



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Eleventh session  
Addis-Ababa, Ethiopia  
28 November to 2 December 2016

Nomination file no. 00859  
for inscription in 2016 on the Representative List  
of the Intangible Cultural Heritage of Humanity

#### A. STATE(S) PARTY(IES)

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

Spain

#### B. Name of the element

##### B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Valencia Fallas festivity

##### B.2. Name of the element in the language and script of the community concerned, if applicable

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

*Not to exceed 200 characters*

La festa de les Falles valencianes  
La fiesta de las Fallas valencianas

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

*In addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known.*

L'espai cultural de la festa de les Falles valencianes – El espacio cultural de la fiesta de las fallas valencianas – Cultural space of the Valencia Fallas festivity

## C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

Citizens (FALLEROS and FALLERAS) in voluntary associations called COMISIONES FALLERAS [FALLAS COMMISSIONS] who organise festivities in participating municipality neighbourhoods, represented by local Fallas boards under a Central Fallas Board.

ARTISAN GUILD OF FALLAS ARTISTS: craftsmen specialising in designing and manufacturing "falla" monuments, with skills and techniques transmitted from generation to generation.

FIREWORKS SPECIALISTS: professionals who design, manufacture and assemble festive pyrotechnics displays (night-time fireworks, and "mascletaes" [daytime gunpowder displays].

MUSICIANS: interpreters and composers preserving and extending festive music repertoires, generally in music bands under the Valencia Region Federation of Musical Societies, and groups using or recovering the use of native musical instruments ("dolçaina" [pipe] and "tabalet" [drum]).

ARTISANS (GOLDSMITHS, SILVERSMITHS, COSTUME DESIGNERS, HAIRDRESSERS, SILK WORKERS...) involved in the conservation of traditional Valencian festive costumes.

FALLAS SCHOLARS: authors of literary genres associated with the festivity helping popular and traditional literature to survive and be conveyed to others in the Valencian language.

## D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating if possible the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories, and submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The FALLAS festivity originated in Valencia in the 18th C. In the mid-19th C, the FALLAS began to be held in the towns of Xàtiva, Sueca, Gandia, Alzira and Torrent. At present, the FALLAS festivity is held in 160 municipalities, with some 800 participating Fallas Commissions actively uniting some 200,000 Falleros and Falleras.

The FALLAS festivity is also held in other municipalities outside the Valencia region (Barcelona and Majorca) and in other countries (Argentina). These are usually places where there is a community of Valencians of sufficient size to gather together and socialise and reproduce the FALLAS festivity locally. This is an indicator that the FALLAS festivity is a highly important identifier for Valencians, contributing to social cohesion and the symbolic reproduction of group identity traits, enabling them to maintain links to their original culture and supporting social cohesion in their new destinations.

## E. Contact person for correspondence

### E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Señor

Family name: RECIO CRESPO

Given name: MIGUEL ÁNGEL

Institution/position: DIRECTOR GENERAL DE BELLAS ARTES Y BIENES CULTURALES Y DE ARCHIVOS Y BIBLIOTECAS. MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE

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## E.2. Other contact persons (for multi-national files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

### 1. Identification and definition of the element

For **Criterion R.1**, the States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) (Social Fallas network supported by festival associations incorporating citizens from the entire fabric of the city)

This section should address all the significant features of the element as it exists at present.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

The Valencian FALLAS festivity from 14 to 19 March is a celebration of rituals and traditions involving the creation and the destruction by fire of a central element called the "falla" monument. Fallas Commissions in each neighbourhood create a large-scale catafalque or "falla", around which rituals are performed: street parades with music bands or traditional instruments, flower

offerings to the Patron Saint, outdoor culinary events for sharing food, mostly “paella”. Falleros dress in traditional costumes and stage fireworks and pyrotechnical activities. There are night-time gatherings in Fallas “houses [casals] for meals and entertainment.

The “falla” is an ephemeral construction built over a period of various months leading up to the festivity by Fallas artists and craftsmen (painters, sculptors and carpenters) and it is burned to ashes in a bonfire on the evening of St. Joseph’s Day, March 19th, symbolising the coming of Spring.

Thanks to the continuity of these festive rituals, a series of traditional and cultural practices with which the Valencian people are identified have been safeguarded over the years.

*(ii) Who are the bearers and practitioners of the element? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?*

*Not fewer than 150 or more than 250 words*

Direct practitioners are Falleros and Falleras from each Fallas Commission, and their mission is to organise and promote the festivity in their areas, promoting socialisation and guaranteeing the intergenerational transmission of values, skills and ritual practices.

Each Commission is organised into an adult section and a children’s section, and they elect from among their members symbolic positions and representative executive posts that are renewed each year, organising activities throughout the year.

The representatives of all Commissions together elect the annual “Fallas Queen” of each town or city, who serves not just for the festivity itself, but throughout the entire year, encouraging the population and visitors to join in this festivity.

