i) 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

Organ craftsmanship and music are found almost worldwide. Thus inscription of the element has the potential to make Intangible Cultural Heritage more visible globally, and particularly in Europe. The organ is praised as 'the king of musical instruments' (in German: 'queen'): it unites music and physics, architecture and mathematics, art and science. Creative projects gain considerable media attention and will contribute to raise awareness about Intangible Cultural Heritage: for example, since 2001, John Cage's 'As SLow aS Possible' will be performed in Halberstadt for the next 639 years on an organ that will be continuously constructed. At the annual Donaueschinger Musiktage, one of the world's most important festivals for contemporary music, the organ appears in avant-garde interpretations time and again. In 2015, Wolfgang Mitterer's composition 'Organum' was played simultaneously on eight organs in Romania (Timisoara), France (Nancy), England (Nottingham) and Germany (Karlsruhe and Halle/Saale), connected via live TV broadcast.

- (ii) How can inscription encourage dialogue among communities, groups and individuals?

Not fewer than 100 or more than 150 words

Organ music – transcultural by its very nature – is a universal language. It fosters interreligious understanding and is even a connecting factor for believers and non-believers alike. It provides experiences of spiritual transcendence. Organ construction and playing are professions with a high degree of mobility: the tradition bearers study, work, export and perform all around the world. Since the Middle Ages, German organ craftsmanship has been influenced by Italian (since the 15th century), French (since the 18th century), Spanish, English and North American (since the 20th century) elements enriching local and regional characteristics in technique and sound. Inscription would enhance this dialogue and foster connections both within Germany and beyond. It would represent a unifying element for the community while acknowledging the diversity of local and regional characteristics.

- (iii) How can inscription promote respect for cultural diversity and human creativity?

Not fewer than 100 or more than 150 words

Organ craftsmanship and music exemplify the constant transmission and development of culture from generation to generation. The technology has been refined over centuries, so that precise mechanical, pneumatic, electrical and electronic operations are possible today. Digital sound and register control are now state-of-the-art. Lifelong learning is important: organ craftspeople constantly have to become familiar with new techniques. The Innovation Award Berlin-Brandenburg for organ construction in 2009 is emblematic of this. For every church, concert hall or salon, a unique solution must be created as organs have to take into account the acoustic and other conditions of the room. Building materials, colours, form and the arrangement of pipes are creative factors in interior design. To create and play organs in an inspired and inspiring way

requires human creativity: Organists have to adapt to the individual instrument, organ music is characterized by improvisation; and the organ lends itself to many music genres.

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

- (i) *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

Organ builders learn their profession in organ building workshops all over Germany in parallel to intensive courses at the Oscar-Walcker-Vocational School in Ludwigsburg. Professors and teachers at universities as well as music academies train future organists. Graduates become church musicians, organ teachers and concert organists and thus ensure the future viability. For part-time organists, almost all bishoprics and State Churches have set up a system for training for people from all age groups. At numerous universities, students can study musicology, in which they acquire a basic knowledge of organ history and research is supported. Specialist organ consultants offer training for their successors in partnership with the University of Church Music Heidelberg. They exchange professional experiences, hold conferences, compile handbooks for individual organs and lead a public relations campaign called 'pro organo'. The International Association of Organ Documentation (IAOD, Berlin) inventories the stock of organs using a standard form and promotes research on organs of various epochs. To make (young) people aware of the knowledge and practices around the organ, it is presented in the media (e.g. in the popular TV program 'Die Sendung mit der Maus', approx. 1 mio. viewers), personal encounters (e.g. organ presentations for children) and at school (teaching materials supplied by the Helbling publishing company, Esslingen). Hundreds of music libraries and archives of cities, states, individuals and churches hold musical notes and books on organ craftsmanship and music from the Middle Ages to the present day.

