



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

Original: English and French

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00363 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
Spain
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
Flamenco
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
EL FLAMENCO

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

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

CANTE JONDO

C. CHARACTERISTIC OF THE ELEMENT

C.1. Identification of the communities, groups or, if applicable, individuals concerned

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

Flamenco identifies. It is the badge of identity of numerous formal and informal communities and groups:

Gypsy ethnicity. The Gypsy ethnic community (in the world of flamenco the use of the term "Gypsy", or "*gitano*" in Spanish, far from having pejorative connotations is a source of community pride, with the terms "*gitano*" and "flamenco" often being used interchangeably) has played an essential role in shaping and developing flamenco.

Flamenco families and dynasties, the crucible for the creation and development of flamenco.

Flamenco clubs, or "*peñas*" and associations. They likewise represent a specific group within flamenco. They constitute a distinct social fabric. Such organisations are to be found throughout Spain. They share a sense of the preservation and dissemination of flamenco culture. In Spain alone and there are over a thousand such flamenco clubs.

Performers. The individuals, both professional and amateur, who create and give voice to the various expressions of flamenco (singers, dancers, guitarists, composers, craftspeople, painters, musicians, filmmakers, poets, etc.).

Critics and researchers. Individuals who have generated a theoretical corpus on flamenco as a distinct field of knowledge.

Flamenco schools and academies. Whether official (music conservatories) or independent.

The cultural industries of flamenco. Artistic companies, publishing houses, "*tablaos*" (small, private theatres staging only flamenco shows, with the audience seated around tables at which food and drink are served), record labels and specialist media outlets.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

Andalusia is the heartland of flamenco. The vast majority of names behind the art form's creations and interpretations, the highest standards and quality of contributions to the worlds of flamenco song, music and dance, are Andalusian. Many of the styles and musical forms of flamenco likewise reveal their place of origin in Andalusia: *malagueña, alegrías de Cádiz, bulerías de jerez, granaína, sevillanas, fandangos de Huelva, verdiales de los montes de Málaga, rondeña, tangos de Triana, cantiñas de Córdoba, Taranta de Linares and Taranto de Almería.*

Flamenco does, though, have roots in other bordering regions of Spain (for example Extremadura, with its *jaleos* and *tangos*, and Murcia, with its *cartageneras* and *cantes de minas*), and has expanded into the central and northern regions of the country, such as Madrid and Catalonia, partly as a result of the emigration of people from Andalusia, Extremadura and Murcia.

Flamenco has become a worldwide, cross-border phenomenon, open to new trends, at the centre of an intercultural dialogue without which it would be inconceivable. It has extended its original geographical range through events staged in theatres, its progressive internationalisation, its inroads into cinema and literature and its influence on other art forms, such as painting, sculpture and photography.

Flamenco has thus carved out a substantial space for itself in countries including France (with long-standing festivals in Mont de Marsans, Nimes and Paris, for example) the United States and the United Kingdom (home to such events as the Flamenco Festival), Italy (Flamenco Festival of Rome), Argentina (Buenos Aires Biennial), Japan and many countries of Central Europe, Latin America and North Africa, where there are clear cultural and musical ties to flamenco: the *cantes de ida y vuelta* and *andalusí* music

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

Flamenco, while mainly belonging to the *performance arts*, also covers other domains

Oral traditions

- Transfer of knowledge without codes or manuals.
- Usage of traditional lyrics and specific terminology.

Social, ritual and festive practices

- Present in traditional rituals and with its own rituals. Example: the flamenco fiesta (a private, family affair).
- It has a map of festive events: flamenco festivals.

Knowledge connected with nature

- It reflects daily life in its lyrics, the sense of existence and work (the sea, the fields and mines).

Traditional craft techniques

- Drafting of musical instruments (guitars), costumes and accessories.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

Flamenco, a unique, living and evolving cultural element, goes beyond the world of music. It possesses a great variety of styles in its three facets: *cante*, *baile* and *toque* (singing, dancing and instrumental accompaniment).

The product of a long process of creation and intercultural dialogue, it stands out for the weightiness of its tradition and oral transmission, the diversity of its forms, the existentialism of its messages, the quality of its lyrics and its capacity to influence musical forms worldwide. It belongs to the conceptual self-image of southern Spain and represents one of the most important hallmarks of the region's culture.

