



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

Original: English/French

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Sixth session
Bali, Indonesia
November 2011

NOMINATION FILE NO. 00576 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY IN 2011

A. State(s) Party(ies)
<i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i>
Spain
B. Name of the element
(i) Name of the element in English or French
<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>
Festivity of 'la Mare de Déu de la Salut' of Algemesí
(ii) Name of the element in the language and script of the community concerned, if applicable
<i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.i). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i>
La Fiesta de la "Mare de Déu de la Salut" de Algemesí, La festa de la Mare de Déu de la Salut

<p>(iii) Other name(s) of the element, if any</p>
<p><i>In addition to the official name(s) of the element (B.i) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).</i></p>
<p>Ancient rituals, dances and music of the festivity of “La Mare de Déu de la Salut” of Algemesi.</p>
<p>C. Characteristics of the element</p>
<p>(i) 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 different acts and celebrations are organized by the people of Algemesí in the following collectives: The historical areas of the city, participants in the traditional dances and ritual acts, the Basilica of Saint James, and the Local Council. Together, these groups form the “Fundació per a la Festa de la Mare de Déu de la Salut” (Foundation for the Festivity) and are responsible for supervising and organizing the annual festivities. A group of approximately 20 people, covering three generations and representing all the groups and institutions involved in the festivity, make up the supervisory committee.</p> <p>The four historical areas of the city that were in existence in the 17th century (Valencia, La Muntanya, Santa Barbara and La Capella) take turns organizing the festivities on a four-year rotation. Almost 1400 people take part in the traditional ritual acts and dances, which are detailed below:</p> <ul style="list-style-type: none"> •“Els Misteris” 5 theatrical representations (boys and girls from 6 to 12 years of age perform theatre pieces). •“La Muixeranga” and the “La Nova Muixeranga” (men, women and children of all ages form human towers). •“Els Bastonets” (the younger generations of men and women perform a traditional Warlike dance). •“La Carxofa” (young girls perform a traditional Weavers' dance of the former union of her sedates). •“Els Arquets” (young girls perform a traditional dance). •“Les Pastorettes” (young boys and girls dressed in traditional costume perform a dance). •“Les Llauradores” (men and women of all ages dressed in traditional costume perform a dance). •“Els Tornejants” (the younger generations of men perform a stylised traditional dance). •“Els Dolçainers” and “Tabaleters de l’Escola de tabal i dolçaina d’Algemesí” (men and women of all ages play a traditional Valencian reed instrument, the dolçaina, and drums). •“Els Volants” Carriers of the (men and women of all ages). •Biblical characters (men and women of all ages). •The “Scolla Cantorum” choir and orchestra (men and women of all ages). •Bell ringer’s guild. (men and women of all ages). •The Municipal band. (men and women of all ages).

1 Our Lady of Health

(ii) 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.

Algemesí is in the east of Spain, in the Province of Valencia approximately 32 km to the south of the capital city of the province.

The festivities take place in the streets and squares of the historical centre of Algemesí. The processions run from the 15th Century Basilica of Saint James (Basílica Menor de San Jaime) to the 17th Century Chapel known as the Capella de la Troballa. In these historical buildings there come together three processions and all the rituals and dances interpret to the unison during the entry of "la Mare de Déu "; it is one of the most spectacular moments.

The celebrations are held annually on the 7th and 8th September.

7th September: "La Vespra" (the Eve).

- 01:00: "La Nit del Retorn" (the Eve of the return): The bell-ringers' guild performs a general bell ringing from the tower of the Basilica of Saint James and all the bell towers and chapels of the town. The ringing is repeated every hour until dawn.
- 08:00: "La Plega" (the Collection) Groups of "Dolçainers y tabaleters" (traditional musicians) accompanied by the "Festers" (organizers) parade through the streets of the city collecting donations to cover the cost of the celebrations.
- 19:00: "Cant de Vespres". (Vespers) Since 1610 in the Basilica of Saint James Vespers have been sung. The "Schola Cantorum" choir and orchestra perform the Vespers after which the Bell-ringers' Guild performs a general ringing of the bells, known as the "Repic de la Xiribía".
- 20:00: "Processó de les promeses" (The Promises Procession) with performances by "Els Misteris", the groups of "Tabaleters y dolçainers", the human towers known as the "Muixeranga" and dances by the groups of "Bastonets", "Carxofa", "Arquets", "Pastorettes", "Llauradores" and "Tornejants", "Els Volants" and the Municipal Band.

Location: From the Basilica of Saint James to the Main Square, through the streets "Molí de la Vila" and "Capella " onto the Chapel called "Capella de la Troballa".

8th September: "La Festa Major" (The Annual Day of Festivity).

- 10:00: "Processoneta del Matí" (Morning Procession) the same procession as the previous day's "Promises Procession" with the addition of giant puppets representing the old King and Queen of Aragon, James I and his wife Violante of Hungary.

