



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

Original: French

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Thirteenth session
Port-Louis, Republic of Mauritius
26 November to 1 December 2018

Nomination file No. 01208 for inscription in 2018 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

Tamboradas drum-playing rituals

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

Tamboradas, rituales de toques de tambor

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.

Break the hour (Romper la hora)

Hit the boxes (Echar las cajas)
Drums (Los Tambores)
Drum festival (Fiesta de los Tambores)
Night of the drums (Noche de los Tambores)
Breaking the hour (Rompida de la hora)

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

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

Not to exceed 150 words

The members of the communities which participate in the "tamboradas" (drum festivals) have different names: squads (cuadrillas), groups (peñas), brotherhoods (cofradías). They are organized into groups of different ages, gender and socioeconomic situation depending on where it is held. Each Spanish region where these rituals take place has its own name for the "tamborada" (drum festival) (see B.3), and its own way to organize and participate in the ritual.

The groups of "tamborileros" (drummers), (the people who play the drum and take the name of the actual ritual) and the local and regional authorities work together to prepare these drum-playing festivals, as they are closely linked to the identity of the municipalities where they are held.

In some communities people can participate in the drum-playing festival individually, spontaneously taking part at any given moment in the festival.

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

This nomination brings together, under the generic name of *tamboradas*, places that occupy a large part of the Spanish geography from North to South and which share a common language, through the organization of group drum and bass drum rituals.

The cities included in this file are spread over five autonomous communities of the Spanish State:

Andalusia: Baena (Córdoba), Aragón: Albalate del Arzobispo, Alcañiz, Alcorisa, Andorra, Calanda, Híjar, La Puebla de Híjar, Samper de Calanda and Urrea de Gaén (Teruel), Castilla La Mancha: Agramón, Hellín and Tobarra (Albacete), Comunidad Valenciana: Alzira (Valencia) and Alcora (Castellón), Region of Murcia: Moratalla and Mula.

The scope of this element goes beyond regional divisions and has benefited from the participation of the communities and groups in the *Consortio Nacional de los Pueblos del Tambor y el Bombo de España* (National Consortium of Drum and Bass Drum Villages of Spain), the annual organizer of National Drum and Bass Drum Days, which take place at different locations.

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.): M

Family name:	Lafuente Batanero
Given name:	Luis
Institution/position:	Le Ministère de l'Education, de la Culture et des Sports. Directeur Général des Beaux-Arts et Patrimoine Culturel
Address:	Plaza del Rey,1. 28004 Madrid (Espagne)
Telephone number:	(34) 917017262
E-mail address:	luis.lafuente@mecd.es

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

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

1. Identification and definition of the element

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

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

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community,
- b. the characteristics of the bearers and practitioners of the element,
- c. any specific roles, including gender or categories of persons with special responsibilities towards the element,
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

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

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

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

Tamboradas are loud, group rituals, with secular roots, based on the simultaneous, intense and continuous beating of thousands of drums and bass drums, played without interruption for days and nights in the public spaces of towns and villages, each year creating a captivating landscape of sound and identity full of resonance and vibration, in an atmosphere charged with emotion and an intense feeling of collective communion. These events are open to all, without discrimination.

The tamboradas are part of celebrations for the Catholic Holy Week, and have special significance according to different places, days and times: for example, the beating of the drums begins at daybreak on Holy Wednesday (*echar las cajas*), not stopping until the Sunday of the Resurrection; this is also the case on Maundy Thursday and Good Friday (*rompida de la hora*) when the rumbling of drums fills the air, stopping only on Holy Saturday; elsewhere, the drums accompany processions or mark symbolic moments; everywhere, the *tamboradas* create a landscape of sensations and mutual respect, casting their spell on places and people, who all—whether they are religious and devotional, secular and playful, or even a little transgressive—find their place in a symbiotic spirit of peace and harmony.

The costumes, instruments, drum beats and drum rolls are elements that identify groups and communities, generating a rich local craft of percussion instruments, decorations and costumes in which family and women play an important role. The sharing of meals in public spaces by brotherhoods or families enhances the feeling of friendliness among groups and the community.

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

Not fewer than 150 or more than 250 words

These communities prepare all year long to celebrate the ritual, in partnership with local institutions, and are organized into groups with different names, each with its own structure: *cofradías* (brotherhoods), *hermandades* (fellowships), *turbas* (crowds), *cuadrillas* (squads), *peñas* (groups) and associations. It is therefore the people of the places concerned, through these types of groupings, who are the bearers and practitioners of the element.

The responsibilities and tasks are distributed and defined in each group, including the organization of rehearsals, the direction and supervision of the group, the training of children, the arrangement of the various drumbeats and the timing of each beat during the ritual.

The practice and the knowledge of the element are transmitted within these groups by the most experienced individuals. This transmission process generates a strong sense of belonging to the group, a deep connection with the ritual and a sense of identity and continuity among the entire community. The groups are open, and welcome drummers who spontaneously join them when the celebrations are taking place.

The family plays a fundamental role in transmitting the element and keeping it alive. Children—girls and boys—are immersed from their earliest years in all the sensations and emotions generated by the organization and celebration of these rituals. It is also within the family that they learn to look after and repair the instruments, and sometimes even to make them, or make costumes and decorations, most often alongside their mothers, thus acquiring a taste for this tradition.

Beyond the domestic setting, the drum craftspeople, as well as tailors and seamstresses, are also important players in perpetuating and transmitting the element.

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

Not fewer than 150 or more than 250 words

The family home remains the most important space for the transmission of knowledge and learning from generation to generation. It is here that the passion and love for the drums are

passed on to children; they learn, through play and imitation, the first beats and skills, while unconsciously forming their sense of rhythm and music.

Outside the family environment, the different types of associations take over the task of transmission. Throughout the year they organize rehearsals to facilitate the individual and collective learning of the drumbeats and the various verbal and gestural codes. The associations also have their own schools to ensure the formal transmission of all of this knowledge and these skills. The institutions support them financially and by providing premises, thus creating frameworks that foster training, and becoming stakeholders in transmission. The Holy Week constitutes a collective workshop for learning and transmission on a large scale, and is a time of initiation for the younger generations joining the celebrations for the first time.