While first emerging in Andalusia in the early 19th century, it has roots in other regions of Spain

(Murcia and Extremadura), has created its own distinctive musical idiom and aesthetic, has built up a vast artistic legacy and has generated a specific ethnography and its own traditional craftsmanship.

It is a creation of the people, developed and polished by exceptional artistes. A remarkable mesh of values of communication and interchange. A demanding, open and complex discipline. An intimate ceremony and a public spectacle. An aesthetic which has its own techniques, expressions with their own forms and an ever-evolving font of knowledge.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: "The element constitutes intangible cultural heritage as defined in Article 2 of the Convention". A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention's definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

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

The Committee should receive sufficient information to determine:

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

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

Flamenco as an artistic expression is the product of the fusion of song, dance and musicianship, which may be performed jointly or separately. Flamenco is the most significant, representative and distinctive cultural manifestation of the intangible cultural heritage of Southern Spain, representing a unique badge of Spanish culture worldwide.

Cante is the vocal expression of flamenco, framed by the forms and structures accepted by the individuals and communities involved. Flamenco is sung in the first person and solo, preferably seated, with no backing singers or accompaniment except for the guitar. It is expressed through both aural and plastic forms. The form of execution is identical for men and women. It blends oral and collective tradition with personal creativity. It is based on a range of structural musical building blocks, or styles, known as "*cantes*" or "*palos*". It serves as a channel for the expression of every possible feeling and state of mind: grief, joy, tragedy, rejoicing, fear, etc., through lyrics born out of sincere expression, and characterised by their brevity and simplicity.

Flamenco **baile** is a dance of passion, of courtship, and a wide range of situations expressing individual sadness and joy. It has its own aesthetic, and is based on a complex technique. The form differs depending on whether the performer is a man (heavier use of the feet) or a woman (gentler, more sensual movements). Its diversity depends on aspects of music, choreography

(structured or spontaneous), geography (local schools) and content (festive and dramatic).

Toque is the art of guitar playing, originally as an instrumental accompaniment to song and dance. Over the years it broke free of this secondary role. At the heart of the *tocaor's* art is the guitar, which can be used for three different purposes: to accompany song, dance, and as a solo performance. Flamenco also makes use of other instruments, such as castanets, the rhythm stick, hand-clapping, foot-stamping and knuckle-rapping, and more recently the piano, sounding box, flute, violin, etc.

Flamenco is expressed through the mastery of fundamental performance skills and the use of musical instruments, costumes and objects which constitute a specific ethnography and generate their own craft traditions (the making of guitars, shoes and costumes for the dancers, for example).

a) Social and cultural functions

- It affords a distinct identity to the communities, groups and individuals involved in it.
- It provides a fabric of unique rites and performances in both the social and private lives of those involved: religious festivals (flamenco carols at Christmas, *saetas* in Easter Week, *sevillanas* and *fandangos* at religious processions, etc.), church ceremonies (weddings and christenings), and above all has created its own rituals through spontaneous outpourings at family get-togethers and private celebrations.
- It generates a lexicon and corpus of expressions not only present in its musical and aesthetic forms but also informing daily life and other social contexts.
- It fosters communication and provides forums for meetings of its communities and groups.

b) Characteristics of the exponents and guardians of the element

- Flamenco is a past legacy but also a living presence. It is constantly being transmitted and renewed through the creations and interpretations of its exponents and guardians.
- The weight of oral tradition has defined its transmission and learning through dynasties, families and social groups which have taken on a role as the guardians of flamenco culture.
- Children play a key role in the viability of its future preservation and transmission, being actively involved in performance from an early age through the figure of the mother.
- Flamenco is involved as a cultural element throughout society to varying degrees, although only certain individuals are possessed of the knowledge and skill to be performers.
- There are other individuals involved, such as researchers and academics, the members of the flamenco *peñas*, enthusiasts in general, publishing houses and record labels, and the public authorities themselves, which through their resources support a substantial proportion of flamenco activity.

c) Specific roles and categories of individuals with special responsibilities within the element