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

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

- (ii) *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

In all 16 German states, the protection of historic monuments has been public policy for more than a century now, providing financial resources for the preservation of cultural goods, including the safeguarding of organs. Public-law foundations also invest in the restoration and construction of organs. State lottery revenues are regularly used to finance the construction of modern organs and the composition of contemporary organ music. Artistically-oriented training in organ playing and research is offered at 29 state (and 9 church) academies of music and at many special institutes affiliated to universities. Talented organ students receive grants by the German National Merit Foundation. Funding programmes by the European Union help organ students study abroad. German public broadcasting services also promote organ culture. The public sector finances the training of organ builders at specialized vocational schools: the Oscar-

Walcker-Vocational School receives funding from the State of Baden-Württemberg and the administrative district of Ludwigsburg. At other vocational schools, students can learn about various aspects of organ construction, as for example the handling of various types of timber (carpenters for organ cases) and metals (blacksmiths for shafts and angles). The European Union often grants funds for organ music projects carried out by institutions from several countries including, for example, cross-border concert series, university teaching on organs in joint courses, international exchanges of organ students and research into material properties relevant to organ building (e.g. tin pest, durability of leather).

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

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

3.b. Safeguarding measures proposed

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

- (i) *What measures are proposed to help 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

Safeguarding organ culture in Germany relies on tireless and committed individual and institutional volunteers. In addition to the main community organisations (VOD, BDO, GdO) and their members, there are more stakeholders involved like academies, universities, private and public associations in Germany and beyond, publishers and agencies. These efforts are supported by the German Bishops' Conference, the Protestant church in Germany and free churches. One of the main goals of the three main bearer organisations is fostering the network of all stakeholders to exploit synergies and strengthen advocacy. At important instances like conferences of the heads of church musical training institutions and at the meetings of the executive committees of VOD, BDO and GdO, representatives of other organisations will participate regularly. The resolutions adopted at these meetings will henceforth be implemented in coordinated efforts with all organisation members and other stakeholders. In numerous publications (periodicals, books, sheet music, facsimile reproductions) and in various conferences several times a year, the community deals intensively with its own culture and its further development. However, a decline in the training of young organists – due to a perceived general decline of commitment to cultural activities and to the increasing secularisation of the society – demands intensified efforts of all stakeholders of the organ community in Germany. Concerts and organ demonstrations specifically aimed at children and adolescents are investments in the future. Guided workshop tours and open days shall be offered more frequently. The members of the organisations will continue to attend expert fairs actively and on a regular basis, such as the musical fair in Frankfurt, the Gloria church fair in Augsburg and the Ecumenical Church Congress. Over the past few years, new concert halls have been erected, in the Ruhr area in particular, including large organs which are now presented in concert series of their own. The bearers will encourage public institutions and private donors to continue this promotion of organ culture. There are several organ concert calendars on the internet, e.g. on the websites of BDO and the magazine 'organ'; both even have mobile apps. The bearer groups also plan to use more social media channels to keep themselves and interested people informed about activities on a worldwide scale – in 2016 e.g. this will particularly focus on the 100th anniversary of the death of German organ composer Max Reger, but also on Johann Sebastian Bach. In addition to the traditional repertoire, modern and contemporary works will be further promoted. Some owners of house or salon organs organise concerts at more or less regular

intervals. Without donors or sponsors, neither the financing of organ projects nor the conducting of organ concert series would be possible. The International Organ Week in Nurnberg (ION) organised since 1968 and other forums for exchange of artistic interpretations of organ music will be sustained. The VOD will continue to organise and advertise the Deutsche Orgeltag (German Day of the Organ) in parallel with the annual Tag des offenen Denkmals (German contribution to European Heritage Days) for organs to be experienced all over Germany. Here too an event calendar is provided on the internet. A cooperation with the Orgelklang foundation is expected to be finalized in the near future in this context. Participatory excursions and workshops will increasingly be held. Museums, not only those specialising in musical instruments, but also general state, municipal and private ones, have in recent years acquired organs for their collections. The museums will be encouraged to organise organ demonstrations during guided tours of the museum. The few intact organs still surviving in cinemas from the age of silent movies are used on special occasions, particularly in the context of film festivals. Alongside the use of organs in churches or concert halls, an event culture has developed over the last years including new ways of creating awareness for the instrument: cultural tourism in the form of organ walks, excursions, regional series of concerts (e.g. Cultural Summer of Rhineland-Palatinate, International Organ Festivals in Düsseldorf, Stuttgart and elsewhere), and organ music becoming part of popular culture – the American virtuoso Cameron Carpenter being one example – will be supported. A new network called EPOS (European Pipe Organ Routes) will interconnect major historic and new organs for the promotion, cooperation and coordination of European organ culture. It will be created on the initiative of a German organ foundation from Waldkirch under the patronage of Martin Schulz, President of the European Parliament.