The craftspeople, tailors and seamstresses provide the transmission that is so vital for the celebration of the rituals. The craftspeople pass on skills and knowledge about how drums and bass drums are made, how they differ in size (drums: D = 30/70cm/H = 30cm, bass drums: D = 100cm/H = 50cm), the materials used (wood/metal, strings, cow/goat hide) and their structure, which will determine how they are played, how they sound and how their sounds work in combination (the bass drums marking the rhythm and the drums developing the melodies). The tailors and seamstresses transmit details of how all the elements of the costumes are made, as well as the meaning of, and respect for, a visual, chromatic and symbolic language that marks out each community.

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

Not fewer than 150 or more than 250 words

Social functions:

Tamboradas play an integrating role within the community and remain one of the identifying factors passed on as part of the process of learning about culture in the local context.

The tamboradas and their study create connections that foster a sense of belonging to the community and the region, which means that specific playing styles are identified with individual places and groups.

The open and inclusive nature of all the groups that support the element encourages the social integration of immigrants, the cyclical return of individuals or families that have gone to live elsewhere, and visitors coming to share the celebrations.

The tamboradas are a great opportunity for people to get together, as both families and friends. Practitioners and instruments merge together in a long-lasting mass event that fosters feelings of union, fraternity, solidarity and collective spontaneity.

Cultural functions:

The tamboradas have created a culture that goes beyond the local setting by identifying all the places that celebrate the element with one name: "the drum villages". Their communities have a strong sense of belonging to this shared cultural entity, which has been recognized as cultural heritage by the relevant institutions.

The long duration of these rituals creates very intense emotional states, strengthening practitioners' physical and mental stamina and pushing them to the limits of exhaustion and pain.

The tamboradas develop human creativity in relation to musical language and a specific, local craft.

The tamboradas help to strengthen individual and group commitment, not only to the safeguarding of the intangible cultural heritage, but also to the protection of the associated cultural spaces where these rituals take place, particularly historic centres, thus promoting heritage culture.

(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?

The element is in complete harmony with existing international human rights instruments and the criteria of mutual respect among communities, groups and individuals, promoting ritual and identity-related activity based on the participation of communities (and all their members equally, without any type of discrimination), the exchange of human experience, tolerance, the integration of new members and social reproduction. All this is achieved in harmonious coexistence with other ritual events in the same place and at the same time. The rituals take place in the streets and squares of the cities concerned using very modest material and natural resources, and are thus fully compatible with sustainable development. There is also a strong culture of maintaining the instruments and costumes, which are reused over many years.

The soundscape of the drums and bass drums gives us an utterly immediate experience of human expression in which tradition and modernity, the individual and the community, the ritualisation and freedom of celebration, feelings of sadness and joy, the stimulation of sound and silence, all coexist, with respect as the absolute protagonist.

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

At the local level, the 17 localities included in the bid, which have a population of approximately 200,000, have been fully involved in supporting, disseminating and preparing the nomination, and have become aware of the value and importance of the intangible cultural heritage at the local and national levels.

Inscription on the Representative List will help to ensure the visibility of the events of the many civilisations and cultures worldwide for which percussion is a central and creative element, expressing emotions of fear or joy through these simple drumbeats. Inscription will therefore raise awareness about the importance of the intangible cultural heritage, and the need to enhance and safeguard it, at the international level.

For all the communities and local institutions involved, preparing the nomination has deepened their knowledge of the intangible cultural heritage and renewed their enjoyment in their own customs, which go beyond the local and national scope, finding connections at the global level.

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

Not fewer than 100 or more than 150 words

The inscription of the tamboradas can develop dialogue between communities, groups and individuals:

- by making the element known outside the organizing towns and cities, and thus contributing to exchanges with other groups, and promoting the participation of other people and other groups (e.g. immigrants).
- the efforts made by the "drum villages" involved are evidence of dialogue. They are organized as the "National Consortium of Drum and Bass Drum Villages of Spain", within which they share their experiences of common intangible heritage. They have also created organized collective spaces in the form of "National Exaltation Days". At the local level, "Drum and bass drum routes"

have been created to unite different villages.

- by encouraging social participation, in a context of peace and creativity.
- by providing impetus for research, the collection of information (documentary, audiovisual) and the systematic creation of archives.

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

Not fewer than 100 or more than 150 words

This nomination brings together the most representative tamboradas held in Spain and represents a rich bouquet of nuances. Respect for cultural diversity, and focusing efforts on all of the various ritual events with their specific local features, are the very essence of the file.

Human creativity is also present in the form of local or group variations that include ritual duels, sign languages, the evolution of drum crafts and clothing (with several different variations, depending on the town).

The ritual has been adapted with creativity and conviction to take account of the passage of time (inclusion of women and immigrant groups, intergenerational relations) and changing standards, overcoming certain historical prohibitions.

Its inscription will strengthen respect for cultural diversity and creativity, which are already intrinsic qualities of these rituals: inscription will undoubtedly highlight this while developing dialogue and cultural exchange.

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 communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 250 words

This deep-rooted event is not only fuelled by the symbolic and the traditional, but also by civic associations (groups/associations) and their initiatives (support/cooperation of local/regional/ecclesiastical institutions), which makes the vitality of the ritual possible.

The communities have initiatives in place to recognize achievement, awarding prizes to the best individual, group or family players.

Different events are organized to ensure generational survival/transmission: children’s tamboradas (local level) and *Tamboradas Nacionales* (national level), which rely each year on the involvement of the communities and local authorities.

Learning how to play the drums is supported through various initiatives: there are “drum schools” or “drum roll workshops” that teach children and adults how to play, and embroidery workshops that teach them how to make the clothing.

Various competitions are organized around the ritual: literary, photography, drawing and poster design, writing in school centres and drum playing.

At the local level, there have been a number of very successful initiatives by groups of villages around tamboradas (the “Drum and bass drum route of Aragon”, and the “Regional route of the *tamborada* of Castilla La Mancha”) and at the national level (National Consortium).