- The *peñas* have a key role in the preservation and dissemination of flamenco. They organise training courses, conferences and recitals. They develop the relationship and dialogue between performers and the public within a context defined by proximity and respect.
- Flamenco artists and performers of its three facets (singers, dancers and musicians) play an exceptional role in the preservation and dissemination of flamenco, through the study, interpretation and recording of its various forms.
- The *tablaos* represent a network of performance venues dedicated exclusively to flamenco.
- Academics and researchers document, define and analyse the theoretical and historical framework of flamenco as a distinct cultural element.
- Public institutions, through their measures to protect and promote flamenco guarantee its survival and future.
- The cultural industry connected with flamenco (publishing houses, cinema, record labels, etc.) and the media (both general interest and specialist outlets) raises its profile and levels of knowledge.

d) Current modes for the transmission of knowledge and skills involved in the element

- Flamenco has its own habitat (families, neighbourhoods and distinctive rituals such as the

private party), where it is assimilated, is learned and passed on.

- The creation of private academies by performers turned teachers represent one of the channels by which flamenco is passed on.
- Public institutions include flamenco dance and music as a subject for study at conservatories in a number of cities in Southern Spain.
- Over recent years universities have been introducing flamenco as a specific field of post-graduate and doctorate research.
- The Andalusian educational system is considering the inclusion of flamenco within the curriculum for boys and girls.

Given the principles of cultural dialogue which inspire its creations, and the human relationships woven among its components, it is in tune with the existing international conventions on human rights, and the dictates of mutual respect among communities, groups and individuals, as well as sustainable development.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

The inscription of flamenco on UNESCO's Representative List will help guarantee the visibility of an important part of the intangible cultural heritage of Southern Spain, raise awareness and foster dialogue, as the characteristics of the element and its level of dissemination will potentially serve to increase the profile and status of the concept of Intangible Heritage wherever the art form finds expression.

a) Contribution to guaranteeing visibility and increasing awareness of the importance of intangible cultural heritage at the local, national and international level

Flamenco is present at a local level through its rituals and performances, plays a part in the most significant life events in both the public sphere and more intimate and private spaces. This will thus help guarantee the visibility and awareness of the importance of intangible cultural heritage at the local level through its presence in traditions, in which it plays an active role through its forms and music.

Flamenco is also to be found within areas of cultural and natural heritage. The ties between flamenco and this type of protected site open to visitors provides this intangible heritage with greater visibility at the local level, and also a national and international profile. The fiesta of Los Verdiales takes place in the nature reserve of Los Montes de Málaga, the Festival de Jerez is housed in the city's wineries, the Festival de Alcalá de Guadaíra (in Seville) is staged in the mediaeval castle, performances of Extremadura's jaleos and tangos take place in the Plaza Alta in Badajoz, while the La Unión Competition (in Murcia) has its venue in the old covered market.

The visibility of intangible heritage through recognition of flamenco cannot overlook those urban contexts where it has thrown down particularly significant roots: the districts of Sacromonte and El Albaicín (Granada), Triana (Seville), Santiago (Jerez de la Frontera), Santa María (Cadiz), Plaza Alta (Badajoz), La Chanca (Almeria), La Judería (Cordoba) and the fishing neighbourhoods of La Trinidad and El Perchel (Malaga). Urban settings of great tourist appeal providing a new local, national and international stage on which to raise the profile, awareness

and visibility of intangible heritage.

Flamenco has generated its own distinctive sociology, transcending its local setting to achieve nationwide status through the flamenco *peñas*. They contribute as a whole to the visibility and continuity of this intangible heritage.

Although flamenco is fairly well-known worldwide, this knowledge is subject to prejudices and stereotypes which have distorted its importance and profundity as an expression of intangible cultural heritage, through a superficial reading and inappropriate showiness which have prevented its true meaning and cultural stamp from being understood. Inscription on the Representative List will thus help further and improve understanding of the element through its own promotion internationally, in order to guarantee its visibility as a feature of intangible cultural heritage and contribute to an increase in the awareness of its importance.

b) Promotion of respect for cultural diversity

Its inscription will undoubtedly help to promote respect for cultural diversity, given that flamenco is born out of dialogue and communion. It reflects all the cultures and civilisations which have made southern Spain their home over the course of the centuries: Greece, Rome, Islam, Christianity, etc. It is the product of the convergence of diverse but interlinked musical traditions, Arab and Jewish music, the Byzantine liturgy and Castilian balladry and, beyond the Mediterranean basin, Indian and Afro-American styles, along with the contributions of Andalusia's ethnic Gypsy settlers.

c) Promotion of respect for human creativity

Both in its origins and its subsequent development, flamenco has been a clear exponent of human creativity, as demonstrated by the great versatility of its forms, some of which have even adopted the names of their creators.