The Central Fallas Board [Junta Central Fallera], composed of all Falleros democratically elected to the board, is in charge of coordinating all Commissions, promoting the activities of the festivity and providing institutional support to the festival.

Fallas Artists and other specialist artisans related to the various phases of the construction of the Fallas monuments (carpenters, stage decorators, sculptors, painters, decorators, illustrators), grouped into various guilds, have the responsibility of creating the unique artistic elements used in this festivity.

Musicians from many Valencian cities and towns participate with marching bands or traditional instruments (tabal and dolçaina) and accompany all Fallas activities and parade the streets.

Pyrotechnical experts preserve and promote native fireworks displays (desperta, or morning firecracker reveille; “mascleta” or midday gunpowder display; night-time fireworks shows), essential to the origins of this festivity.

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

*Not fewer than 150 or more than 250 words*

- The knowledge and skills related to organising the festivity and all social relations are transmitted by:

Fallas Commissions, where the family has a major role, with the participation of members of various generations (grandparents, parents and children), as well as friends and neighbours, propitiating intergenerational encounters and intergenerational transmission of traditions. Falleros and Falleras are taught from childhood to use the traditional elements of fire and fireworks properly. They are also taught the values of equality and respect for participants in the ritual, adapted to the requirements of an evolving society while preserving traditions; and respect for norms related to peaceful coexistence, sharing, sustainability and safety.

- The knowledge and skills related to the creation and building of “falla” monuments are transmitted by Fallas Artists, or craftsmen and professionals, from generation to generation, through masters to apprentices. Recently, Higher Vocational Training programmes have been

implemented within the school system, and Training Workshops are available for the various handcrafts related to this festivity. This includes standards for using and occupying public urban spaces with festival monuments.

- The knowledge related to the making and use of traditional festive costumes and clothing and traditional hairstyling and arrangement of accessories forming part of the Fallera aesthetics are inherited from past generations and modernised by research from specialists. This includes special fabrics, embroidered silks in various colours and patterns, propitiating the preservation of ancient manual looms for their elaboration.

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

*Not fewer than 150 or more than 250 words*

The FALLAS festivity provides a source of collective creativity and its conservation ensures the continuity of traditional “falla” building skills (construction, painting, decoration, erection), answering a social need for a sense of identity, and upholding traditional arts and crafts (costume, hairstyling, adornment, processionary techniques, flower arrangement, etc.) that would otherwise disappear.

The “falla” monument itself has a satirical character allowing for social, cultural and moral criticism, giving rise to a particular kind of literature (llibrets) in the vernacular language that would otherwise find no outlet.

The cultural meaning of the incineration of the monument is a form of purification, Spring cleaning and social renewal. Caricature figurines called “ninots” included in the “falla” act as scapegoats or sacrificial lambs of Valencian society. Their destruction by fire symbolises the renewal of social life. This element acts as an identifier that helps Valencians to reinforce social cohesion, at home and wherever they settle as emigrants. It gives them a sense of identity of which they are proud. The festivity itself propitiates communication amongst different age groups and genders. Children participate in significant ways bringing about early socialisation in the mechanisms of transmission of the Fallas ritual. The artistic “falla” monument propitiates communication and dialogue amongst citizens. Symbolically, the material strivings of a whole year (contributions in money) are wantonly reduced to ashes to celebrate the arrival of a new season, enhancing the social life of each neighbourhood.

Historically, the Fallas festivity preserved the Valencian language when it was frowned upon or even prohibited.

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

*Not fewer than 150 or more than 250 words*

No element in the Fallas festivity is incompatible with the observance of and respect for human rights, understanding between communities and sustainable development.

The Fallas festivity is based on fundamental principles such as freedom of participation, equality between individuals, equal opportunity, the spirit of solidarity and fraternity, and respect for human rights and dignity. As an example of the gender equality and the positive evolution of the festivity in recent years, women now occupy posts in the administration and management of Fallas Commissions on equal terms with men.

Belonging to a Fallas Commission is open to any social group, including men and women of all ages, professions, social class or geographical or cultural backgrounds. Understanding and mutual respect among citizens have progressed thanks to the ongoing dialogue amongst the over 800 Fallas Commissions who share this heritage. The extensive network of Commissions plays an essential role in ensuring that this festive tradition can be preserved and transmitted, as an intangible cultural heritage worthy of being safeguarded for the future.

## 2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For **Criterion R.2**, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.

- (i) How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?

*Not fewer than 100 or more than 150 words*

The inscription of the Valencia Fallas festivity, involving gunpowder, fire, art and music, would heighten awareness amongst all communities involved on the local level and reinforce their feeling of identity. Falleros value their festivity not only for its traditional power and its contribution to social integration, but also for the valuation and recognition they receive from other communities in Spain and abroad.

On the national and international levels, this inscription would enable other similar fire festivals to see themselves reflected in the candidature and become more aware of the significance of their heritage as well. This would create greater national and international awareness of the many fire rituals staged in the Mediterranean area.