In terms of dissemination, TV programmes are broadcast on regional/local stations; there are active specialist websites; books, magazines, newsletters, CDs and leaflets are regularly published; and national exhibitions on drum craft are organized.

Crafts that have been slowly declining (embroidery, wood, brass, esparto grass) have been revitalised. Similar initiatives have been launched for traditional types of drums and bass drums.

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

Not fewer than 150 or more than 250 words

In the villages, drum playing was once prohibited by civil/religious authorities. Today, local authorities support and promote the organization of tamboradas, ensuring peaceful and natural coexistence between them, the other residents and the religious rites of Holy Week by harmonising schedules and places of celebration, which vary from one town to another. Self-regulation, for which responsibility is taken by all (National Consortium of Exaltation Days; associations and groups during Holy Week) helps to ensure that the various rituals and celebrations are successful and well-integrated.

Local authorities prepare streets and squares for the ritual, provide services (sanitation, cleaning, civil protection) and premises to groups, finance and organize the *Tamborada Nacional* (National Exaltation Days) in the towns in the consortium, and ensure that they are economically viable, cooperating with regional authorities.

They protect and enhance their intangible cultural heritage in their urban spaces to ensure that the tamboradas are visible and enduring, decorating the most emblematic public places with monuments to the drum and drummers (*tamborilero*), drawing up ICH inventories and tamboradas protection declarations, creating museums/interpretation centres or promoting the tamboradas as Festivals of Cultural and Touristic Interest at the regional/national level.

The regional/local authorities also carry out actions to develop and share the element in the media, through exhibitions and conferences, producing periodic/one-off publications, and by developing scientific research/production.

Groups and associations buy their own premises, organizing meetings and community meals (fraternity), which contributes to their harmony and longevity.

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

As described above, the Spanish government has delegated most cultural skills to regional and local authorities (local authorities are the most involved and most in contact with the event).

The proposed safeguarding measures focus on the specific characteristics of this intangible cultural heritage event. With regard to festive and ritual events taking place on public streets during periods of special significance in the national festive calendar (Holy Week), the tamboradas are already open to the visiting public, who can watch and participate, which is a fundamental aspect of this event. They are held in spaces and at times that prevent any overflow or distortion and ensure that the scale and spirit of the event are maintained.

Even though they are elements of the intangible cultural heritage, the characteristics of tamboradas as collective public events open to public participation (not held in the privacy of the community) suggest that the safeguarding measures proposed for the future should follow the line of past measures carried out by the communities and authorities involved.

This involves public administrations maintaining development and support measures within sustainable parameters and allowing the regions involved to continue to manage the ritual with the responsibility within their remit.

The communities involved will:

Transmission measures

- Organize children's tamboradas on specific dates for children to identify with the ritual and show what they have learned in the drum schools, helping to ensure transmission of the element.
- Hold drum school and drum roll workshops to teach children and adults wishing to learn these techniques.
- Hold embroidery workshops to prepare the clothing.
- Host shared days between the *pueblos del tambor* ("drum villages").
- Organize the *Tamborada Nacional* (National Drum and Bass Drum Exaltation Days) annually, with the involvement of local authorities and communities.

Documentation and research measures

- Create small museums, collections and archives in the groups' headquarters.

Preservation and promotion measures

- Recover drums and bass drums as well as declining craft techniques, such as making drums with rope rather than wire.

Dissemination measures

- Organize awards and distinctions for the best players, individually, by group or by whole families.
- Organize poster, literary and photography competitions open to the general public.
- Hold drawing and writing competitions in school centres, about tamboradas.
- Hold drumming competitions.
- Disseminate via internet, periodicals, specialist books and CD recordings.
- Hold drum performances and displays outside the ritual of the celebration.
- Hold performances and exhibitions of drum craft.

Local and autonomous authorities will continue to develop the following measures:

Transmission measures

- Fund and organize the *Tamborada Nacional* (National Exaltation Days) each year in one of the villages in the consortium, with the attendance and participation of all the drum villages.

Documentation and research measures:

- Support research and scientific production.
- Promote and spread museographic projects to establish drum museums in the localities

comprising the National Consortium of Drum and Bass Drum Villages.

- Applying Regional Intangible Cultural Heritage plans.
- Create audiovisual recording of the oral tradition on the various aspects of the element.
- Develop collections of drum players' life stories.

Preservation and protection measures:

- Create local standards to protect the organization of tamboradas and ensure the peaceful coexistence of the rituals with the other residents, by harmonising schedules and places of celebration.
- Protect the intangible cultural heritage in urban spaces at the autonomous and local levels to ensure cultural spaces associated with tamboradas are protected.
- Include the element in inventories, with the participation of communities, and legally protect the tangible and intangible heritage in which the tamboradas are included.

Development and dissemination measures:

- Prepare public spaces for the ritual, with the provision of technical and specialist municipal services, and the provision of premises for group meetings and rehearsals.
- Ensure the viability of the ritual by local and regional governments through economic subsidies.
- Create local and regional museums.
- Develop periodic and one-off publications.
- Develop and share the element in communications and through participation in exhibitions and conferences.

The Spanish Parliament (*Congreso de los Diputados*), meeting in plenary session, and the Senate, have made declarations supporting this nomination and inscription on the Representative List.

(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 proposed safeguarding measures can be paid for, as they have been until now, from the budget of the local and regional authorities, which support the ritual, provide services so that the event can take place, support the craftspeople and the associated catering, create documentation and exhibition centres and support publications, research and inventories.

Local and regional authorities will protect the buildings and public cultural spaces associated with the ritual through protection measures, according to regional laws on the protection of cultural heritage or through its inclusion in local planning instruments. They will also protect the associated moveable assets, such as costumes, instruments and pictures, and support the transmission of the associated knowledge.

The local administration will support these safeguarding measures through its organizational structure, which includes specific services dedicated to development and collaboration with the ritual, such as the Drum Festival, Heritage and Festivities departments and the Ministry of Culture of the Autonomous Government (regional level).

Regional authorities, which are responsible for the legal protection of tamboradas celebrations and rituals in the various regions, will continue their ongoing task of creating inventories and implementing safeguarding measures, with the participation of the communities, and will ensure that the best possible framework exists in terms of the element's longevity.