One hallmark of flamenco is its great malleability. Open at all times to individual contributions, it champions human creativity in the way it respects, fosters and finds space for an enormous outflow of personal creation.

Flamenco is about not only the past, legacy and tradition. It is a heritage, but a living heritage. It continues to fuse and blend with other forms of music, seeking ties to other cultures, drawing strength and support from other aesthetics, as seen in the forays made by many flamenco artists into the worlds of contemporary dance, jazz and bossa nova, for example. It transcends borders, constantly seeking partnerships and contact with other idioms in order to strengthen and broaden its own.

d) Promotion of mutual respect among communities, groups and individuals

Flamenco is of supreme importance for the ethnic Gypsy community of Southern Spain. Spain's gypsies play a particularly central role in the creation and performance of many forms of flamenco expression (in the world of flamenco the use of the term "Gypsy", or "*gitano*" in Spanish, far from having pejorative connotations is a source of community pride). Their arrival centuries ago in the southernmost regions of the Iberian peninsula serves as an example of cultural and social integration, and of the promotion of mutual respect among different communities, groups and individuals.

Flamenco is a heritage born out of many heritages. *Andalusí* music is present in the *cantes a capela*, Cuban rhythms can be found in the *cantes de ida y vuelta*, Castilian structures are reproduced in styles such as the *sevillana*, the cadences of liturgical music run through the music of the *saetas*, the *verdiales* would be unimaginable without the musical influence of the Moorish converts, etc.

The lyrics of flamenco are, meanwhile, an ode to peaceful coexistence, tolerance, acceptance of diversity and mutual respect. A socially responsible art form committed to the values of democracy, in praise of freedom and in pursuit of justice, with a belief in dialogue and a role as a cultural bridge between Andalusia and Spain and lands farther afield.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

Flamenco has benefited from a raft of efforts and commitments sponsored by various public authorities, from the Spanish National Government down to the autonomous regions, mainly the Regional Government of Andalusia, but also in Extremadura and Murcia, and further on to the local level. We must not, meanwhile, overlook the contributions of the communities and groups involved.

The key safeguarding measures which have been implemented include:

- Creation by the Regional Government of Andalusia in 1989 of the Andalusian Centre for Flamenco, based in Jerez de la Frontera.

With more than 300,000 records in various formats and recording systems, this is the largest flamenco archive in the world.

- An additional step came five years later with the establishment of the Andalusian Agency for the Development of Flamenco. One single institution set up solely for the purpose of binding together all public policies connected with the protection and dissemination of flamenco.

- Publication in the Gazette of the Regional Government of Andalusia of grants for the production and distribution of flamenco shows, community structures (*peñas*), the flamenco observatory (research) and flamenco festivals.

- Recognition of Andalusia's leading flamenco performers as Distinguished Sons and Daughters or recipients of the Medal of Andalusia.

- Inclusion of flamenco as a "distinctive element of the cultural heritage" of Andalusia in the region's Statute of Autonomy (Article 68).

- Measures of legal protection for forms of flamenco in the autonomous regions of Southern Spain: Andalusia, Extremadura and Murcia.

- Creation, by the Regional Government of Extremadura, of the Centre for Research into the Flamenco of Extremadura, in Badajoz.

- Creation in 1981 of the Department of Flamenco Studies at Murcia's Centre for Theatre, Music and Folklore.

- Consolidation of a network of hundreds of *peñas* and cultural associations with the aim of protecting and disseminating flamenco.

- Creation of foundations in the name of past flamenco performers in order, through their relatives and with the assistance of various institutions, to safeguard and publicise their legacy.

- Inclusion of flamenco in the programme of Madrid's National Music Auditorium by the Spanish Ministry of Culture and the Regional Government of Andalusia.

- Consolidation of Flamenco on the Cultural Agenda of the Cervantes Institute.

- National Music and Dance Awards bestowed on the most outstanding and internationally renowned flamenco performers.

- Support over more than four decades for national competitions: Cordoba (1956) and La Unión (1961).