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

Not fewer than 150 or more than 250 words

The German government supports measures promoting organ craftsmanship and music through ideational and financial support as it corresponds to the legislation in force. Institutions central to the transmission of the element like the University for Church Music of the Protestant State Church in Baden, the Oscar-Walcker-Vocational School and the Fraunhofer Institute for Building Physics (IBP) will continue to be at least co-financed. In November 2015, the Budget Committee of the German Bundestag (federal parliament) approved up to 5 million Euros for the 2016 budget of the Federal Government Commissioner for Culture and the Media for investments in the restoration and modernization of organs, requiring co-financing by states, municipalities or private donors. The funds allocated for the protection of historic monuments are secured well into the future. The German Foundation for Monument Protection (under the auspices of the Federal President) promotes the restoration of old organs and cooperates with the VOD in organising Heritage Days. The permanent State treaties with the Christian churches (concordat with the Catholic Church; state-church contracts with Protestant churches) support the safeguarding of the element as well because religious practices and rites are among the essential bases for organ craftsmanship and music. Government- as well as church-financed international competitions for organ music will continue to offer a gateway to a career for young organists and composers. There will also be public funding for organ concert series in the framework of the 500th anniversary of the Lutheran Reformation in 2017 in Germany.

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

Not fewer than 150 or more than 250 words

The bearers of organ craftsmanship and music have founded organisations (e.g. VOD, GdO, BDO and IAOD) with the objectives of coordinating and strengthening their activities. The aims were to make the cultural element's bearers' voices heard and to pool forces and organise support for the safeguarding of their knowledge and skills. These organisations take responsibility for all the above mentioned safeguarding measures, which have been initiated by or, at least, thoroughly coordinated with them. On behalf of government or church institutions, organ experts develop concepts for the construction of new and the preservation of old organs. To ensure a high quality of organ craftsmanship, these experts are also involved in the

assignment of certified organ construction workshops. The bearers of organ culture today directly influence contemporary organ music and construction. This also includes being involved in the further conception of curricula for the education of organ builders and organists implemented in vocational schools and at music universities. By inspiring and being available for media reports on organ artists and craftspeople, concerts and the construction of organs in newspapers, radio and television, community members directly ensure that organ culture is a well-known part of Germany's culture.

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

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

Name of the body: German National Commission for UNESCO

Name and title of the contact person: Mr. Benjamin Hanke

Address: Colmantstrasse 15, 53115 Bonn

Telephone number: +49 228 604970

E-mail address: hanke@unesco.de

Other relevant information: <http://www.unesco.de/kultur/immaterielles-kulturerbe>

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

The BDO initiated a nomination for the German Inventory in 2013. Together with the VOD and the GdO, these three organisations represent the core group of the community in Germany. Prof Dr Michael G. Kaufmann, member of VOD's executive committee and head of education and training courses, was asked to prepare the nomination at the request of the three boards of directors. As a musicologist and organist with extensive publications on organs as well as a lecturer at several German and foreign universities for music, he is very well informed and connected in the organ scene. Information and data for the nomination had already been collected by Kaufmann for a 'Country Report Germany' for an international organ symposium in 2011. In several consultations organised in the framework of the nomination process in 2013, additional information was provided by the associations as well as by individual experts, organ builders and managers of the offices for church music of the German dioceses and state churches. The three associations informed their members about the nomination process to secure their free, prior and informed consent. Representing the part-time organists, the cultural

offices of the German Bishops' Conference (DBK) and the Evangelical Church in Germany (EKD) additionally supported and publicized the nomination. Immense support was expressed by the whole community. Before submitting the nomination for the German inventory, Kaufmann shared the draft with representatives of the community such as members of VOD's executive board. Their comments and contributions have been integrated into the final text.

Following the inscription of 'Orgelbau und Orgelmusik' in the national inventory on 12 December 2014, the German Commission for UNESCO and community members informed the media. An awarding ceremony on 16 March 2015 in Berlin was accompanied by even more reports in public media and in the GdO Journal 'Ars Organi' as well. At the annual meeting of VOD in May 2015 and at the joint meeting of the bureaus of VOD and GdO in November 2015, the national inscription was highly welcomed and the project of an international nomination was put on the agenda. Following the decision to nominate the element for UNESCO's Representative List in December 2015, Kaufmann, with the support of the German Commission for UNESCO, was commissioned again to prepare the nomination file in the name of Germany's organ community. He asked all of the above-mentioned institutions as well as individual organ experts and organ builders for support through the mailing lists of VOD and BDO. The associations informed their members about the nomination process on different occasions, e.g. at meetings in Bad Herrenalb and Karlsruhe in January/February 2016. Furthermore, an e-mail was distributed by the company ORGANpromotion to more than 40,000 organists, church musicians, organ builders, and people interested in organs worldwide, informing them about the nomination and asking for their support. Institutions as well as members of the community showed their full and unconditional consent to the nomination. The draft was proofread by representatives of the three associations and finally amended in March 2016.