Finally, the central government (Ministry of Culture) approved the National Plan for Intangible Cultural Heritage in 2011 and the creation of a committee to monitor the plan, formed by representatives of the State and all the regions, including those involved in this file.

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

Not fewer than 150 or more than 250 words

The nomination took the safeguarding measures included in this file directly from the communities concerned, which indicates that these are proposals made by the bearers, the groups and the community itself, thus expressing the consistency, participation and respect for

diversity in the entire process of designing and implementing safeguarding measures for the element.

The nomination was drafted with the participation of all the communities, associations, brotherhoods, groups and *turbas*, as well as the regional governments responsible for establishing the nomination and the local governments, through numerous meetings, assemblies, telephone calls, letters and e-mails. A meeting of the National Consortium of Drum and Bass Drum Villages of Spain was also held. This extraordinary meeting was an initiative of the consortium itself (formed by the stakeholder groups), in order to support this nomination and to closely collaborate throughout the whole process, demonstrating the involvement of the communities in the nomination, their full consent, and their compliance with the safeguarding measures it contains.

The involvement of the communities in its implementation will take place according to the traditional organizational procedures and agreements with the groups, followed by the implementation of the ritual and its associated practices, as well as the application of the necessary development measures granted across the collective, public and private levels.

The increase in the number of participants (of all ages, genders and levels of fitness) in rituals can be seen as a positive indicator, highlighting the social and cultural liveliness of the element.

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.

AU NIVEAU NATIONAL

Name of the body: : Consorcio Nacional de los Pueblos del Tambor y el Bombo de España

Name and title of the contact person: Antonio Mesa Sevillano, Presidente

Address : Plaza de Andalucía, 3, 1ªA 14850 Córdoba. España

Telephone number: (34) 957670228; (34) 606317396

E-mail address: info@tamboresybombosdeespana.es

ANDALUCÍA

Name of the body: Dirección General de Bienes Culturales y Museos . Consejería de Cultura. Junta de Andalucía

Name and title of the contact person: José Ramón Benitez García

Address : Palacio de Mañara. Calle Levías 27 1 4004 Sevilla

Telephone number: (34) 955 036 603

E-mail address: dgbbccym.ccul@juntadeandalucia.es

Name of the body: Ayuntamiento de Baena

Name and title of the contact person: Jesús Rojano Aguilera. Maire

Address : Plaza Constitución, 1. 14850 Baena. Córdoba. Espagne

Telephone number: (34) 957665010; (34) 957671108

E-mail address: prensa@ayto-baena.es

ARAGON

Name of the body: Gobierno de Aragón. Departamento de Educación, Cultura y Deporte. Dirección General de Cultura y Patrimonio

Name and title of the contact person: Ignacio Escuin Borao , Directeur Général du Patrimoine Culturel

Address : Avenida de Ranillas 5, 2ème étage, 50018, Zaragoza. Espagne

Telephone number: (34) 976714000

E-mail address: iescuin@aragon.es ; cultura.patrimonio@aragon.es	
Name of the body:	Diputación Provincial de Teruel
Name and title of the contact person:	Ramón Millán Piquer. Président
Address :	Plaza de San Juan, 7. 44071 Teruel. Espagne
Telephone number:	(34) 978647427
Other relevant information:	http://www.dpteruel.es
Name of the body:	Comarca de Andorra- Sierra de Arcos
Name and title of the contact person:	Antonio Donoso Gallardo. Président
Address :	Paseo Las Minas, esq. C/ Ariño, S/N. 44500 Andorre. Teruel. Espagne
Telephone number:	(34) 978 844336; fax (34) 978 844338
Other relevant information:	http://www.andorrasierreadearcos.com
Name of the body:	Comarca del Bajo Aragón
Name and title of the contact person:	Manuel Ponz Ferrer. Président
Address :	C/ Mayor 22. 44600 Alcañiz. Teruel. Espagne
Telephone number:	(34) 978 834386; fax (34) 978 821697
E-mail address:	comarca@comarcabajomartin.com
Other relevant information:	http://www.comarcabajomartin.es
Name of the body:	Comarca del Bajo Martín
Name and title of the contact person:	Antonio del Río Macipe. Président
Address :	Ctra. Alcañiz, nº 72. 44530 Híjar Teruel. Espagne
Telephone number:	(34) 978 820126; fax (34) 978 821697
E-mail address:	comarca@comarcabajomartin.com
Other relevant information:	http://www.comarcabajomartin.es
Name of the body:	Ayuntamiento de Albalate del Arzobispo
Name and title of the contact person:	Antonio del Río Macipe. Maire
Address :	Plaza de la iglesia, 1. 44540 Albalate del Arzobispo. Teruel. Espagne
Telephone number:	(34) 978812001; fax (34) 978813116
E-mail address:	ayuntamiento@albalatedelarzobispo.com
Other relevant information:	http://www.albalatedelarzobispo.com/
Name of the body:	Ayuntamiento de Alcañiz
Name and title of the contact person:	Juan Carlos Gracia Suso. Maire
Address :	Plaza de España, 1. 44600 Alcañiz. Teruel. Espagne
Telephone number:	(34) 978 87 05 65; fax (34) 978870033
E-mail address:	alcaniz@alcaniz.es
Other relevant information:	http://www.alcaniz.es
Name of the body:	Ayuntamiento de Alcorisa
Name and title of the contact person:	Julia Vicente Lapuente. Maire.
Address :	Plaza de los Arcos, 1. 44550 Alcorisa. Teruel. Espagne
Telephone number:	(34) 978840025; fax (34) 978840617

