



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Original:English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

**NOMINATION FILE NO. 00391
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>
Peru
<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>
Scissors dance
<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>
Danza de tijeras

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

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).

—

C. CHARACTERISTIC OF THE ELEMENT**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

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.

- The inhabitants of the Quechua villages and communities of the Apurimac, Ayacucho and Huancavelica regions.
- Association of Scissors' Dancers and Musicians of Peru
- Folk Association of Scissors' Dancers of Huancavelica

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 Apurimac, Ayacucho and Huancavelica departments, located in the South Central Andes in the Republic of Peru, between 2,500 and 4,000 masl.

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.)

As an expression with the characteristics of a ritual, the Scissors' dance can be placed in two fields of intangible heritage. First of all it is an art linked to the production of a show which involves the techniques used in choreographies and the acrobatic skills that the dancer performs, as well as the melodies of the harp and violin that serve as accompaniment. Second of all, this dance involves the field of ritual attributes, because it expresses the continuity of an ancestral vision of the world that is transmitted and redefined by the Chanka population.

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.

Scissors' dance is a ritual performance originally from the South Central Andes of Peru. It is staged in all local traditional festivities in that region, consisting of a symbolic and choreographic duel of step dancing, acrobatic movements and physical abilities displaying a sequence of stages that demand ever-increasing skills and challenges performed to the rhythm of violin and harp. Its name derives from the dancer's display of two glittering iron rods shaped to resemble loose scissors blades that are grasped with his right hand. Thus, a key element is to constantly strike these rods to the rhythm of the music without missing a beat while performing the acrobatics.

The dancer is seen as an individual who establishes a direct relation with the tutelary spirits of the mountains that give him wisdom as well as the necessary strength and endurance to perform the demanding acrobatic movements. Scissors' dance current practice is a result of combining elements of aboriginal worldview and Western musical instruments and clothes, which demonstrates that cultural, symbolic and ideological diversity has persisted in present-day Peru. It therefore attests Andean peoples' ability to adapt to changing cultural contexts by means of syncretism of foreign and aboriginal elements.

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.

Scissors’ dance was created four centuries ago in the South Central Andes of Peru, in a cultural-linguistic region known as Chanka (departments of Apurimac, Ayacucho and Huancavelica). It is traced back to an indigenous millenarist resistance movement that emerged in the region shortly after the arrival of the conquistadors (XVI century a.D.). This movement -- known as taki unquy or ‘dance fever’ because its followers expressed their resistance mainly through frenetic dances performed by individuals who claimed were possessed by pre-Hispanic deities -- called for the return of aboriginal beliefs and customs together with all aspects related to Spaniards’ invasion. The current practice of the Scissors’ dance as a result of combining elements of their aboriginal worldview with Western musical instruments and clothes demonstrates that cultural, symbolic and ideological diversity has persisted in present-day Peru. It therefore attests Andean peoples’ ability to adapt to changing cultural contexts by means of syncretism of foreign and aboriginal elements.

The Scissors’ dancer is called ‘saqra’ in Apurimac, ‘danzaq’ or ‘tusuk’ in Ayacucho, and ‘gala’ in Huancavelica, and all consider themselves as Scissors’ dancers and the dance is perceived by all of them as one and only cultural expression. The dance consists of a symbolic and choreographic duel of step dancing, acrobatic movements and physical abilities displaying a sequence of stages that demand ever-increasing skills and challenges performed to the rhythm of the violin and the harp. These physical trials are not incompatible with existing international human rights instruments, the requirements of mutual respect among peoples, and of sustainable development. The name of the dance derives from a main and distinctive feature of the choreography, consisting in the dancer’s display of two glittering iron rods shaped and polished to resemble loose scissors blades that are grasped with his right hand, while holding a silk scarf with the left. Thus, a key element is for the dancer to constantly strike these rods to the rhythm of the music without missing a beat while performing his acrobatics. The dancers are dressed in a bordered outfit embroidered with golden fringes, multicoloured sequins and small

mirrors.