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 community of organ experts, organists, organ builders and numerous people interested in organs have expressed their free, prior and informed consent to the nomination, as proven by the following attachments:

1.) Organisations representing the core of Germany's organ scene (original documents in German, English translation):

- German Association of Organ Experts (VOD), Christoph Keggenhoff, President
- Federation of German Organ Builders (BDO), Thomas Jann, President
- Society of Friends of the Organ (GdO), Prof Dr Matthias Schneider, President

The members of these organisations were involved in the process of filing the nomination from the very beginning.

2.) Institutions acting as direct or indirect employers of most organ builders and organists as well as with a crucial role for training and engaging part-time organists (original documents in German, English translation):

- German Bishops' Conference (DBK), Dr Jakob Johannes Koch, Cultural Advisor
- Evangelical Church in Germany (EKD), Annette Kurschus, vice-chairperson of the Council of the Evangelical Church in Germany

Both institutions were constantly informed about and have accompanied each step of the nomination process.

3.) Text sent-out via e-mail worldwide by the company ORGANpromotion (in German and English) and extract of the feedback including letters by the editorial offices of "Musica sacra" and "Musik & Kirche" (original documents in German and other languages, English translation)

4.) Signatures expressing support for the nomination by the employees of a representative organ construction workshop (Klais in Bonn)

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

In Germany, there are no legal or other customary restrictions on the craftsmanship of organ construction and performing organ music. However, the work requires a multiyear training process. Thus the only restriction on building and/or playing an organ is the capability to perform the work and the capacity to acquire the necessary professional and artistic knowledge. It needs a good sense of hearing. Furthermore, there is a highly specialized knowledge concerning organ

building, e.g. every organ construction workshop usually has some customary company-specific practices concerning the materials used for the keys, how to produce the metal pipes and the kind of timber used for special parts of the organ and the time when it should be harvested. The phases of the moon and the season of timber harvesting are decisive factors for the stability of a wooden organ case as well as to prevent pest infestations.

4.d. Concerned community organization(s) or representative(s)

Provide detailed 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.:

- a. *Name of the entity*
- b. *Name and title of the contact person*
- c. *Address*
- d. *Telephone number*
- e. *E-mail*
- f. *Other relevant information*

Vereinigung der Orgelsachverständigen Deutschlands (VOD)

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Gesellschaft deutscher Orgelfreunde

Josephstraße 8, 66693 Mettlach

+ 49 6864 7478

kontakt@gdo.de

<http://www.gdo.de>

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’.

a. 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).

b. 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 evidence shall 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

‘Orgelbau und Orgelmusik’ was inscribed in the nationwide German Inventory of Intangible Cultural Heritage (<http://www.unesco.de/en/kultur/immaterielles-kulturerbe/german-inventory.html>) in December 2014. It was thereby one of the first 27 elements that were inscribed: <http://www.unesco.de/en/kultur/immaterielles-kulturerbe/german-inventory/inscription/organ-construction-and-organ-music.html>

In 2013, tradition bearers, communities and NGOs were invited for the first time to submit proposals for the inventory. The elements were selected through a multi-level process by the German states (Länder), an expert committee appointed by the Executive Board of the German Commission for UNESCO, the Standing Conference of the Ministers of Education and Cultural Affairs of the States in the Federal Republic and the Federal Government Commissioner for Culture and the Media. The proposals for the inventory were made directly by the communities, groups and individuals concerned, in response to a coordinated call by the German states and the German Commission for UNESCO. NGOs were contacted and actively involved in this process on the state and federal levels (e.g. the Bund Heimat und Umwelt and the Zentralverband des Deutschen Handwerks each have one representative in the above-mentioned expert committee). The German National Commission for UNESCO is the organisation responsible for maintaining the inventory. The expert committee, comprising 22 persons experienced in at least one of the five domains of Intangible Cultural Heritage or in cultural policy in general, will regularly evaluate and update the inventory by proposing new elements for inscription according to the above mentioned procedure as well as by reviewing the viability of the elements already inscribed.