<p>E-mail address: aytoalcorisa@alcorisa.org</p> <p>Other relevant information: http://www.alcorisa.org</p>
<p>Name of the body: Ayuntamiento de Andorra</p> <p>Name and title of the contact person: Sofía Ciércoles Bielsa. Maire</p> <p>Address : Plaza España, 1. 44500 Andorra. Teruel. Espagne</p> <p>Telephone number: (34) 978842011</p> <p>E-mail address: alcalde.aytoandorra.@telefonica.net</p> <p>Other relevant information: http://www.ayuntamientoandorra.es/</p>
<p>Name of the body: Ayuntamiento de Calanda</p> <p>Name and title of the contact person: José Ramón Ibáñez Blasco. Maire</p> <p>Address : Plaza España, 1. 44570 Calanda. Teruel. Espagne</p> <p>Telephone number: (34) 978 88 61 41; fax (34) 978 88 61 33</p> <p>E-mail address: aytoalandaa@aragob.es</p> <p>Other relevant information: http://www.calanda.es/</p>
<p>Name of the body: Ayuntamiento de Híjar</p> <p>Name and title of the contact person: Luis Carlos Marquesán Forcén. Maire</p> <p>Address : Plaza de España, 13. 44530 Híjar. Teruel. Espagne</p> <p>Telephone number: (34) 978 820 000; fax (34) 978 820 037</p> <p>E-mail address: hijar@hijar.com</p> <p>Other relevant information: http://www.hijar.com</p>
<p>Name of the body: Ayuntamiento de La Puebla de Híjar</p> <p>Name and title of the contact person: Pedro Bello Martínez. Maire</p> <p>Address : Plaza de España, 1. 44510 La Puebla de Híjar. Teruel. Espagne</p> <p>Telephone number: (34) 978 82 62 02; fax (34) 978 82 66 53</p> <p>E-mail address: aytopuebladehijar@aragob.es</p> <p>Other relevant information: http://www.lapuebladehijar.es/</p>
<p>Name of the body: Ayuntamiento de Samper de Calanda</p> <p>Name and title of the contact person: Alfonso Manuel Pèrez Ornaque. Maire</p> <p>Address : Plaza de España, 1. 44520 Samper de Calanda. Teruel. Espagne</p> <p>Telephone number: (34) 978 822 401</p> <p>E-mail address: aytosampercalanda@aragob.es</p> <p>Other relevant information: http://www.samperdecalanda.es/</p>
<p>Name of the body: Ayuntamiento Urrea de Gaén</p> <p>Name and title of the contact person: Pedro Joaquín Lafaja Sesé. Maire</p> <p>Address : Plaza de España, 1. 44593 Urrea de Gaén. Teruel. Espagne</p> <p>Telephone number: (34) 978821004; fax (34) 978821449</p> <p>E-mail address: ayuntamiento@urreadegaen.com</p>
<p>CASTILLA LA MANCHA</p> <p>Name of the body: Viceconsejería de Cultura de Castilla La Mancha</p> <p>Name and title of the contact person: Jesus Carrascosa Sariñana. Viceconsejero de Cultura</p>

<p>contact person: Address : Avda. Bulevar Río Alberche s/n 45071 Toledo. Espagne Telephone number: (34) 925267419; fax (34) 925267463 E-mail address: jcarrascosas@jccm.es Other relevant information: http://www.jccm.es</p>
<p>Name of the body: Ayuntamiento de Hellín Name and title of the contact person: Ramón García Rodríguez. Maire Address : C/ El Rabal, 1. 02400 Hellín. Albacete. Espagne Telephone number: (34) 967541500; fax (34) 967300053 E-mail address: ayuntamiento@ayuntamientodehellin.es Other relevant information: http://www.hellin.org</p>
<p>Name of the body: Ayuntamiento de Tobarra Name and title of the contact person: Pio Bernabéu Cañete Maire Address : C/ Mayor, 1. 02500 Tobarra. Albacete. Espagne Telephone number: (34) 967325036; fax (34) 967329025 E-mail address: ayuntamiento@tobarra.es Other relevant information: http://www.tobarra.esz</p>
<p>REGIÓN DE MURCIA Name of the body: Dirección General de Bienes Culturales. Consejería de Cultura y Portavocía. Comunidad Autónoma de la Región de Murcia Name and title of the contact person: María Comas Gabarrón. Directeur Générale des Biens Culturels Address : Calle Santa Teresa 21, 1ª planta. 30005 Murcia. Espagne Telephone number: (34) 968277760 ; fax (34) 968277762 E-mail address: maria.comas@carm.es Other relevant information: http://www.patrimur.com</p>
<p>Name of the body: Ayuntamiento de Moratalla Name and title of the contact person: Cándida Marín Lozano Address : Calle Constitución 22. 30440 Moratalla. Murcia. Espagne Telephone number: (34) 968730001 ; fax (34) 968730543 E-mail address: adl2@ayuntamientomoratalla.net Other relevant information: http://www.ayuntamientomoratalla.com</p>
<p>Name of the body: Ayuntamiento de Mula Name and title of the contact person: Juan Jesús Moreno García Address : Plaza del Ayuntamiento, 8. 30170 Mula. Murcia. Espagne. Telephone number: (34) 968637510 ; fax (34) 968660435 E-mail address: ayuntamiento@aytomula.es Other relevant information: http://www.mula.es</p>
<p>COMUNIDAD VALENCIANA Name of the body: Dirección General Cultura y Patrimonio . Conselleria de Educación, Investigación, Cultura y Deporte. Generalitat Valenciana Name and title of the contact person: Carmen Amoraga Toledo. Directeur Générale de Culture et Patrimoine</p>

Address : Avda. Constitución, 284. 46019 Valencia. Espagne
Telephone number: (34) 963874014 ; (34) 963874189

Name of the body: Ayuntamiento de Alzira
Name and title of the contact person: Agustí Ferrer Clari, Museo Municipal de Alcira (MUMA)
Address : C/ Sant Roc, 16. 46600 Alzira. Valencia. Espagne
Telephone number: (34) 962017649 ; fax (34) 962016186
E-mail address: alcaldia@alzira.es

Name of the body: Ayuntamiento de Alcora
Name and title of the contact person: Noelia Muñoz Ribés, concejala de Cultura, Tradiciones y Patrimonio
Address : C/ San Francisco, 5. 12110 L'Alcora. Castellón. Espagne
Telephone number: (34) 964360002 ; fax (34) 964386455
E-mail address: alcora@alcora.org

4. Community participation and consent in the nomination process

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

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

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

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

Not fewer than 300 or more than 500 words

The reasons for preparing the tamboradas nomination for the Intangible Cultural Heritage of Humanity lie with the communities involved. They conveyed to the regional governments their wish to establish this file and to present the nomination, thus being involved from the very start.