Location: From the "Capella de la Troballa", through "Berca" street, onto the square "Placeta del Carbó" through the Main Square and on to the Basilica of Saint James.

- 20:00: "Processó de Volta General" (General Grand Procession) as well as the above mentioned groups, in this procession there is also a symbolic representation of biblical characters and the songs of the Apostles.

Location: From the Basilica of Saint James, through the Main Square, down Valencia street to the Plaza of "Mare de Déu dels Angels", continuing down Valencia street and then on through the streets: "Els Mont", "Albalat", "Santa Bárbara", "Dels Verdeguer", "Placeta del Carbó", "Berca" to the "Capella de la Troballa", then through the streets: "la Capella", "Molí de la Vila" "Nou del Convent", "Dels Fusters", "de la Muntanya" to the Main Square and back to the Basilica of Saint James.

(iii) 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.)

Not to exceed 100 words.

The domains represented by this celebration, in accordance with requirements are:

A) Oral tradition and expression:

- “Els Misteris” 5 theatrical performances by groups of children.

B) Arts and shows:

- 63 traditional musical compositions from hundreds of years ago, most of which are by anonymous composers.
- 7 dance performances with over 50 choreographic and musical variations.

C) Ritual social acts and celebratory events:

- Ancient bell-ringing rituals.
- Processions.
- Liturgical singing and orchestral works.

D) Traditional arts and crafts: Local industry manufactures ancestral musical instruments (the dolçaina – a traditional reed instrument, and the tabal - a traditional drum), and the traditional celebratory costumes (silk embroidery).

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.

Not to exceed 200 words.

This celebration originated in Medieval times (1247) and has been held in Algemesí on the 7th and 8th September to great popular acclaim since then. The traditional ritual acts of the event have been passed from generation to generation and are rich in: oral expression (theatre), music (63 compositions), dance and performances reminiscent of the Roman, Christian, Moorish and Jewish cultures which have woven the very fabric of this land and which are manifest in the creation of the musical instruments, melodies and costumes that are an integral part of this Festivity.

The music of the traditional dolçaina and tabal, and the pieces for orchestra and timpani that provide musical accompaniment for the “Muixeranga” human towers and the dance performances of the “bastonets”, “pastorettes”, “carxofa”, “arquets”, “llauradores” and “tornejants”, recreate and stimulate a collective memory, transmitting universal messages of highly artistic visual and aural sentiments.

Throughout the celebration, Algemesí becomes a living museum, testament to Valencian and Mediterranean traditions, interlaced with the faith, tradition and culture of the liturgical celebrations at the Basilica, the soundscapes created by the ringing of the bells and the 17th Century surroundings along the routes of the processions which over 1400 people take part in.

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.

Not to exceed 1,000 words.

Transmission and recreation.

The Festivity of “la Mare de Déu de la Salut” presents a series of traditions which from 1247 through to 1905 (date of the most recent addition), were transmitted from generation to generation until they came to form what can now be considered a homage to cultural tradition. This event takes place in the historical parts of the city of Algemesí on the 7th and 8th of September each year.

Of special note is the great participation and involvement of the townsfolk of all ages in the event, through the many associations formed to meet the needs of the traditions and ritual acts that make up the festivity. The guilds, from which the age-old dances were born, underwent many changes with the industrial revolution in the late 19th Century, providing their members with a window onto other social and professional environments.

These days, the ritual acts and traditions which call for a specific number of participants all have waiting lists. Positions on these lists are hereditary. The number of people joining in the dances which are open to any number of participants is growing constantly.

Customs, knowledge, technique, characteristics and roles.

- Oral expression.

The procession begins with “Els misteris”: these are short theatrical pieces in the vernacular (Valencian), performed by children. They represent the Mystery of Abraham, the temptation of Adam and Eve, the lives of Saint Barbara and Saint Bernard and the invocation of “la Mare de Déu”.

- Arts and shows.

Dance and music are the foundation of the celebration.

Traditional Music:

34 anonymous compositions accompany the dances of the “Muixeranga”, “Bastonets” “Carxofa”, “Arquets” and “Pastorettes” while a further 20 are played in complementary ritual performances. These 54 melodies are played on the traditional instruments known as the dolçaina and the tabal. The dolçaina is of Middle Eastern origin and came to our land as part of the constant cultural and commercial flow that exists between Mediterranean countries.

Brass instruments accompany the various evolutions of the “Llauradores” dance with 7 orchestral pieces while the ancestral boom of the timpani beats out 3 anonymous pieces to accompany the dance of the “Tornejants”.

Dances:

“Muixeranga”:

More than a dance, this is a set of artistic tableaux and human towers in which over 500 men, women and children dressed in curious, vertically striped costumes take part.