The display of the dance's main elements, such as the wardrobe, musical instruments and tunes, as well as the actual performance of the dance, all have a ritual character. The dancer is seen as an individual who establishes a direct relation with the wamanis, tutelary spirits of the mountains that give him wisdom as well as the necessary strength and endurance to perform the demanding acrobatic movements that form part of his repertoire. The musical instruments and the metal rods or 'scissors' are also related to protective entities and must be consecrated in special rituals to acquire their full virtues. The ability of the dancer, the quality of the instruments, as well as the expertise of the accompanying musicians, are all taken into consideration to determine the winner.

As a competition dance, two or more teams known as cuadrillas face each other in alternance. Each cuadrilla is formed by a dancer, a violinist and a harpist, and it represents a different village or community. This musical-choreographic competition can take up to 10 hours in total, and is called 'atipanakuy' ('competition'). In time, the 'cuadrilla' acquires prestige and acknowledgement for its members' expertise and becomes a symbol of identity that gives pride to its village of origin.

The Scissors' dance is performed during the dry months of the year (in the Chanka region, between April and December), and coincides with the main phases of the Andean highlands' agricultural calendar, such as the harvest, the cleaning of the water irrigation systems, and the sowing of the land. These phases are closely related to the main events of the Catholic calendar, between Good Friday and Christmas. Other important events occur in between, such as Corpus Christi festivity and patron saints' feasts in the villages of the zone.

From a Catholic viewpoint, however, the Scissors' dance is associated with the forbidden and the evil. Oral tradition has it that the dancer makes a pact with the devil in order to acquire physical ability and endurance. Many of the performance names of the dancers are related to the underworld. Maybe this is the main reason why dancers dressed in their traditional outfits are not allowed to enter the churches. Nevertheless, Scissors' dance and its dancers are an essential part of Catholic popular festivities in the Chanka region because the Colonial authorities could not suppress it in its less militant versions and decided to incorporate it into the Catholic rites designed for aboriginal peoples (i.e., a syncretic version of Catholicism).

The dance is taught orally from master to student and the learning process involves, besides the choreographic and acrobatic techniques, a body of spiritual knowledge which includes a veneration and awareness of nature and of the tutelary entities of the Andean vision of the world. There is even a popular belief that the great dance masters of previous times had the ability of healing sickness and predicting the future.

As a consequence of poverty, political violence, and lack of opportunities, many inhabitants of the Andean area, including dancers and musicians, were forced to migrate to urban areas and adapt to a new social context. In the urban areas, some elements of Scissors' dance have been modified, in particular the way it is learned, while the rest of the elements have remained mainly unchanged. In general, the dance's ritual significance and its value as an identity reference for the communities located in the southern area of Peru have remained constant. Thus, Scissors' dancers, as well as their musicians, have now become bearers and disseminators of Andean culture in urban contexts where this expression is revitalized and acquires new meanings.

In short, the Scissors' dance is an example of the capability the people in the Chanka region have to adapt their cultural expressions to new religious contexts and social change. Due to its peculiar characteristics, this dance has become an important identity symbol for this region.

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.

Inscription of Scissors' dance in Unesco's Representative List will contribute to insuring visibility and will raise awareness at the local, national and international levels of its importance. At the local level, inscription of Scissors' dance will allow existing cultural collectivities in Perú to gain more awareness of the importance of their intangible cultural heritage and of the need to safeguard it and to promote its continuity.

At the national and international levels, this inscription will raise awareness in the citizenry of intangible cultural heritage especially in places where prehispanic and colonial tangible heritage is so prominent that it seems to overcast non tangible cultural legacy. Moreover, the inscription will promote to join efforts in the safeguard of Peru's living cultures legacy, both in the public as well as in the private sectors.