Since then, the nomination has followed the specific process laid down by the Spanish State. Once approved by the Historic Heritage Council, a coordinating body for the Ministry of Culture and all the autonomous cities and regions, the specific work of developing the nomination file began.

This work was carried out with the participation of the governments of the five autonomous regions involved (which created a content drafting committee) and the 17 town halls organizing tamboradas (all referred to in part D).

We also relied on the participation of all the groups, associations, brotherhoods and organizations of the communities involved, at the local level but also at the level of the National Consortium of Drum and Bass Drum Villages of Spain (see letters of consent in Part 4.b). The members of these groups, aware of the importance of the ritual in which they take part and which they reproduce from generation to generation, with the local authorities of the drum villages, have played an active part in the nomination process, in many cases being the applicants for legal protection for the tamboradas as intangible cultural heritage.

This participation has taken the form of numerous meetings, with contributions from the associations and town halls regarding the safeguarding measures implemented, where this nomination form was reviewed and agreed upon.

Researchers, museum directors, university professors, students and tamboradas specialists were also invited to these meetings, and contributed their knowledge and points of view on the content of the nomination.

We also relied on the collaboration of other institutions and research centres, such as the Ethnic Music Museum of Barranda (Murcia), the Andalusian Historical Heritage Institute, the Ethnology Advisory Council of Andalusia, the Instituto de Estudios Turolenses (Aragon), the Technical Committee of the Museum of Holy Week and the *Tamborada*, the Hellín Regional Museum (Castilla La Mancha), the Alzira Municipal Museum (Comunidad Valenciana) and the Committee of the National Plan for Intangible Cultural Heritage (national).

The participation process was therefore very cross-cutting, with a broad range of knowledge and experience and the full, intensive and continuous participation of the communities bearing and transmitting the element, which allowed for a process of exchange and collaboration that was very enriching for the nomination and also strengthened synergies between all the communities and other bodies and institutions involved.

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

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

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

The expression of free, prior and informed consent to the nomination has been made in writing through letters in which each of the persons and entities involved show that they are aware of the nomination and agree with it. Consent was requested from several profiles and groups involved:

First, from the players themselves, and the entities and groups taking part in the organization of the various tamboradas and National Exaltation Days. Then, from the craftspeople responsible for making the drums and bass drums, and the local governments supporting the ritual. The consent of the institutions researching and studying the element was also sought, as was that of all the stakeholders in the ritual at the various levels.

As far as possible, the stakeholders stated their reasons in the declarations of consent, resulting in some very emotional and beautiful statements, an indication of how much they identify with the ritual.

There are many letters of consent, containing the details and profiles of the signatories. This is a large number of letters of support from all of the communities, which expressed, through their response, their level of investment in the nomination.

A large number of membership letters are presented. Of these, most correspond to associations and NGOs and, to a lesser extent, to public and private institutions. Of the total number of memberships submitted, about 20% are from women.

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

As explained above, tamboradas are festive rituals held in urban public spaces, in which the general public can take part. Therefore, in this particular case, customary practices governing access to the element are fully integrated into local customs and regulations (governing aspects relating to permitted times and places for drum playing), thus making the establishment of special measures guaranteeing their access redundant.

It is a completely open, inclusive event without any kind of discrimination or limitation, in which, and throughout its duration, everyone is welcome and invited to learn and participate.

4.d. Community organization(s) or representative(s) concerned

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*

NATIONAL

Organization/community: Consorcio Nacional de los pueblos del tambor y el bombo de España

Name and title of the contact person: Antonio Mesa Sevillano, Président

Address : Plaza de Andalucía Nº 2, primero. 14850 Baena. Córdoba. Espagne

Telephone number : (34) 957670228

E-mail: info@tamboresybombosdeespana.es

Other relevant information : <http://www.tamboresybombosdeespana.es>

ANDALOUSIE

Organization/community: Agrupación de Cofradías de Semana Santa

Name and title of the contact person: Juan Carlos Roldán. Président

Address : C/ Mesones, 8. 14850 Baena. Cordoba. Espagne

Telephone number : (34) 957691639

E-mail: semanasantabaena@gmail.com

Other relevant information : <http://www.semanasantabaena.com/>

Organization/community: Instituto Andaluz del Patrimonio Histórico. Agencia Pública dependiente de la Consejería de Cultura. Junta de Andalucía.

Name and title of the contact person: Román Fernández- Baca Casares. Directeur

Address : Camino de los Descubrimientos s/n. Isla de la Cartuja.41092 Sevilla. Espagne

Telephone number : (34) 955037000 ; fax (34) 955037001

E-mail: informacion.iaph@juntadeandalucia.es

ARAGÓN

Organization/community: Ruta del Tambor y el Bombo del Bajo Aragón

Name and title of the contact person: Segundo Bordonaba Meseguer. Président.

Address : C/ Lorente 45. 44510 La Puebla de Híjar. Teruel. Espagne

Telephone number : (34) 636108557

E-mail: presidente@rutadeltamborybombo.com

Other relevant information : <http://www.rutadeltamborybombo.com>

Organization/community: Instituto de Estudios Turolenses

Name and title of the contact person: Juan Félix Royo Gracia

Address : C/ Amantes 15, planta 2. 44001 Teruel. Espagne

Telephone number : (34) 978617860

Numéro de fax : (34) 978617861

E-mail: ieturolenses@dpteruel.es

Other relevant information : <http://www.ieturolenses.org/>

CASTILLA LA MANCHA

Organization/community: Asociación de Peñas de Tamborileros de Semana Santa de Hellín

Name and title of the contact person: Encarnación Onrubia. Présidente

Address : Calle Benito Toboso, 33,bajo. Apartado de Correos nº 209. 02400 Hellín. Albacete. Espagne