The fact that this festivity has already crossed borders and is well-known on the international level and can be alleged as proof of the interest shown in this type of intangible cultural heritage.

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

*Not fewer than 100 or more than 150 words*

The Fallas festivity is a celebration of social importance that transcends present-day trends towards individualism. At the Fallas "casal" [home or headquarters], meetings propitiate social cohesion regardless of age, gender or origin, and work is shared in common throughout the year. Using a formal language of its own with satirical overtones, the poems, signs and written words on "falla" monument reflect current-day social, political and cultural issues, encouraging individual and collective reflection and social criticism.

These features already encourage dialogue between individuals and groups on equal terms, filtering through to all the associative framework of the Fallas via interrelationships amongst all Fallas Commissions.

Inscription of this element would enhance dialogue in the practitioner community, increase awareness of dialogue between communities in both Spain and abroad, and attract more visitors interested in witnessing the traditions and heritage of this Region, helping to promote intercultural dialogue as well.

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

*Not fewer than 100 or more than 150 words*

The Fallas festivity is a source of collective creativity and its preservation allows for the continuity of many skills, crafts and methods that can only survive thanks to this festivity. This festivity emphasises creativity in a special way, as many arts and crafts are applied in the building of the "falla" monument itself, the design of jewellery by goldsmiths and silversmiths, the choice of designs for traditional costumes, the creation of hairstyles and hair ornaments, the manufacture of fans and embroideries, the design of large baskets for flower offerings, the composition of lights and colours in pyrotechnical manifestations and the manufacture of native instruments by skilled luthiers.

This festival incorporates aesthetic and formal values which favour the expression of a multiplicity of creative styles brought in from different cultural traditions that are adapted into local variants that make the Fallas a creative showcase of the first order.

### 3. Safeguarding measures

For **Criterion R.3**, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

#### 3.a. Past and current efforts to safeguard the element

- (i) How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

The viability of the festivity is being ensured by popular involvement in this celebration, and intergenerational transmission is the main safeguard for its survival, through Fallas Commissions and the active promotion of activities involving children. Both Falleros and Falleras ensure the viability of the festivity by financing all activities privately, maintaining their associations by contributions and seeking collaboration where necessary.

Fallas Commissions organise exhibitions of llibrets that present annual activities and explain the themes of the "falla" monument for the coming year.

The Central Fallas Board guarantees popular management of the festivity and undertakes publications, courses and cultural activities, "falla" competitions, literary competitions and theatrical performances in the local language, helping to recover traditional costumes, music and fireworks.

The Fallas study group "Associació d'Estudis Fallers" organises university seminars, exhibitions, prizes and awards for Fallas literature, studies and the publication of the study group magazine "Revista d'Estudis Fallers".

The Artisan Guild of Fallas Artists guarantees the preservation of the profession and maintains a specific museum ("Museo del Artista Fallero") dedicated to their profession.

Valencian universities also organise exhibitions, roundtables and publish catalogues on various cultural aspects of the Fallas festival.

The cultural association "Lo Rat Penat" annually stages a competition to promote satirical literature related to the festival written in the local language.

A Fallas museum has been created in the town of Gandia, now the sole centre for the interpretation of the Fallas recognised by the regional government and forming part of the World Museum Community ICOM.

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

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

- (ii) How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?

Not fewer than 150 or more than 250 words

The administration and the social organiser groups (Central Fallas Board and their respective local boards) promote measures to safeguard this festivity by guaranteeing its viability, with all actions led by participating groups and communities.

The regional government stages an annual competition for the promotion and use of Valencian in publications of the Fallas Commissions and a subsidy for cultural activities.

The central government established by Royal Decree in 2011 the classification of a Higher Degree in Fallas Artistry and Stage Decoration, marking out minimum learning and creating the syllabus in the higher education training cycle, which is now being given at official teaching institutions. This course enables know-how related to the profession of Fallas artistry to be continued in a regulated manner, ensuring that basic knowledge of festivity will be transmitted.

This festivity is basically funded by personal contributions from each Fallero and Fallera, which is why resources are limited and are highly influenced by the economic situation at any given time. Nevertheless, apart from certain measures that have been taken (competitions, grants, etc.), it is the Valencian people themselves who guarantee its continuity.

Visitors are highly attracted to this festivity, but the impact of tourism is dampened by the wide distribution of the festivity throughout the Valencian territory, and coinciding in dates.

As regards the use of gunpowder and fireworks, the central and regional administration have adapted legislation to permit the use of these elements while complying with European safety standards while maintaining traditional pyrotechnical traditions.

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

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

### **3.b. Safeguarding measures proposed**

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

- (i) *What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not fewer than 500 or more than 750 words*

The vitality and dynamics of the Fallas festivity guarantees its future viability, although certain elements do require special promotion, protection and surveillance to ensure their continuity and transmission to future generations.