- Establishment of chairs of flamenco guitar at the conservatories of Cordoba and Murcia.
- Support from the public institutions of Andalusia, Extremadura and Murcia for leading flamenco events, along with the publication of journals, books, records and audiovisual materials about flamenco.
- Bursaries awarded for the study and training of emerging performers.
- Organisation by the Regional Government of Extremadura of the Festival Badasom, a convergence of flamenco and Portuguese *fado*.
- Recognition of flamenco performers through Extremadura's creative awards.
- Creation of the "Flamenco Hoy" awards, voted by specialist critics.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

The viability of flamenco as an element of intangible cultural heritage demands additional safeguarding measures in order to counter future threats.

A catalogue of measures has been proposed by the various institutions involved. They are actions which can reasonably be fulfilled, giving flamenco greater viability in the fields of protection, knowledge and dissemination.

The viability of flamenco will not be threatened by the visibility of its inscription as Intangible Cultural Heritage since both private and public spaces exist for performances.

This raft of measures is set out in the tables below, along with the corresponding objectives.

Abbreviations employed:

AADF	Agencia Andaluza para el Desarrollo del Flamenco (Andalusian Agency for the Development of Flamenco)
CAF	Centra Andaluz de Flamenco (Andalusian Centre for Flamenco)
CARM	Comunidad Autónoma de la Región de Murcia (Autonomous Region)
CC	Consejería de Cultura (Regional Department of Culture)
CEC	Consejería de Educación (Regional Department of Education)
CEM	Consejería de Empleo (Regional Department of Employment)
CICE	Consejería de Innovación, Ciencia y Empresa (Regional Department of Innovation, Science and Enterprise)
DGBC	Dirección General de Bienes Culturales (Directorate-General for Cultural Heritage)
GE	Gobierno de España (Government of Spain)
JA	Junta de Andalucía (Regional Government of Andalusia)
JE	Junta de Extremadura (Regional Government of Extremadura)
IAP	Instituto Andaluz del Patrimonio (Andalusian Heritage Institute)

IAJ	Instituto Andaluz de la Juventud (Andalusian Youth Institute)
IC	Instituto Cervantes (Cervantes Institute)
INAEM	Instituto Nacional de las Artes Escenicas y de la Musica (National Institute of the Scenic Arts and Music)
LEA	Ley de Educación de Andalucía (Andalusian Education Act)
MC	Ministerio de Cultura (Ministry of Culture)
PCF	Patrimonio Cultural del Flamenco (Cultural Flamenco Heritage)
POA	Presupuesto Ordinario de la Administración (Ordinary State Budget)
RGPC	Registro General del Patrimonio Cultural (General Register of Cultural Heritage)
SGU	Secretaría General de Universidades (Secretariat-General for Universities)

OBJECTIVE. EVALUATION

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
PCF	Strategic planning	POA Public participation	JA JE CARM GE Regional authorities Local councils	Drafting of Strategic Plan to Safeguard and Promote Flamenco	High	2010-2012	30,000

OBJECTIVE. PROTECTION

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
PCF : Expressions, Performances, traditions and techniques	Inclusion in inventories of protected heritage with legal status	RGPC of Andalusia, Extremadura and Murcia.	DGBC of JA JE and CARM	Administrative processing	High	2010-2012	Current expenses In-house staff
	Documentation	POA	AADF of the CC of JA through the CAF	Acquisition, filing and digitization of documentary archives	High	2010-2012	90,000
			AADF of the CC of the JA through CAF	Recording and archiving of events and venues of ethnographical interest	High	2010-2012	60,000
			AADF of the CC of the JA through the CAF and IAP	Preparation of Ethnographical Atlas of Flamenco	High	2010-2014	48,000

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
			AADF of the CC of the JA through the CAF	Recording and archiving of interviews with older performers where no footage exists.	High	2010-2012	30,000
			AADF of the CC of the JA through the CAF	Expansion of Flamenco Information Points.	High	2010-2012	18,000

OBJECTIVE: PROTECTION-RESEARCH

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
PCF : expressions, performances, traditions and techniques	Research	POA	AADF of the CC and SGU of the CICE of the JA	Creation of University Flamenco Observatory	High	2010-2012	30 000
			AADF of the CC and SGU of the CICE of the JA	Study undertaken into socio-economic impact of flamenco	High	2010-2012	80 000