Scissors' dance reflects cultural diversity worldwide because it has aesthetic and symbolic features that are unique inasmuch as they result from the synthesis of elements from quite different and distinctive cultural traditions, one from the Andes and the other from Spain that came into contact and interacted since the initial moment of the European presence in what is now Peru. This interaction was creatively successful in this instance because it resulted in the production of an idiosyncratic ritual expression that continues to exist and to be recreated over 300 hundred years, since it is anchored in its capacity to express the new identity that the Andean people developed as a consequence of the historical encounter of two worlds.

Scissors' dance testifies to human creativity because, at a general level, it embodies a process of constant adaptation to changing social and political circumstances. More specifically, Scissors' dance combines aesthetic and symbolic features that are not found in other popular performances. Thus, indigenous people did not simply copied or passively assimilated the European traditions but chose some of its elements and recreated them to express their new situation, using both the foreign elements together with their own.

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.

Peru has intensified the defense and protection policies and the raising of awareness of its Intangible Cultural Heritage as a form of strengthening the cultural identity of the nation. The Peruvian State has taken a number of actions at different levels to protect the assets that form part of the Intangible Cultural Heritage of the nation.

In the legal field we can mention the following:

The Law N° 28296, known as the General Law of Cultural Heritage of the Nation, which came into effect in July 2004. This Law constitutes the main regulation in force for all tangible and intangible assets of the nation, establishing a regime of heritage protection and creating the institutions in charge of its protection and promotion. This Law established the Instituto Nacional de Cultura (National Institute of Culture) as the main entity in charge of promoting and preserving this legacy. The Directorate of Registration and Studies of Culture in Contemporary Peru is the Office within the Instituto Nacional de Cultura in charge of intangible cultural heritage, updating the registration and studies related to cultural expressions throughout Peru. This office also carries out functions such as the promotion, research, ethnographic registration, spreading of the heritage, and coordination of the efforts to safeguard cultural expressions.

In order to carry out an adequate work in the recognition of cultural expressions, in year 2004 the regulations were set up for the declaration of intangible cultural heritage. Among the regulations, one that must be remarked states that applications for the declaratory of a cultural heritage must be presented at the initiative of individuals or institutions, with the participation of the bearers. By these means the application becomes participative, involving the community of bearers. This initiative must be supported by a dossier that points out in detail the main characteristics of the cultural expression and justifies its importance for the definition of a collective identity.

The Scissors' dance was declared Cultural Heritage of the Peruvian Nation on March 22, 2005 through National Directorial Resolution N° 363/INC-2005. The singularity of the Scissors' dance within the festive Andean context as well as its ancestral religious character is emphasized in the document.

Likewise, the abovementioned resolution commits the Peruvian state to develop, jointly with the community of bearers, a permanent safeguard effort with respect to the Scissors' dance.

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..

Safeguarding measures proposed

Main objective

The main objective is to ensure the continuity of the Scissors' dance as a magical ritual that expresses an Andean vision of the world and the ability of cultural and religious adaptation of the inhabitants of the Chanka zone.

Specific Objectives:

To promote and disseminate the Scissors' dance:

-To produce a documentary film about the Scissors' dance. This documentary will emphasize its symbolic and religious character and its importance as a reference of identity for the population of the southern Andes.

-To carry out an updated research about Scissors' dance emphasizing the different existing versions about the origins of the dance and its current situation. This research will be published in due course.

These documents will register the techniques related to the dance and the meanings associated with it, as well as the manufacturing processes and techniques and the use of musical instruments employed in the dance. The production and publication of these two documents has been included in the Action Plan of Peru's Instituto Nacional de Cultura for years 2010/2011 and has been allocated a budget of USD 20,000.

To recognize the bearers of the cultural expression by the Peruvian state:

- Formal acknowledgement of the main Scissors' dancers and musicians with the title of 'Personalidad Meritoria de la Cultura Peruana' (Praiseworthy Personality of the Peruvian Culture). This is a distinction that Peru's Instituto Nacional de Cultura confers annually to individuals, groups, institutions, or communities whose work in the fields of artistic creation, research or academic production has contributed significantly in the creation, transmission, or safeguard of Peru's intangible cultural heritage. This is an official recognition that besides giving visibility to the designated personality, it bestows a life annuity from the State. On August 22nd, 2009, Scissors' dance violinist Leoncio Rúa was honoured with the distinction of 'Personalidad Meritoria de la Cultura Peruana'.