Measures proposed:

Measures for Transmission:

- A Higher Degree in Fallas Artistry and Stage Decoration was initiated for the profession of "falla" monument designer and builder in the 2013-14 academic year.
- The musical corpus of the Fallas festivity has been promoted in conjunction with an annual festive pasodoble competition, with recordings being published.
- The regional government authorised teaching of the traditional dulzaina instrument in 10 conservatories and authorised music teaching centres in the region to place value on traditional music, as this is one of the most significant instruments related to the festivity.
- In the 2014-15 academic year, the new Organic Law for the Improvement of Educational Quality



will enter into force, in which a new Valencian Culture subject has been included; contents: traditions, festivities and institution significant for the Intangible Cultural Heritage of the Valencia Region, with special emphasis on the Fallas festivity.

Means of Identification, Documentation and Investigation:

- Assignment of resources for the protection of historical documentation of the Fallas festivity, encouraging professional criteria for the administration of related historical archives.
- Refurbishment of the building earmarked for the future Museum of Traditional Valencian Festive Costumes, to promote greater investigation into and recovery of local traditions, with a special section on the Fallas festivity.
- The Fallas music corpus is currently being updated and new musical works are periodically published.

Means for Preservation and Protection:

- Fallas Museums to be integrally renovated and adapted to new museological and museographic plans.
- The central and especially the regional administration have adapted legislation to permit the use of pyrotechnical elements while complying with European safety standards while maintaining traditional pyrotechnical traditions, thereby protecting certain activities that are specific to the Fallas festivity.
- Continue with the promotion and safeguarding of the festive use of traditional clothing and dress by publishing monographs and disseminating these via specific cultural seminars.

Means of Promotion and Dissemination:

- The regional government organises an annual subsidy for assets inscribed in the Representative List of the Intangible Cultural Heritage of Humanity of the UNESCO to ensure the maintenance of the values that gave rise to its recognition.
- Ongoing updating of the websites [www.fallasfromvalencia.info](http://www.fallasfromvalencia.info) and [www.fallasdevalencia.info](http://www.fallasdevalencia.info), which are already provided in ten different languages with new multimedia content permitting the true magnitude of these festivities to be disseminated.
- Organised by the regional government for the 10th Anniversary of the Convention to Safeguard ICH, an exhibition was held to commemorate this and disseminate and transmit this intangible heritage. This travelling exhibition is being staged in different municipalities in the region and includes among other assets the "Valencian Fallas festivity".
- Also organised by the regional government and cultural associations is the exhibition "Llibret de falla. Explicació i relació de la Festa. 1850-2014", which shows the development of the festivity over time, and is also a travelling show.
- Annual competitions of several literary genres (poetry, narrative and theatre) related to the Fallas festivity and using Valencian as a means of expression.
- The regional government holds the annual Professional Awards for Music and Dance, addressed to last-year students finishing their professional studies in which dulzaina students participate so as to promote and disseminate the typical instruments of Valencian traditional music.
- In March 2015 the CARNVAL project was initiated, led by the Valencia Polytechnic university and financed by the European Commission, which aims to create a network of cities with festivities involving ephemeral cultural heritage, in which the Fallas festivity of Valencia has a predominant position.

Means of Revitalisation:

- Recovery of unique rituals and particularly a series of traditional skills involving the erection of "falla" monuments: plantà, exemplified by the "plantà al tombe", [lying-down building technique] (method of assembling the monument with the help of many Falleros, manually, with no mechanical crane, with the top parts of the "falla" assembled horizontally and then lifted into place).

There is a space for the construction of new premises for the Central Fallas Board of Valencia to give the managing body of the festival a greater capacity for management and better resources in line with their activities.

- Inscription will help to place greater value on and revitalise the Fallas festivity in the municipalities where this festivity is on the decline or almost lost.

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

*Not fewer than 150 or more than 250 words*

The various levels of the administration (state, regional and local) undertake safeguarding measures in their respective fields of competency. These measures include measures for identification, documentation and investigation, measures for preservation and protection, measures for promotion, dissemination and measures for revitalisation.

To achieve these aims they establish subventions and direct economic aid facilities for the citizens' associations in charge of organising the Fallas festival.

The regional government is in charge of the Council of Traditional Festivities, where the Fallas festival is represented, which has the aim of ensuring the promotion and dissemination of the festival, as well as of its heritage and civic values.

As far as safeguarding the variety of fireworks displays and events, the regional government has set up a training and qualifying system for members of festive associations intended to regulate the use of pyrotechnical materials at mass events.

As regards the preservation of the documentation generated by this festival, the regional government, the Valencia City Council and the Central Fallas Board have jointly drawn up an agreement for the recovery, cataloguing and dissemination of audiovisual material related to the Fallas festival.

Spain's national Ministry of Education has implemented a set of regulated training modules to provide a degree of recognition to the profession of the Fallas Artist, which modules were developed by the Valencia regional government, and this will help to preserve the craft and the skills related to this profession.

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

*Not fewer than 150 or more than 250 words*

It is the communities involved which guarantee the safeguarding of this festivity through contributing resources and organising the festivity themselves, thanks to the efforts, labour and economic contributions made by Falleros and Falleras throughout the year. The safeguarding measures proposed have been defined by the various groups involved: Falleros, commissions, artisans, etc.