The raising of the towers follows a technique peculiar to this city. The “muixeranguers”, or tower builders, keep their knees bent until the last person has reached the top of the tower. They then straighten their knees to raise the tower to its full height, keeping a strong hold on each other and forming a compact structure. At the very top of the tower, a young girl or boy stands open-armed and daringly raises one leg in an astonishing act of balance.

“Bastonets”:

Each evolution of this warlike dance is executed at breathtaking speed. Eight dancers form three groups, two for men and one for women.

Dressed in eye-catching Greco-roman costume, the dancers perform over 20 variations. The music, played on short wooden sticks and metal plates, symbolizes the clash of swords and shields.

“Carxofa”:

This dance honours the silk industry which was firmly rooted in Algemesí and was the source of the town’s wealth in the 17th Century. It is typically performed by young girls who weave silk ribbons around a wooden post with a “carxofa”, or artichoke flower head attached to its top. The artichoke flower slowly opens as the dance proceeds until finally a dove is released from inside the flower.

“Arquets”:

8 young girls dressed in white perform a rhythmic dance while holding colourful arches in their hands.

“Pastorettes”:

These dances are performed by any number of children from three to seven years of age. Two children are placed symbolically at the head of this group. They represent the king and queen, or royal power. The children perform six different dances.

“Llauradores”:

Before the Cross, an open number of pairs of men and women perform traditional dances dressed in 18th Century Valencian costume. Six dances are performed.

“Tornejants”:

Skill, mysticism and gallantry are all present in this, the start of the religious section of the procession.

A herald steps forward with a firm pace, powerfully accompanied by the dry beat of the timpani.

Six knights follow him and perform 11 variations of movements.

The costumes, made from silver coloured fabric, imitate ancient medieval armour. The dancers carry long, sticks which represent lances.

Characterizations.

Biblical characters from the Old and New Testaments are represented here. Of special note among the many are: Noah, Abraham and Isaac, Jacob and his sons, Moses, Joshua, “la Parreta” – a large bunch of grapes symbolizing the fertility of Canaan, the Levites, the Arc of the Covenant, Saul, David and Solomon, the Prophets, Isaiah, Jeremy, Ezekiel and Daniel, the mothers and heroines, the four apostles and the 24 Elders of the Apocalypse.

Social customs, ritual acts and festive acts.

The involvement of the town’s inhabitants is the foundation upon which the continuity of this celebration is based. Each ritual works and has been prepared independently since the 18th Century. From the “Muixeranga” through to each of the dances, the different variations and musical scores have been passed from generation to generation. This tradition has remained unbroken from 1905 right up to the present.

In the early 18th Century the dances belonged to different guilds; for example, the “Muixeranga” was the domain of construction workers, the “Carxofa” of the weavers, and so on. But social changes brought modifications to this custom and the traditions opened up to include people from other professional sectors.

The various groups (dancers, musicians and role-players) begin to meet in August to prepare their performances for the celebration under the direction of a “maestro”, chosen by all the members and in charge for varying periods of time.

Traditional arts and crafts.

The costumes that are required for the traditional performances are handcrafted, as are the many different ornaments and accessories.

The rich costumes of 18th Century Valencia worn by “les Llauradores” have led to a burgeoning industry of handcrafted silk fabrics, embroidery and accessories in Algemésí. The industry serves many traditional Spanish festivities and even high-end fashion houses, and is a direct result of the costuming requirements of this celebration.

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.

Social commitment, transmission and recreation.

This Festivity is the main pillar of Algemésí’s Intangible Cultural Heritage. The inhabitants of the city have an intense relationship with the event, not only in the month of September, but the whole year through. The fundamental basis of the event is the unseen strength of tradition and the full social integration of all the participants together with local, regional and national institutions, as they strive to perpetuate the celebration.

The inhabitants of Algemesí do not experience the festivity as a mere show, nor do they perform the corresponding ritual acts just to be seen. They take part in this celebration because they have deep emotional attachments to it, born of centuries of passing the tradition from one generation to the next. This, without a doubt, is the main reason behind its continuity. However, the deep-rooted idea of the tradition as an experience and not just a show has meant that the inhabitants of Algemesí did not realize, until recent decades, that their ritual acts, music and dances are not only local heritage, but an example of the cultural heritage of all Valencians and Spaniards.

Helping to ensure visibility and increase awareness of the importance of our intangible cultural heritage on a local, national and international scale.

Research and information regarding the traditions and music.

The Festivity of “la Mare de Déu de la Salut” has been studied by ethno-anthropologists, sociologists and historians. It has inspired artists, musicians and poets. All of these people have remarked on the breadth of the cultural content of this event. Artistic groups such as the “Muixeranga”; dances like “els Bastonets” or “els Tornejants”; or the music that accompanies the performances are all the result of having conserved a fundamental part of the cultural heritage of an entire town.