Telephone number : (34) 967305560 ; fax (34) 967305560

E-mail: info@tamboradadehellin.com

Other relevant information : <http://www.tamboradadehellin.com>

Organization/community: Asociación de Cofradías y Hermandades de Semana Santa de Hellín

Name and title of the contact person: Carlos Martínez Gutiérrez. Président

Address : Calle Benito Toboso, 31. - 02400 Hellín. Albacete. Espagne

Telephone number : (34) 967302662

E-mail: presidencia@semanasantadehellin.org

Other relevant information : <http://www.semanasantadehellin.org>

Organization/community: Asociación Amigos del Tambor de Tobarra

Name and title of the contact person: Antonio Martínez García. Vice-président

Address : Calle Canónigo Rafael Pastor, 38. 02500 Tobarra. Albacete. Espagne

Telephone number : (34) 967328869 ; fax (34) 967328869

E-mail: aatambortobarra@gmail.com

Other relevant information : <http://www.amigosdeltambortobarra.blogspot.com>

Organization/community: Federación Asociación Cofradías de Semana Santa de Tobarra

Name and title of the contact person: Francisco José Peña. Président

Address : Calle Asunción, 8. 02500 Tobarra. Albacete. Espagne

Telephone number : (34) 967325427

E-mail: asocofradias@telefonica.net

Other relevant information : <http://www.semanasantatobarra.es>

Organization/community: Asociación de Tamborileros de Agramón

Name and title of the contact person: Miguel Vizcaíno Pellicer. Président

Address : Calle Vistahermosa, 26. 02490 Agramón. Albacete. Espagne

Telephone number : (34) 618382601

COMUNIDAD VALENCIANA

Organization/community: Junta de Hermandades y Cofradías de Semana Santa de Alzira

Name and title of the contact person: Vicente Fábregues Pascual. Président

Address : C/ Mayor Santa María, 60. 46600 Alzira. Valencia. Espagne

Telephone number : (34) 696116708

E-mail: junta@semanasanta-alzira.com

Other relevant information : www.semanasanta-alzira.com

Organization/community: Junta de Hermandades de Semana Santa de la Diócesis de Valencia

Name and title of the contact person: Juan Miguel Lloret Miñana

Address : C/ Mayor Santa María, 60. 46600 Alzira. Valencia. Espagne

Telephone number : (34) 649390808

E-mail: jhsdiocesana@gmail.com

Other relevant information : www.jhsdiocesana.blogspot.com

Organization/community: Hermandad del Santísimo Cristo del Calvario

Name and title of the contact person: Melchor Paus Gozalbo. Président

Address : Camino San Vicente 1, 2º B. 12110 L'Alcora. Castellón. Espagne

Telephone number : (34) 964360610

E-mail: lucibranchat@hotmail.com

REGIÓN DE MURCIA

Organization/community: Asociación de Tamboristas de Moratalla

Name and title of the contact person: Antonio Fernández Martínez. Président

Address : C/ Constitución (Bajos de la farola). 30440 Moratalla. Murcia. Espagne

Telephone number : (34) 968730258

E-mail: info@tamboresdemoratalla.es

Other relevant information : <http://www.tamboresdemoratalla.es>

Organization/community: Asociación de Tamboristas de Mula
Name and title of the contact person: Josefa Sánchez Moya. Présidente
Address : C/ Francisco Sarabia, 5. 3º E. 30170 Mula. Murcia. Espagne
Telephone number : (34) 968637510
E-mail: lolamula@hotmail.com

5. Inclusion of the element in an inventory

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

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, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element on an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Andalusia: Atlas of the Intangible Heritage of Andalusia (MOSAICO, information system on cultural assets in Andalusia)

Aragon: SIPCA (Cultural Heritage Information System of Aragon), Inventory of the Intangible Heritage of Aragon. Oral and musical tradition.

Valencia: General inventory of the cultural heritage of Valencia, Section 1 on assets of cultural interest

Castilla La Mancha: Catalogue of the cultural heritage of Castilla la Mancha

Murcia: General register of the cultural heritage of the Murcia region, Law 4/2007 of 16 March on the cultural heritage of the Murcia region

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language, and in translation when the original language is not English or French:

Andalusia: Instituto de Patrimonio Histórico Andaluz / Andalusian Historical Heritage Institute
Aragon: Dirección General de Cultura y Patrimonio del Gobierno de Aragón / General Directorate of Culture and Heritage of the Government of Aragón
Valencia: Dirección General de Cultura y Patrimonio de Valencia / General Directorate of Culture and Heritage of Valencia
Castilla La Mancha: Vice-Consejería de Cultura de Castilla la Mancha / Sub-Ministry of Culture of Castilla La Mancha
Murcia: Dirección General de Bellas Artes y Patrimonio Cultural de Murcia / General Directorate of Fine Arts and Cultural Heritage of Murcia

(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

The inventories are updated periodically by the competent institutions, with the collaboration of researchers and local research centres, municipalities and other supralocal institutions.

In parallel, interviews were held frequently with the bearers of the element (*tamborileros*) and with the people contacted through the *Ruta del Tambor and el Bombo* to ensure the participation of the community bearing the element.

Also, in parallel, various events have been held at certain sites, with the aim of disseminating the inventoried items, increasing their visibility and updating them.

(iv) Reference number(s) and name(s) of the element in relevant inventory(ies):

Documentary inventories
Andalusia:

Baena Easter: Registration number 1901004; Drum development: Registration number 1903003; Preparation of the Jewish quarter: Registration number 1902001 and drum development: Registration number 1902004

Aragon:

1-IAL-TER-023-008-119: *Toques de tambores y bombos en el Bajo Aragón*

Valencia:

Section 1 on intangible cultural assets of interest in the database of the General Directorate of Culture and Heritage of Valencia

• *La Tamborada de Alzira* (catalogue code 16.141)

• *La Rompida de la Hora de L'Alcora* (catalogue code 16.143)

Declaration of the *Tamboradas de Alzira y L'Alcora* as an Asset of Intangible Cultural Interest, pursuant to Decree 11/2012 of the Council (DOCV No. 6692 of 16/01/2012).