It is the craftsmen and Fallas Artists who implement measures for the transmission of skills, abilities, techniques and knowledge generated over the centuries, and thanks to which regulated teaching activities have recently been achieved.

The holdings of regional museums come from contributions from the Falleros themselves, who consider it as an asset of theirs and part of their cultural heritage, comprising traditional Valencian costumes, Fallero musical corpus and publications in Valencian related to the Fallas Festival.

The incidence of the Fallas festival on Valencia society in general calls for the articulation of stable mechanisms for citizen participation. These mechanisms will materialise in the start-up of a series of measures open to participation from all sectors and groups involved either directly or indirectly in the festival. The purpose of these measures will be to plan, announce and evaluate all the elements comprising the cultural space of the Fallas festival with the aim of improving and extending its appeal amongst the citizenry. Similarly, and complementing the above measures, a process of public dissemination will be started up and the mechanisms of participation for the organisation of the Fallas Festival will be updated.

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

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

Name of the body: DIRECCION GENERAL DE CULTURA

Name and title of the contact person: ILMA. SRA. MARTA ALONSO RODRIGUEZ (DIRECTORA GENERAL DE CULTURA)

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Telephone number: + 34-963.87.40.14 FAX: +34-963.87.41.89

E-mail address: dgcultura@gva.es

Name of the body: JUNTA CENTRAL FALLERA

Name and title of the contact person: SR. D. FRANCISCO LLEDÓ AUCEJO (CONCEJAL DE FIESTAS Y CULTURA POPULAR DEL AYUNTAMIENTO DE VALENCIA)

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E-mail address: asesordefiestas@valencia.es

Name of the body: CULTURARTS-IVAC

Name and title of the contact person: SR. D. JOSÉ LUIS MORENO MAICAS (DIRECTOR)

Address: EDIFICIO RIALTO. PLAZA DEL AYUNTAMIENTO, 17. 46002 VALENCIA - ESPAÑA

Telephone number: +34-963.53.93.00; fax +34-963.53.93.30

E-mail address: ivac@gva.es

#### 4. Community participation and consent in the nomination process

*For Criterion R.4, the States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

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

*Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

Falleros and Falleras have not only participated in drawing up this file, but have actually been the driving force behind our candidature.

As a result of a series of seminars on the future of the Fallas Artist profession held at the University of Valencia in November 2010, the political will to provide the Fallas Festival with a unique form of protection and greater international visibility arose.

From this moment on a series of informal contacts were made with diverse sectors of those involved in the festival, and based on these initial conversations the idea of holding preliminary meetings to initiate the procedure of promoting the candidature of the Cultural Space of the Valencian Fallas festival for recognition as Intangible Cultural Heritage was consolidated.

The Junta Central Fallera, as the body representing all Falleros and Falleras, began to hold informal meetings in which a unanimous will was voiced to initiate the proceedings for the

nomination of the Fallas Festival. Subsequently, it was the General Assembly of all Fallas Presidents, including all persons chairing the individual Fallas Commissions, who approved the nomination as it was drawn up at the start of the proceedings and delegated authority to the Central Fallas Board to coordinate the entire process.

A multidisciplinary, participative committee was set up in which all groups involved in the Festival were represented, including Falleros and Falleras, artists, guilds, etc., as well as representatives of public universities in Valencia and experts on this festivity.

A series of actions were undertaken for the diffusion of this nomination aimed at enhancing awareness among the diverse local public administrations, public and private universities, communications media, private associations, professional groups and the Fallas Commissions themselves.

The committee remained in contact at all times and liaised with experts in the General Directorate of Heritage of the regional government, who assisted in laying down the guidelines for different parts of the process.

Subsequently, a special seminar was organised on the nomination of the Cultural Space of the Valencian Fallas Festival as Intangible Cultural Heritage, being held on 12 and 13 December 2011. This seminar, called "Jornadas Les Falles a la Nau", dedicated to "The Fallas, a collective heritage" was organised with the participation of the University of Valencia, the Central Fallas Board, the Fallas Artists and Artisans Guilds, the Fallas study group "Associació d'Estudis Fallers", the Valencia Polytechnic University, the Universidad Internacional Menéndez Pelayo, the Valencian Museum of Ethnology and the Valencian Festivities Museum. Diverse specialists and experts in festivals and heritage attended this seminar to reflect on the heritage status of the Fallas Festival and the best way to disseminate in a rigorous and well-planned way Valencia's Fallas nomination as Intangible Cultural Heritage.

While compiling all the necessary information for the nomination document, proposals for representatives of diverse groups involved in the festival were gathered together. In addition, specialised information on the heritage features of the Fallas Festival was distributed to diverse communications media for its processing and subsequent publishing.

#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take.*

*Not fewer than 150 or more than 250 words*

The multiple communities, groups and individuals have actively become involved in the procedure for this nomination and have provided their consent in the form of letters of support, both individually and as groups. These communities also served as vehicles for direct communication to the entire corpus of Falleros and Falleras.