It was this popularity and interest in the tradition that led to the creation in 2002, of the Museu Valencià de la Festa (a Museum dedicated to the Festivity); which offers exhibitions and research into the Festivity. At the centre, visitors can learn about the history, the ritual acts, the dances, the music and the costumes of the celebration, as well as enjoying many stories from the event.

The museum does not only provide information for local and regional inhabitants. Since 2002 it has been exhibiting at national and international fairs and forums in Valencia city and numerous other towns throughout the Province, as well as in Barcelona, Madrid, Tenerife, Milan, Marseille, Moscow, Yekaterinburg, Saint Petersburg, Chelyabinsk, Odessa and Kiev, Brussels, Manila and Buenos Aires.

Another important factor which Algemesí has helped to recover and disseminate beyond the local area is traditional music. In 1973 there were not enough people who could play the dolçaina to meet the demand for traditional music that the Festivity of “la Mare de Déu del Salut” created. In response to this shortage, the Local Council of Algemesí founded the first Valencian Dolçaina School in 1974. Uniquely, they enrolled not only men and boys of all ages, but also women and girls. Nowadays, enrolments come from several townships, and the tradition has spread to many other places which now have their own groups of dolçaina players who learnt their art in Algemesí.

Social and cultural functions respecting human creativity: intercultural values.

With regards to the traditional instruments the dolçaina and the tabal, it is of special interest to note that the town of Algemesí holds a biannual competition for Valencian, Spanish and International composers. The competition, focussing on the intrinsically Valencian instrument, the dolçaina, has awarded prizes to composers from other Spanish provinces and even from other countries.

This Festivity and its processional parades, make up a complex yet coherent network of traditional performances and ritual acts, which is a paradigmatic reference point for other traditional Valencian festivities.

In recent decades the fact that Algemesí’s traditional dances had survived due to the continuity of the celebration, was fundamental in the recovery of dances that had disappeared in other towns. The scores and steps in the dances of Algemesí have helped in the recovery of the Corpus processions in Valencia and Xàtiva, and in the annual town festivities of Alzira, Carcaixent, Sueca, L’Alcúdia and other places.

It is also important to remember that the origins of the “Castells de Catalunya” are the dances known in Catalonia as the “Valencian dances”, which are of religious inspiration and have been performed from the 16th Century onwards in some parts of the Valencian province. Algemesí has kept these dances alive for centuries. The “Muixeranga” is an example of cultural interaction. Each year in the month of May, the street and squares of Algemesí pay homage to this with a meeting

between different human tower groups from Catalonia and the two “Muixerangas” from Algemesí.

Promoting respect for cultural diversity between communities: integrating values.

The associative and collaborative nature of the traditions has evolved over recent years, in keeping with evolutions in our society. Multiculturalism is becoming a reality with increased immigration and the positive effects of this are being noted in the festivities. In the past ten years, the population of Algemesí has expanded by 15% with the arrival of foreign labourers, many of whom have taken on active roles in the celebration. Traditions which do not have a limit to the number of participants, such as the “muixeranga”, “pastorates”, “llauradores” or dolçaina players have been enriched by new membership from foreign shores. The local population has seen this interest and participation in our oldest traditions as an irrefutable sign of respect and integration.

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.

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.

Not to exceed 500 words.

The strength of tradition and social involvement in Algemesí.

The strength of tradition and the social involvement of the town’s population in the celebration are currently the fundamental safeguards preserving this festivity. Each of the traditional ritual acts (theatre, dance and music) which for centuries were transmitted orally from generation to generation, have in recent years developed into associations which support and provide research for the ritual acts and the general context of the celebration:

Cultural associations for the dances of the festivity.

These associations have been set up according to the traditional inheritance of the dances with a view to researching and extending the traditions through teaching and appropriate supervision.

- Association of the “Nova Muixeranga”. www.novamuixeranga.com
- Association of the “Muixeranga d’Algemesí”. www.muixeranga.net
- Association of the “Ball de les llauradores”. www.llauradores.com
- Association of the “Volants de la Mare de Déu de la Salut d’Algemesí”.

Cultural associations for traditional music.

These associations have been created to investigate and develop initiatives within the field of traditional music related to the Festivity of “la Mare de Déu de la Salut”.

They also develop and promote the teaching of the tabal and dolçaina through new pedagogical resources.

- Algemesí Municipal School of Tabalet and Dolçaina, created in 1973. www.lainestable.com
- Dolçaina students association, created in 1994.

Cultural associations for the ritual acts of the festivity.

The voices and music of the bells are the oldest soundscape of the Festivity. The sound of bells ringing evokes similar sensations, sentiment and memories the world over.