Castilla La Mancha:

Government council agreement of 17/05/2016, declaring *La Tamborada de Tobarra* (Albacete) to be an Asset of Cultural Interest. DOCM No. 99 of 23/05/2016

Government council agreement of 12/04/2011, declaring *La Tamborada de Hellín*, in Hellín (Albacete) to be an Asset of Cultural Interest. (DOCM No. 75 of 23/05/2016).

Murcia:

Decree No. 48/2011 of 15 April, declaring the drum festival, or *tamborada*, in Mula and Moratalla, to be an Asset of Cultural Interest.

(v) *Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):*

Andalusia: 1st Aril 2010

Aragon: 8 November 2008

Valencia: 16 January 2012

Castilla la Mancha: *La tamborada de Tobarra* on 17 May 2016 and *La tamborada de Hellín* on 12 April 2016

Murcia: 15 April 2011

(vi) *Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the roles of gender of participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).*

The involvement of the communities practising this musical event in Holy Week and the liturgical Christian drama of the Passion of Christ were essential to identifying, defining, recording and cataloguing the intangible cultural event of the Beating of the Drum and the Bass Drum. The bearers, organized into brotherhoods, formed an association known as *Ruta del Tambor y el Bombo*, which was founded in 1970 and later incorporated into the National Consortium of Drum and Bass Drum Villages of Spain.

The local institutions also collaborated fully, and the *Ruta del Tambor y el Bombo* provided contact details for the network of individuals providing information (craftspeople, members of the brotherhoods), so that they could offer first-hand accounts, which they did freely, knowledgeably and enthusiastically.

With regard to gender roles, it should be stressed that since the *La Ruta* association was formed, women have been fully included on completely equal terms in both the involvement and internal structure of the brotherhoods and participation in the rituals themselves, as well as in transmitting the element.

(vii) *Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.*

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. 4 hyperlinks in total to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

Andalusia:

Atlas of the Intangible Heritage of Andalusia:

<http://www.iaph.es/export/sites/default/galerias/patrimonio-cultural/documentos/atlas/cordoba.pdf>

Inventory sheet attached

ARAGON

<http://www.sipca.es/censo/1-IAL-TER-023-008-119/Toques/de/tambores/y/bombos/en/el/Bajo/Arag%C3%B3n.html&oral#.Wlf4czgbJfw>

A sheet entitled “Drums and drumming in Aragon” is attached in Spanish, English and French, including links to 61 other sound recordings related to this element.

<http://www.sipca.es/>

Valencia

<http://www.ceice.gva.es/web/patrimonio-cultural-y-museos/bics>

Inventory sheet attached of

- *La Tamborada de Alzira* (catalogue code 16.141)
- *La Rompida de la Hora de L'Alcora* (catalogue code 16.143)

Castilla La Mancha:

Inventory sheets for the *Tamborada de Hellín* and *Tamborada de Tobarra* are attached.

http://docm.jccm.es/portaldocm/descargarArchivo.do?ruta=2011/04/18/pdf/2011_6124.pdf&tipo=rutaDocm

http://docm.castillalamancha.es/portaldocm/descargarArchivo.do?ruta=2016/05/23/pdf/2016_5476.pdf&tipo=rutaDocm

Murcia:

<http://borm.carm.es/borm/documento?obj=anu&id=428025>

Inventory sheets for the tamboradas of Mula and Moratalla are attached.

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 community concerned 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

- grant(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
- grant(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, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Izira y su Semana Santa. Artículo Libro Semana Santa. Sant Joan d'Alacant, 2003.

ARANDA DONCEL, J. Historia de la Semana Santa de Baena durante los siglos XVI al XX (VOL. I- II). Baena. Córdoba, 1995.

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CORTÉS DE LOS RÍOS, José. Historia de la Hermandad de los judíos de la Cofradía de Nuestro Padre Jesús Nazareno. Gráficas Cañete, Baena, 2007

FERNANDEZ, José Rogelio, LUDEÑA LOPEZ, José y NAVARRO EGEEA, Jesús. El tambor en la Semana Santa de Moratalla. Moratalla. Ilmo. Ayuntamiento, 1977. (Financiado por la CAM).

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INIESTA VILLANUEVA, José Antonio. La Tamborada más grande del mundo. Hellín, 2008.

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La Semana Santa de Alzira. Artículo Guía Municipal de Alzira, anual de 2000 a 2010.

LÓPEZ BARRIO, Isabel y CARLES, José Luis. El sonido en las tradiciones de Semana Santa de Calanda. Instituto de Acústica (CSIC) y Patronato Municipal de Cultura de Calanda. Madrid, 1997

MICOLAU ADELL, José Ignacio y SÁENZ GUALLAR, Francisco Javier, La Semana Santa del Bajo Aragón. Antología, Centro de Estudios Bajoaragoneses, Alcañiz, 1984.

NAVARRO EGEEA, Jesús y CARRASCO SÁNCHEZ, María José. Evolución del Tambor Moratallero y paralelismos con el de Mula. Moratalla. Asociación de Tamboristas, 2008.

NAVARRO EGEEA, Jesús. El tambor en los bandos del Ayuntamiento. Años 1955-1977. Moratalla. Revista de Fiestas de Semana Santa. Excmo. Ayuntamiento, 2006.

NAVARRO EGEEA, Jesús. La tarde de la asnería y el tambor. Moratalla. Revista de Fiestas de Semana Santa. Excmo. Ayuntamiento, 2007.

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SEGURA RODRÍGUEZ, Lourdes. La Semana Santa en el Bajo Aragón. Instituto de Estudios Turolenses, Cartillas Turolenses, nº 7, Teruel, 1987 (1ª), 1998 (2ª)

VALVERDE Y PERALES, F. Historia de la Villa de Baena. 1º edición 1903. Toledo, 2000.

VV. AA. Revista anual Redoble, editada por la Asociación de Cofradías y Hermandades de Semana Santa de Hellín.

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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: LUIS LAFUENTE BATANERO

Title: Director Général des Beaux Arts et de Patrimoine Culturel du Ministère de l'Education, de la Culture et des Sports. Gouvernement Espagnol

Date: 19 September 2017 (revised version)

Signature: <signed>