Of particular relevance are the diverse manifestations of participation in the nomination received from town councils in municipalities where Fallas festivals are currently held. Similarly, firm support has been received from diverse bodies within society, which place value on the rich heritage of the Fallas festival. All this has been demonstrated in extensive media coverage, which has contributed to a greater awareness amongst the citizenry of the proposal of this nomination.

In addition, on 13 April 2011 the Culture Commission of the Spanish Parliament approved a motion to be put to the government of Spain so as to support the procedure for listing the Cultural Space of the Valencian Fallas as UNESCO Intangible Cultural Heritage of Mankind.

#### 4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words

Not fewer than 50 or more than 250 words

There are no specific practices in relation to the Valencian Fallas festivity that involve restricted access to certain knowledge.

Access to the element is not regulated in any way, and procedures are limited to the transmission, construction and practices associated with this. Access to the Fallas festivity has always been and continues to be free, open and non-exclusive, so that the greatest number of persons and visitors can take part in the celebrations. They are therefore festive events which rely on popular participation.

Therefore, there are no secrets or special precautions involved in "access" to the festivity, and all rituals are freely accessible to and known by participants and open to society in general.

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

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

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

- a. JUNTA CENTRAL FALLERA
- b. Sr. D. JOSE LUÍS VAELO MIRA (SECRETARIO GENERAL)
- c. AVDA. DE LA PLATA, 117 – 46006 VALENCIA – ESPAÑA
- d. (34) 963.52.17.30 Fax:(34) 963.52.44.94
- e. sgeneral@fallas.com
- f. www.fallasfromvalencia.info / www.fallas.com
- a. GREMIO ARTESANO DE ARTISTAS FALLEROS
- b. Sr. D. JOSE RAMÓN ESPIG ESCRIVA (MAESTRO MAYOR)
- c. CALLE VICENTE CANET, 2. 46025 VALENCIA – ESPAÑA
- d. (34) 963.47.65.85 / Fax:(34) 963.48.74.08
- e. gremio@gremiodeartistasfalleros.es
- a. COLEGIO DEL ARTE MAYOR DE LA SEDA
- b. PRESIDENTE SR. D. VICENTE GENOVÉS
- c. CALLE HOSPITAL, 7. 46001 VALENCIA
- d. (34) 963.51.19.51
- e. <http://www.colegiodelartemayordelaseda.es/>
- a. ASSOCIACIÓ D'ESTUDIS FALLERS
- b. PRESIDENTE SR. D. JESUS PERIS LLORCA
- c. CALLE LA CREU, 1. 46003 VALENCIA
- d. (34) 651 13 21 17
- e. [info@estudisfallers.org](mailto:info@estudisfallers.org)
- f. [www.estudisfallers.org](http://www.estudisfallers.org)
- a. LO RAT PENAT

- b. Name and title of the contact person: PRESIDENTE SR. D. ENRIC ESTEVE I MOLLÀ
  - c. CALLE TRINQUETE CABALLEROS, 9. 46003 VALENCIA
  - d. (34) 963.91.09.92 / Fax: (34) 963.91.22.55
  - e. secretaria@loratpenat.org
  - f. <http://www.loratpenat.org>
- a. GREMIO PROVINCIAL DE ARTISTES I ARTESANS FALLERS DE BORRIANA
  - b. PRESIDENTE SR. D. XAVI RIBES
  - c. BURRIANA (CASTELLÓN)
- a. INTERAGRUPACIÓN DE FALLAS DE VALENCIA
  - b. PRESIDENTE SR. D. ANTONIO SÁNCHEZ
  - c. VALENCIA
  - f. <http://www.interagrupacionfallas.com/>
- a. FEDERACIÓN DE SOCIEDADES MUSICALES DE LA COMUNIDAD VALENCIANA
  - b. PRESIDENTE SR. D. PEDRO MANUEL RODRÍGUEZ NAVARRO
  - c. CALLE SORNÍ, 22, 1º. 46004 VALENCIA
  - d. (34) 96 353 19 43 / Fax: (34) 96 351 57 88
  - e. fsmcv@fsmcv.org
- a. FEDERACIÓ DE FALLES EN ESPECIAL INGENI I GRÀCIA
  - b. PRESIDENTE SR. D. RAMÓN LLUCH
  - c. VALENCIA
  - e. ingeniigracia@gmail.co
- a. LA AGRUPACIÓN DE FABRICANTES PIROTÉCNICOS DE LA COMUNIDAD VALENCIANA (PIROVAL)
  - b. GERENTE SR. D. JOSÉ GUILLERMO RODRÍGUEZ-BRONCHÚ ORTS
  - c. CALLE CONVENTO DE SANTA CLARA 1-5º-9ª. 46002 VALENCIA
  - e. piroval@telefonica.net
- a. FEDERACIÓN DE FOLKLORE DE LA COMUNITAT VALENCIANA
  - b. PRESIDENTE SR. D. MANUEL CAMARASA NAVALÓN
  - c. PLAZA DRAMATURGO FAUSTO HERNÁNDEZ CASAJUANA, 4 BAJO IZQ. 46003 VALENCIA
  - d. (34) 963.92.49.38
  - e. info@folklore cv.com
  - f. <http://www.folklore cv.com>
- a. ASOCIACIÓN VALENCIANA DE INDUMENTARISTAS
  - b. PRESIDENTA M<sup>a</sup> VICTORIA LICERAS FERRERES
  - c. CALLE POETA QUEROL, 10. 46002 VALENCIA
  - d. (34) 96.392.02.68
- a. JUNTA LOCAL FALLERA – PATERNA
  - b. PRESIDENTE SR. D. GOYO BUENDÍA IBÁÑEZ
  - c. AV. VICENT MORTES, 2. 46980 PATERNA (VALENCIA)
  - d. (34) 96 138 46 35 // 607 33 26 73
  - e. E-mail: lfp.secretaria@gmail.com
  - f. <http://www.juntalocalfallerapaterna.com/>
- a. JUNTA LOCAL FALLERA – MANISES
  - b. PRESIDENTE SR. D. PEDRO MONTORO DÍAZ
  - c. AV. DELS TRAMVIES, 15. 46940 MANISES (VALENCIA)
  - d. (34) 96 129 86 33
- a. FEDERACIÓ DE FALLES DE GANDIA
  - b. PRESIDENTE SR. D JOSEP LLORET ESCRIVÁ
  - c. 46702 GANDIA (VALENCIA)
  - d. (34) 96 296 69 19
  - e. comunicacio@fallesdegandia.org