- The Algemesi Association of bell ringers Created in 2009, this association is made up primarily of young people, ensuring the continuity of this ritual act.
- “Schola Cantorum d’Algemesi” This choir was founded in 1974 and is responsible for singing the Vespers and providing musical accompaniment for the liturgical acts which take place in the Basilica.

Museums.

- Museu Valencià de la Festa. www.museuvalenciadelafesta.com

This museum has a permanent exhibition on the Festivity of “la Mare de Déu de la Salut” and is dedicated to researching and providing information about all the ritual acts and dances of the celebration. The museum is also responsible for archiving and digitalizing all the documents, visual records and sound recordings of the celebration.

Recent research and publications about the festivity.

There are several publications regarding the research into the ritual acts of the festivity. There are also 2 DVD and CD editions on the music of the celebration. These editions, which have helped to perpetuate and promote awareness of their contents, are specified in section “C” of the documentation required for this application.

Foundation of the Comunidad Valenciana in Brussels.

As a representation of Spain, the College of Bourgmestre et Echevins de la Ville de Bruxelles, the Cultural Service of Brussels and the order of Friends of Manneken–Pis have chosen to adorn the popular Manneken–Pis with the “muixeranger” costume each 8th of September, and the outfit has become part of the permanent collection in the Brussels Museum.

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.

Not to exceed 1,000 words.

Local Protection measures.

- “Fundació per a la Festa a la Mare de Déu de la Salut i al Crist de l'Agonia”.

The strength of tradition and the social involvement of the people of Algemesi to which we have alluded several times, is one of the key means of preserving this festivity and its undeniable social, cultural and anthropological value. To this end, the organizational committee known as the “Fundació per a la Festa a la Mare de Déu de la Salut i al Crist de l'Agonia” works ceaselessly, and will continue to do so, to help the associations related to each of the ritual acts and dances which, partially at least, are still passing their customs on to new generations in the oral and personal tradition. To the already existing cultural associations, mentioned above, the following associations are to be added: “Misteris”, “Bastonets” “Carxofa”, “Arquets” “Pastorettes” “Tornejants” and biblical characters.

- Algemesi Local Council.

- Draft strategic Plan of Safeguard and promotion.

-Readaptation of the “Museu Valencià de la Festa”, in collaboration with the Social European Fund.

Safeguarding and protection measures taken by the Generalitat Valenciana.(1)

•Dirección General de Patrimonio Cultural Valenciano de la Consellería de Cultura y Deporte (2).

Declaration of the celebration as Intangible Heritage of Cultural Interest in the Comunidad Valenciana.

A resolution on the 15th June, 2010 by the Dirección General de Patrimonio Cultural Valenciano de la Consellería de Cultura y Deporte initiated proceedings to have the Algemesí's Festivity of "la Mare de Déu de la Salut" declared Intangible Heritage of Cultural Interest and was published in the Official State Bulletin (BOE) number 171, 2010 and the Official Paper of the Comunidad Valenciana (DOCV) number 6300 /30.06.2010.

Favorable reports of consultative institutions of the Administration of the Valencian Autonomous government as for cultural heritage.

-Favorable Report of the Commission of historical and artistic legacy of the Consell Valencià of Culture in favour of "La festa de la Mare de Déu de la Salut" of Algemesí.

-Favorable Report of the Royal Academy of San Carlos' Fine arts of Valencia in favour of "La festa de la Mare de Déu de la Salut" of Algemesí.

Subsidy foreseen in the budgets of the Generalitat Valenciana.

Creation of a budgetary line for the help to the festivity of La festa de la Mare de Déu de la Salut" of Algemesí.

How the Algemesí Local Council promotes the event.

The following measures have been taken by Municipal Entities:

-Algemesí Local Council

-Historical and ethnological research into the celebration with publications regarding both fields.

-The recording by the Algemesí Municipal School of tabalet and dolçaina, of a CD compiling numerous pieces, titled "Tocs de dolçaina i tabalet de la festa d'Algemesí" (Pieces for Dolçaina and Tabalet from the Algemesí Festivity). www.lainestable.com

-Museu Valencià de la Festa (Museum dedicated to the Festivity). www.museuvalenciadelafesta.com

-Reforms were made to the existing museum facilities to include texts in the following languages: English, French and Arab. The museum has also been adapted to meet the needs of the blind, with texts published in Braille.

-Publication of informative material regarding the celebration in Valencian, Castilian, English, French, Arab and Braille.

-Participation in national and international Fairs and Forums, informing people of the celebration.

-Restoration works and improvements to the properties and buildings associated with the ritual acts of the event.

How the Council of Valencia promotes the event.

-Promoting the celebration and the museum in tourism publicity campaigns under the title "Terra y Mar" from the Valencia Regional Council.

-The Valencia Museum of Ethnology in the city of Valencia has created a travelling exhibition about the celebration.

How the Mancomunidad de la Ribera (3) promotes the event.