To preserve and promote the spaces of expression of the dance.

- To promote an annual meeting of scissors dancers in the Chanka region, to be organized jointly by the two associations of dancers and musicians and Instituto Nacional de Cultura.

- Creation of a Cultural Center of Scissors' dancers, which would have a small auditorium, an archive of books, films, photographs and other documental material related to the dance and a small museum. This will be a space for the encounter of dancers and musicians where knowledge about the dance will be safeguarded and spread. This is a long desired expectation of scissors dancers. Peru's Instituto Nacional de Cultura has committed itself to help them in their efforts towards obtaining the funds necessary to make this initiative a reality.

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.

The level of organization reached by the scissors dancers and musicians, expressed in the continuity of the two associations that group them, is a demonstration of their commitment as bearers of the element. The Asociación de Danzantes de Tijeras y Musicos del Peru was created in 1984 and gathers the dancers and musicians of the Apurímac and Ayacucho regions. It makes, ever since its inception, multiple efforts for the continuity and safeguarding the originality of the dance. Among its achievements we can stress the three encounters of dancers and musicians which have constituted a valuable space for reflection on this expression and its

connotations. The Asociación Folklorica de Danzantes de Tijeras y Musicos de Huancavelica was created in 1991 and gathers the dancers and musicians of the Huancavelica region. It also carries out important efforts for the continuity of the dance.

It must be stressed that, at the initiative of these two associations, the current dossier has been drafted for its candidature to the Representative List. During the preparation of the dossier, both associations have shown a great deal of commitment towards this goal.

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.

As mentioned in point 3.a) (Current and recent efforts to safeguard the element), the Scissors Dance was declared Cultural Heritage of the Nation on May 2005 by means of Directorial Resolution 363/INC-2005. This recognition, being official, is a valuable tool for the communities, since it establishes the legal scope for the safeguarding, strengthening, promotion and spreading of the element. Due to its official character, the said Resolution also promotes the visibility of the element and guarantees the commitment of the Peruvian state towards its safeguarding.

It must likewise be stressed that the Safeguard Plan mentioned in this document is already being carried out by Peru's Instituto Nacional de Cultura in some of its points, and that this institution is already working with both associations on the Annual Meeting of Scissors' Dancers and Musicians programmed for year 2010. Likewise, a violinist from Huancavelica has been recognized as Praiseworthy Personality of the Peruvian Culture by the Instituto Nacional de Cultura.

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 candidature of the Scissors' dance to the Representative List is an initiative that emerges from the two associations of scissors dancers existing in Peru. The Asociación de Danzantes de Tijeras y Músicos del Perú was created in 1984 and comprises performers from the Ayacucho and Apurímac regions. It is chaired by Mauro Gamboa García. The Asociación Folklorica de Danzantes de Tijeras y Musicos de Huancavelica was created in 1991 and comprises performers from the Huancavelica region. It is chaired by Gabriel Alberto Chavez Parco. The technical dossier is being presented by the National Institute of Culture at the request of the two above-mentioned organisations. The dossier, including the Safeguard Plan, was developed with

the active participation of the three institutions.

Peru's Instituto Nacional de Cultura appointed a researcher to participate in fiestas where Scissors' dancers competitions were staged, which allowed the researcher to become familiar with the dance, its music and the training of the dancers. On the other hand, this made it possible to perceive dancers' interaction with the audience, corroborating the validity and importance of the Scissors' dance in the formation of Chanka local and regional identities, especially in relation to the people from that region who now are immigrants in the country's main urban areas.