- f. [www.fallesdegandia.org](http://www.fallesdegandia.org)
- a. JUNTA LOCAL FALLERA – ALZIRA
- b. PRESIDENTE SR. D. VICENTE JULIO MUÑOZ LLORCA
- c. CALLE SANTA LUCIA, 18-B. 46600 ALZIRA (VALENCIA)
- f. [www.fallasalzira.com](http://www.fallasalzira.com)
- a. JUNTA LOCAL FALLERA – TORRENT
- b. PRESIDENTE SR. D. MODESTO SALVADOR MUÑOZ PUCHOL
- c. CALLE BELLIDO, 8. 46900 TORRENT (VALENCIA)
- d. (34) 96 158 14 04
- e. [presidencia@fallasdetorrent.com](mailto:presidencia@fallasdetorrent.com)
- f. <http://fallasdetorrent.com/wordpress/>
- a. JUNTA LOCAL FALLERA – XATIVA
- b. PRESIDENTE SR. D. JAVIER GARCÍA PAÑOS
- f. [www.fallesxativa.es](http://www.fallesxativa.es)
- a. FEDERACIÓ JUNTA FALLERA DE SAGUNT
- b. PRESIDENTE ENRIQUE JAVIER DOCÓN BARRIOPEDRO
- c. PLAÇA TIRANT LO BLANC S/N. 46520 SAGUNTO (VALENCIA)
- f. <http://fjfs.es>
- a. JUNTA LOCAL FALLERA – DENIA
- b. PRESIDENTE SR. D. JAUME BERTOMÉU CATALÁN
- c. CARRER OLIVERA. 03700 DÉNIA (ALICANTE)
- e. E-mail: [info@fallesdenia.com](mailto:info@fallesdenia.com) - <http://www.fallesdenia.com/>
- a. FEDERACIÓ DE LES FALLES DE BURRIANA
- c. CALLE FEDERICO GARCÍA LORCA 21 – 3 D. 12530 BURRIANA (CASTELLÓN)
- f. <http://www.federaciofallesburriana.com>
- a. JUNTA LOCAL FALLERA - SUECA, PERELLÓ I EL MARENY
- b. PRESIDENTE SR. D. JOSÉ VICENTE LLOPIS HERMANO
- e. E-mail: <https://suecafalles.wordpress.com/>

## 5. Inclusion of the element in an inventory

*For Criterion R.5, the States shall demonstrate that 'the element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention'.*

*a. Indicate below:*

- *when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),*
- *its reference,*
- *the inventory in which the element has been included,*
- *the office, agency, organization or body responsible for maintaining that inventory,*
- *how the inventory has been drawn up 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11(b) of the Convention),*
- *how the inventory is regularly updated (Article 12 of the Convention).*

*b. Documentary evidence shall also be provided in an annex demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different. The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.*

*The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.*

Act 4/1998, of 11 June, on Valencian Cultural Heritage pioneered the definition of intangible cultural heritage in Spain and protecting cultural manifestations.

The Fallas community called for unique protection measures under Convention section 12 in November 2010. Contacts were made with representatives of the festivity, and the procedure for registry as an asset of Cultural Interest as foreseen in Spanish legislation was initiated.