-Promoting the celebration at fairs and conventions that the association takes part in, on a national and European level.

How the Fundación de la Comunidad Valenciana in Brussels promotes the event.

-Promoting the celebration at fairs and conventions that the Foundation takes part in, on a

European level.

How the Generalitat Valenciana promotes the event.

•Ministry for Tourism of the Generalitat Valenciana.

Creating a permanent tourist information office in the “Museu Valencià de la Festa” in Algemesí to provide tourists with information regarding the year-round events related to the celebration that takes place in Algemesí. Information regarding the celebration can also be found at the various national and international forums and fairs in which the Generalitat participates.

Article 67, Law 3/1998, from the Generalitat, on the 21st May, regarding Tourism in the Comunitat Valenciana, according to Decree 209/2004, of the 8th October, from the Council of the Generalitat approving the Regulation of the Valencian Tourism Board, and Article 3 of Decree 123/2007, of the 27th July, approving the Organic and Functional Regulation of the Ministry for Tourism.

The “Valencian Tourism Board”, is willing to collaborate with the Algemesí Local Council to install a Tourist Information Office, which will be called “Tourist Info Algemesí”, and considers this collaboration of great importance given the immense cultural offer provided by the Festivity of “la Mare de Déu de la Salut d’Algemesí”, and the touristic potential of this town in the context of the Valencian Region and the Spanish State.

The backup plan is structured around the identification of common goals, an agreement between the party organization and government institutions.

(1) Regional Government.

(2) A governmental body dedicated to the Cultural Heritage of Valencia, part of the Ministry of Culture and Sport.

(3)Local regional association.

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.

Not to exceed 250 words.

Local Councils work to protect Intangible Cultural Heritage through their departments of urban planning, cultural heritage and local development. However, it is the initiative taken by the members of the organizational committee of the Festivity of “la Mare de Déu de la Salut”, called the “Fundació per a la Festa de la Mare de Déu de la Salut” which guides the various associations and entities involved in the Festivity and is responsible for the nomination for the status of Intangible Heritage of Cultural Interest, and for safeguarding and maintaining the celebration. Official Paper of the Comunitat Valenciana (DOCV) number 6300, 30th June 2010 and Official State Bulletin (BOE) number 171, 15th July 2010.

Apart from the formal commitment to this nomination from the participants in all the ritual acts and dances of the celebration, there is a clear social commitment to the continuing participation, development, conservation and promotion of this Festivity. Proof of this is the vast quantity of research and the number of publications regarding the event, and the move towards using new media to promote the celebration, with websites dedicated to the Festivity in general, as well as specific sites for each of the ritual acts and dances. There is also active participation in promoting the event through the new social network sites.

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.

Not to exceed 250 words.

Law 16/1985, 25th June, on Spanish Historical Heritage includes in article 2.2 the commitment by the State: << Regarding Spanish Historical Heritage, the State Administration will take all the necessary steps to ensure collaboration with other public powers and also between the same>>.

Law 4/1998, 11th June, from the Generalitat Valenciana, on Valencian Cultural Heritage. Article 4 states that <<The Generalitat and its various public administrations within the Comunitat Valenciana will work together to better achieve the objectives of this law [...]>>. The Generalitat Valenciana will provide technical aid to other Public Valencian Administrations and will establish means of communication with them as and when necessary to meet the requirements of this Law>>.

This commitment has also been reflected in the Official Paper of the Comunitat Valenciana (DOCV) number 6300, 30th June 2010, and in the Official State Bulletin (BOE) number 171, 15th July, 2010. Being inscribed in accordance to Law 4/1998, 11th June, of the Generalitat Valenciana, on Valencian Cultural Heritage, Section 1 of the General inventory of Valencian Cultural Heritage (IGPCV), reserved for any property, events or other assets declared to be of cultural interest.

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”.

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 “Fundació per a la Festa a la Mare de Déu de la Salut i al Crist de l'Agonia”, which is formed by the Algemesí Local Council, the Basilica of Saint James, the four Historical areas of the city and representatives of each of the ritual acts and dances that are included in the Festivity, is an example of the daily efforts being made to safeguard the legacy that has been passed on to them and which they in turn will pass on to future generations. Without this association, the full wealth of the century-old event would not be perceived, as they are constantly working for the social integration and annual preparation of the celebration.

Every participant in the celebration’s ritual acts and every inhabitant of Algemesí who understands the importance of the heritage that was created by their ancestors, and has been recreated by each new generation, has stepped forward to promote this initiative and has actively taken part in preparing the nomination, and developing the activities it implies, supporting the nomination with formal acts which have all been fully approved by the various institutions involved.