The dossier was drafted on the basis both academic studies on the subject, as well as the contributions of representative organizations of the country's departments where this dance is currently practiced. We held regular meetings with the leaders of these representative organizations, which was crucial to establish the main characteristics of the scissors' dance and to collect the impressions of its meaning in each region as well as of its present significance for the population.

The safeguarding plan proposed in the dossier was drafted jointly between the representative organizations and the Instituto Nacional de Cultura. All the concerns expressed by the representatives pertaining to the safeguarding of the Scissors' dance were considered, as well as the capabilities of the Instituto Nacional de Cultura to carry on specific actions with respect to the safeguard of the aforementioned dance.

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.

The free, prior and informed consent of the bearers is clearly expressed in the letters attached to this dossier.

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 ritual practices associated to the Scissors dance have not been affected in any way by the national visibility acquired by it in the past twenty years. There is no reason whatsoever to think that the international visibility given by an eventual inclusion in the Representative List would have any negative effects on the dance. The dancers and musicians know perfectly well how to separate the intimate moments of the ritual from the public space and performance, given that this separation has taken place ever since the origin of the dance.

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.

One of the functions of the Peruvian state, through the National Institute of Culture, is the study and conservation of the various cultural expressions existing in Peru. The Directorate of Registration and Studies of Culture in Contemporary Peru is the NIC's area in charge of organizing, promoting and researching the cultural expressions related to the live cultural heritage. Within its functions, the directorate rules on the procedures for the recognition and registration of intangible cultural elements into a representative list of the national collection or Declarations of Cultural Heritage of the Nation.

For the expressions of the intangible cultural heritage, the National Institute of Culture has developed a participatory system to implement an inventory of these expressions, called Declarations of Cultural Heritage of the Nation. This task forms part of the Institute's work in terms of the registration, promotion and spreading of the cultural heritage and is in accordance with the attributes conferred on it by Law N° 28296, General Law of Cultural Heritage of the Nation, as well as with the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO).

The declarations of intangible cultural heritage are ruled by National Directorial Resolutions issued by the National Institute of Culture and cover the scope of the practices, the representations, the expressions and the knowledge –as well as the instruments, objects, artifacts and cultural spaces associated to them- which the communities, the groups and the individuals acknowledge as part of their cultural heritage. Each declaration is supported by a dossier prepared by the community of bearers and presented to the National Institute of Culture; this dossier states the essential characteristics of the expression and justifies its importance, value, significance and impact on the definition of the collective, local, regional, ethnic, communal and/or national identity.

Objectives and benefits of the declarations of Cultural Heritage of the Nation:

The communities systematize the information about the expressions of their cultural heritage.

The communities are granted official recognition of their cultural expressions, which constitutes a valuable and effective tool for the safeguarding of the said expressions.

The country achieves a permanently updated inventory and register of the cultural heritage developed with the participation of the communities of bearers of the intangible heritage expressions.

The Scissors' dance was included in this inventory when it was declared as Cultural Heritage of the Nation in May 2005.

DOCUMENTATION
a. Required and supplementary documentation
Required documentation provided
b. Cession of rights including registry of items
Required cession of rights provided
c. List of additional resources
—
CONTACT INFORMATION
A. Contact person for correspondence
Dr. Cecilia Bakula National Director Instituto Nacional de Cultura Av. Javier Prado Este N° 2465 Lima 41 Peru e-mail: cbakula@inc.gob.pe
B. Competent body involved
Instituto Nacional de Cultura Av. Javier Prado Este 2465 San Borja Lima 41 Peru
C. Concerned community organization(s) or representative(s)
- Asociación de Danzantes de Tijeras y Musicos del Peru - ADATIM-PERU Mauro Gamboa Garcia President e-mail: adatim_peru@hotmail.com - Asociación Folklorica de Danzantes de Tijeras y Musicos de Huancavelica Gabriel Alberto Chavez Parco President e-mail: asoc.tijerasdanzaperu@hotmail.com

SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Cecilia Bakula

Title: National Director

Date: 15 August 2009

Signature: <signed>