This resulted in registry in Section 1 of the General Inventory of Valencian Cultural Heritage, reserved for assets listed as being of cultural interest, the maximum framework of protection under the Spanish legal system for the safeguarding of cultural manifestations, along with inclusion in the Register of Assets of Cultural Interest of the Ministry of Culture of the Spanish government.

Hearings were held with all interested parties, guaranteeing the participation of all communities throughout the process, with the favourable report of four consultative institutions – the bodies responsible for the cultural heritage of the regional government.

This protection procedure finalised with Decree 44/2012 of 9 March of the Valencian Regional Government Council [Consell] declaring the Valencia Fallas Festival to be an Intangible Asset of Cultural Interest, being published in the Official Regional Government Gazette [DOCV] on 12/03/2012 and in the Official State Gazette [BOE].

Protection measures for the Fallas Festival as an Intangible Asset of Cultural Interest are detailed in the Resolution (appendix), and it was inscribed in the Register of Assets of Cultural Interest of the Spanish Ministry of Culture under code No. 28474.

[http://www.cult.gva.es/dgpa/etnologia/Detalles\\_etnologia.asp?IdFicha=17299](http://www.cult.gva.es/dgpa/etnologia/Detalles_etnologia.asp?IdFicha=17299)

## 6. Documentation

### 6.a. Appended documentation (mandatory)

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.*

- documentary evidence of the consent of communities, along with a translation into English or French if the language of concerned community is other than English or French
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- cession(s) of rights corresponding to the video recording (Form ICH-07-video)

### 6.b. Principal published references (optional)

*Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audio-visual materials or websites. Such published works should not be sent along with the nomination.*

*Not to exceed one standard page.*

ALMELA I VIVES, F. (1949): Las Fallas, Barcelona, Argos.

ARAZO, M. A. (1999): Fallas. Delirio mediterráneo. Valencia, Federico Doménech.

ARIÑO, A. (1992): La ciudad ritual. La fiesta de las Fallas, Barcelona - Madrid, Anthropos -



Ministeri de Cultura.

— (dir.) (1993): Los escultores del fuego. Introducción a la historia del Gremio Artesano de Artistas Falleros de Valencia, València, Diputació de València.

ASSOCIACIÓ D'ESTUDIS FALLERS (1996): La festa de les Falles, València, Consell Valencià de Cultura.

AURA TORTOSA, J. (dir.) (2009), Falles de València en blanc i negre, Alcoi, Edicions Tívoli.

CATALÀ, J. (2011): La falla, un artefacte tecnològic, València, Universitat Politècnica de València.

COLOMINA, A. (2006): La conservació del ninot indultat. Estudi tècnic i criteris de restauració, Gandia, CEIC Alfons el Vell - Junta Local Fallera de Gandia - Associació Cultural Premi Iaraní.

CONTRERAS JUESAS, R. (1998): Los carteles de fallas de Valencia, València, Ajuntament de València.

COSTA, X. (2003): Sociabilidad y esfera pública en la fiesta de las Fallas de Valencia, València, Biblioteca Valenciana.

DD.AA. (1990): Historia de las Fallas, València, Levante-El Mercantil Valenciano.

DD.AA. (1999): Regino Mas. Historia de una época, València, Albatros.

DD.AA. (2007): Vicent Luna: l'art de fer falles, València, Junta Central Fallera -Associació d'Estudis Fallers.

FUSTER, J. (1967): Combustible per a Falles, València, Garbí.

GUARRO, J. (dir.) (2013): Llibre Faller, València, Junta Central Fallera.

HERNÁNDEZ I MARTÍ, G. M. (1996): Falles i franquisme a València, Catarroja, Afers.

— (coor.) (2002-2003-2005): L'indult del foc. Catàleg raonat de la col·lecció de ninots indultats del Museu Faller, tres volums, València, Ajuntament de València.

LICERAS, V. (2012): El trage de valenciana, Evolució, València, Ajuntament de València.

LLORET, J. - COLL, J. J. (1985): Historia de las fallas de Gandía, Gandia, Artes Gráficas Vicent.

MARÍN, J. L. - MOZAS, J. (2010): Guia del Museu Faller de València, València, Associació d'Estudis Fallers.

MARÍN, J. L. (2011): Sàtira i Falles. Les explicacions falleres de Bernat i Baldoví, València, Publicacions de la Universitat de València.

— (coor.) (2014): El llibret de falla. Explicació i relació de la festa, València, Generalitat Valenciana.

PÉREZ PUCHE, F - LLADRÓ, V. (1978): Fallas en su tinta: 1939-1975, València, Prometeo.

SOLER I GODES, E. (1953): 1849-1977. Las Fallas de Valencia, València.

## 7. Signature(s) on behalf of the State(s) Party(ies)

*The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name : MIGUEL ÁNGEL RECIO CRESPO

Title : DIRECTOR GENERAL DE BELLAS ARTES Y BIENES CULTURALES Y ARCHIVOS Y BIBLIOTECAS. MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE

Date : 27 March 2015

Signature : <signed>