The commitment of the “Fundació per a la Festa a la Mare de Déu de la Salut i al Crist de l'Agonia” is reflected in the Official Paper of the Comunitat Valenciana (DOCV) number 6300, 30th June

2010, and in the Official State Bulletin (BOE) number 171, 15th July 2010. Being inscribed in accordance with Law 4/1998, 11th June, of the Generalitat Valenciana, on Valencian Cultural Heritage, Section 1 of the General inventory of Valencian Cultural Heritage (IGPCV), reserved for any property, events or other assets declared to be of cultural interest.

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 nomination for inclusion of the Festivity of “la Mare de Déu de la Salut” of Algemesí on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity has the free, prior and informed consent of all its participants.

The chosen method for showing support and giving permission has been through the “Fundació per a la Festa a la Mare de Déu de la Salut i al Crist de l'Agonia” which is formed by the Algemesí Local Council, the Basilica of Saint James, the four Historic areas of the city and representatives of each of the ritual acts and dances that are included in the Festivity, all of whom show their unconditional support through their work and activities in preparing the celebration.

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.

As a result of its inclusion on the Representative List, the transmission and perpetuation of the ritual acts, music and dances which make up the Festivity of “la Mare de Déu de la Salut” of Algemesí, would present no difficulties regarding safeguarding and passing on the traditions. In fact, its inclusion would contribute significantly to the safeguarding of the Intangible Cultural Heritage it represents.

The practices involved in the ritual acts are public knowledge and totally open and integrated into the customs of the town’s inhabitants. The oral transmission, teaching and interpretation of the ritual acts are all safeguarded and passed on with no secrecy whatsoever by the participants in each of the acts. They are also compiled in the publications regarding dances and ritual acts of the Festivity of “la Mare de Déu de la Salut”. These publications contain both the choreography and musical scores. These practices (music and dance) have also been compiled and published on graphic, visual and aural supports as specified in section “C” of the documents required for this application.

Therefore there are no particular restrictions to “accessing” the rituals as they are well known by those concerned and open to the general public.

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.

Governmental declarations.

- Event of Intangible Cultural Interest. Generalitat Valenciana.

The Festivity of "la Mare de Déu de la Salut" of Algemesí was nominated as an Asset of Cultural Interest in a resolution on the 15th June, 2010 by the Direcció General de Patrimoni Cultural Valencià de la Conselleria de Cultura y Deporte, published in the Official Paper of the Comunitat Valenciana (DOCV) number 6300, 30th June 2010, and the Official State Bulletin (BOE) number 171, 15th July 2010. Being inscribed in accordance with Law 4/1998, 11th June from the Generalitat Valenciana, on Valencian Cultural Heritage, Section 1 of the General inventory of Valencian Cultural Heritage (IGPCV), reserved for any property, events or other assets declared to be of cultural interest.

It is also recorded in the Register of Assets of Cultural Interest of the Spanish Ministry of Culture, under code R-I-54-0000151-00000. It is important to note that safeguarding measures specific to the Festivity of "la Mare de Déu de la Salut" as an Asset of Intangible Cultural Heritage are detailed in the Annex to the Resolution, and are legally binding from the day following its publication in the DOCV.

- Festivity of Touristic Interest. Spanish Ministry of Industry, Tourism and Commerce.

The Festivity was declared of National Touristic Interest in Spain (Ministry of industry, tourism and commerce). It is an honorary title given to events or festivities celebrated within Spain which are considered to be of true touristic interest. The declaration took place in 1978, and according to Official Guideline ITC/1763/2006, 3rd May, by which festivities may be declared of national and international touristic interest (BOE 7th June 2006) point eleven: All festivities currently declared to be of national or international touristic interest, under the stipulations of the O.M. 19th January, 1979, will continue to enjoy this honour.

Non-governmental declarations.

- Spanish treasure of intangible cultural heritage (ibocc).

In 2009 the festivity received accreditation from the IBOCC (International Bureau of Cultural Capitals) as one of the 10 Treasures of Spain's Intangible Cultural Heritage.

- Accredited as one of the 7 Valencian marvels ("Fil per Randa").

In 2008, the festivity received accreditation as one of the 7 Valencian marvels, in the section "Cultural events and intangible heritage".

Documentation

All documentation that is provided should add value to the nomination file by offering information about the element, its role within its community, its viability and any challenges it faces. If the element is inscribed, such documentation will also be used to achieve the Representative List's purpose of ensuring visibility for intangible heritage. Photographic, sound and audiovisual documents should be submitted according to the technical specifications in the Annex below. Supplementary materials (within the maximums set out below) may be submitted, and will be helpful in allowing visibility activities, but they will not be considered in the process of examining or evaluating the nomination.

a. Required and supplementary documentation

	Primary materials	Supplementary materials
Photos	10 recent photographs (required for evaluation)	Maximum 30
Video	edited video (maximum 10 minutes) (strongly encouraged for evaluation and visibility)	Maximum 60 minutes
Audio	-	Maximum 60 minutes
Maps	-	Maximum 3
Books	-	Maximum 3