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.

Since the 16th century and more extensively since the end of the 18th century, music sheets, books and periodicals for organ music have been published in Germany. At the end of the 19th century, it was possible to record organ music on paper tape for use with special rollers in self-playing organs; from the 1920s, vinyl records were produced. Today, thousands of CDs, DVDs and digital recordings are available. It is almost impossible to keep track of the numerous publications and recordings. Libraries provide digitalised musical scores and printed books free of charge on the internet; thousands of organ videos can be viewed on YouTube and discussions can be held on platforms such as pfeifenorgelforum.net.

- Books:

Arnolt Schlick, 'Spiegel der Orgelmacher und Organisten', Mainz 1511; reprint transcribed and published by Ernst Flade, Kassel 1951; facsimile edited and translated by Elizabeth Berry Barber, Buren 1980

Andreas Werckmeister, 'Erweiterte und verbesserte Orgelprobe', Quedlinburg 1698, facsimile, Kassel 1970

Jakob Adlung, 'Musica mechanica organoedi', Berlin 1768, facsimile and reprint published by Christhard Mahrenholz, Kassel 1931

Johann Gottlob Töpfer, 'Lehrbuch der Orgelbaukunst', 4 vol., Weimar 1855, new edition by Paul Smets. 4 Bde. Mainz 1955-60

August Gottfried Ritter, 'Geschichte des Orgelspiels', 2 vol., Leipzig 1884

Wolfgang Adlung, 'Einführung in den Orgelbau', Leipzig 1955, Wiesbaden 2/1991

Hans Heinrich Eggebrecht, 'Die Orgelbewegung', Stuttgart 1967

Hermann Fischer, '100 Jahre Bund deutscher Orgelbaumeister (1891-1991)', Lauffen 1991

Klaus Beckmann, 'Repetitorium Orgelmusik', Moos am Bodensee 1994 / Mainz 2/1999

Alfred Reichling (ed.), 'Aspekte der Orgelbewegung', Kassel 1995

Michael Gerhard Kaufmann, 'Orgel und Nationalsozialismus – die ideologische Vereinnahmung

des Instrumentes im 'Dritten Reich', Kleinblittersdorf 1997

Alfred Reichling (ed.), 'Orgel', Kassel und Stuttgart 2001

Christoph Bossert, Michael Gerhard Kaufmann and Zdenko Kuscer (eds), 'Die Orgel als europäisches Kulturgut — Tagungsbericht Varazdin 2000', Öhringen 2006, 2/2007

Hermann J. Busch und Matthias Geuting (eds), 'Lexikon der Orgel', Laaber 2007

Roland Eberlein, 'Orgelregister – ihre Namen und ihre Geschichte', Köln 2008

Markus Voigt, 'Orgelbewegung in der DDR', Hamburg 2009

Roland Eberlein, 'Die Geschichte der Orgel', Köln 2011

Bernhard Billeter, Markus Funck, Michael Gerhard Kaufmann and Tobias Willi (eds), 'Orgel Orgue Organo Organ — Tagungsbericht Zürich 2011', Verlag Organum, Öhringen 2014

- Journals and periodicals:

'Urania – Musik-Zeitschrift für Orgelbau, Orgel- und Harmoniumspiel', Körner-Verlag, Erfurt, Langensalza and Leipzig 1843-1908

'Ars organi', Merseburger-Verlag, Kassel since 1952.

'Acta organologica', Merseburger-Verlag, Kassel since 1967

'ISO-Journal' (earlier version: 'ISO-Information'), professional journal of the International Society of Organbuilders, Rensch-Verlag, Lauffen/Neckar since 1969

'Organ – Journal für die Orgel', Schott-Verlag, Mainz since 1998

- Websites:

<http://www.gdo.de/recherchen/literaturdatenbank.html> with more than 25,800 data sets

<http://www.walcker-stiftung.de/index.html> with scientific information and literature on organ building, organ music and organ acoustics

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: Dr Michael Worbs

Title: Ambassador, Permanent Delegate of Germany to UNESCO

Date: 30 March 2016

Signature:

Name(s), title(s) and signature(s) of other official(s) (For multi-national nominations only)