Regrettably, materials in excess of the maximum quantities listed in the "Supplementary materials" category cannot be accepted by UNESCO. In sending materials, clearly distinguish the primary materials from any supplementary materials you may wish to include. None of the materials will be returned to the submitting States.

b. Cession of rights including registry of items

Primary materials must be accompanied by a non-exclusive cession of rights document granting worldwide rights to UNESCO to use the materials (see Form ICH-07). The ICH-07 form must be submitted in English or French, without alteration of any kind to the text and be signed by an authorized signatory. The cession of rights must include a registry of the items submitted, describing for each item:

- 1. identifier (file name and/or reference)*
- 2. copyright information, including creator's name*
- 3. date of creation*
- 4. caption (in English or French)*

Supplementary materials should, whenever possible, also be covered by a non-exclusive cession of rights to UNESCO, including the same identifying information.

c. List of additional resources

Submitting States may wish to list the principal published references, using standard bibliographic format, as well as websites or multimedia resources providing supplementary information on the element.

Not to exceed one page.

Publications.

- Oreto Trescolí, Xavi Rausell i Enric Olivares.

- Vestirse para la Fiesta: el baile de “les Llauradores” de Algemesí.
- Algemesí: Ayuntamiento de Algemesí, 2005.
- Josep Antoni Domingo i Borrás.
- Fiestas en la Ribera: las fiestas de Algemesí.
- Algemesí: Ayuntamiento de Algemesí, 2002. ISBN 84-922401-5-6
- Albert Alcarza i Santonja.
- Un mundo de “Muixerangues” Ayuntamiento de Algemesí, 2004.
- Colección Algadins, 15 ISBN 84-922401-8-0
- Josep Enric Estrela.
- Literatura popular sobre la “Mare de Déu de la Salut” de Algemesí (1924-1925) Ayuntamiento de Algemesí, 2004 Colección Algadins, 16.
- ISBN 84-922401-8-0
- Emili Gregori i Tarazona y otros.
- La “Muixeranga” de Algemesí” Amigos de la “Muixeranga”, 1997 ISBN 84-605-7951-4.
- Andrés de Sales Ferri Chulio.
- La “Mare de Déu de la Salut” de Algemesí Basílica Menor de San Jaime Apóstol, 2004. ISBN 84-932947-2-1

Sites internet:

- Museu Valencià de la Festa. www.museuvalenciadelafesta.com
- Asociación del ritual de la Nova Muixeranga: www.novamuixeranga.com
- Asociación del ritual de La Muixeranga d’Algemesí: www.muixeranga.net
- Asociación “Ball de les Llauradores”. www.llauradores.com
- Ajuntament d’Algemesí. www.Algemesí.net
- Escola Municipal de Tabalet y dolçaina d’Algemesí, creada en 1973. www.lainestable.com

Contact information

a. Contact person for correspondence

Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, the information should include a fax number. For multi-national nominations provide contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination (request for additional information, etc). For multi-national nominations, also provide contact information for one person in each State Party.

Gobierno de España
 Ministerio de Cultura
 Dirección General de Bellas Artes y Bienes Culturales
 Holder: Ilma. Sra. D^a. Angeles Albert de León
 Address: Plaza del Rey, 1. 28004 Madrid (España)
 Phone 00 34 917017262
 Fax 00 34 917017383
 E-mail address: secretaria.bellasartes@mcu.es

b. Competent body involved
<i>This section should provide the name, address and contact information of the competent body (agency, museum, institution, or manager) with responsibility for the local management and safeguarding of the element.</i>
<p>Generalitat Valenciana Conselleria de Cultura i Esport Dirección General de Patrimonio Cultural Valenciano Holder: Ilma. Sra. Doña Paz Olmos Peris Address: C/ Colón 66, 5. 46004 Valencia (España) Phone 00 34 961961270 Fax 00 34 961961245 E-mail address: olmos_paz@gva.es</p>
c. Concerned community organization(s) or representative(s)
<i>Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, who are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.</i>
<p>Algemesí's town hall, in representation of the foundation: of "La Festa de la Mare de Déu de la Salut".</p> <p>Mayoralty Holder: Vicent Ramón García Mont. Address : Plaza Major, 2 , 46680 Algemesí (España) Phone 00 34 962019000 ext. 1200 1201 Fax 00 34 962019002 E-mail address: vrgarcia@Algemesi.net</p>
Signature on behalf of the State Party
<p>The nomination should conclude with the original 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.</p> <p>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.</p> <p>Name: Ilma. Sra. D^a. Angeles Albert de León Title: Directora General de Bellas Artes y Bienes Culturales Ministerio de Cultura Date: 28 June 2011 (last revision) Signature: <signed></p>