OBJECTIVE: EDUCATION

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
PCF : représentations, expressions,	Educational planning	POA	AADF of the CC and CEC of the JA	Inclusion of flamenco in Andalusia's public education system	High	2010-2014	120,000

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
knowledge and techniques			AADF of the CC and CEC of the JA	Operational start-up of the Centre for Andalusian Studies for certification of intermediate level studies (singing, dancing and musicianship)	High	2010-2016	300,000
			AADF of the CC and CEC of the JA	Educational Pathway under the terms of the LEA	High	2010-2012	80,000
			JA, JE and CARM	Courses and seminars at public universities	High	2010-2012	60,000
			JA, JE and CARM	Creation of postgraduate and doctorate programmes at universities	High	2010-2012	60,000
			JA and JE	Educational courses and study grants for flamenco performers	High	2010-2012	40,000

OBJECTIVE: EDUCATION-PROMOTION

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
PCF : representations, expressions, knowledge and techniques	Planning and dissemination	POA	AADF of the CC and IAJ of the JA	Andalusian Young Flamenco Festival (singers, dancers and musicians)	High	2010-2012	100,000
			JA, JE, CARM and GE	Consolidation of flamenco competitions	High	2010-2012	300,000

OBJECTIVE: PROTECTION-PROMOTION

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
PCF : representations, expressions, knowledge and techniques	Documentation Dissemination	POA	AADF of the CC of the JA, JE and CARM	Partnership agreements for tours around <i>peñas</i> in Andalusia	High	2010-2012	600,000
			AADF of the CC of the JA	Maintenance of a system of public grants for the <i>peñas</i>	High	2010-2012	600,000

OBJECTIVE: PROMOTION

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
PCF : representations, expressions, knowledge and techniques	Planning, programming and dissemination	POA	AADF of the CC of the JA	Consolidation of grants for the production and distribution of flamenco shows	High	2010-2012	1,800,000
			AADF of the CC of the JA, JE and CARM	Consolidation of grants for flamenco festivals	High	2010-2012	750,000
		ERDF Funds	AADF of the CC of the JA	Support for international flamenco festivals	High	2010-2012	2,500,000
		POA	CC of the JA	Maintenance of the Flamenco Ballet of Andalusia	High	2010-2012	4,500,000
		ERDF Funds	AADF of the CC of the JA	Support for flamenco's presence at international festivals	High	2010-2012	135,000
		POA and ERDF Funds	AADF of the CC of the JA and IC	Ongoing partnership with the Cervantes Institute to secure the place of flamenco on its cultural agenda	High	2010-2012	900,000
		POA	AADF of the CC of the JA	Consolidation of the "Flamenco Viene del Sur" programme in Andalusia's eight provincial capitals	High	2010-2012	2,100,000

			AADF of the CC and CICE of the JA and INAEM of the GE	Creation of the National Flamenco Circuit	Medium-High	2010-2014	800,000
			AADF of the CC and CICE of the JA	Creation of the Andalusian Flamenco University Circuit.	Medium-High	2010-2012	180,000
			AADF of the CC and CICE of the JA	“Flamenco en Red” (“Flamenco Online”) project for online webcasts of flamenco performances at universities	Medium-High	2010-2012	360,000
			JA, JE and CARM	Dissemination and promotion of events, exhibitions, research and graphical and audiovisual materials.	High	2010-2012	150,000

OBJECTIVE: COORDINATION

Domain	Methodology	Instruments	Bodies responsible	Measures	Priority	Calendar	Cost (€)
Safeguarding measures under the nomination	Coordination	POA	JA, JE and CARM	Monitoring Committee meeting.	High	Annual	3,000

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

Flamenco's communities and individuals have, jointly or separately, contributed to the drafting and development of safeguarding measures in order to protect and promote Flamenco effectively. Many of these initiatives have received the support of public institutions.

- Organisation and advancement of competitions and workshops for young flamenco performers, courtesy of the Confederation of Flamenco Clubs.
- Organisation of conferences and publication of studies and recordings focusing on the life and work of the most important flamenco performers, produced by flamenco clubs and associations, along with seasons of musical performances and educational events on their premises.
- Festivals for the preservation and promotion of flamenco organized by clubs in association with local and regional institutions in Andalusia, Murcia and Extremadura.
- Involvement of flamenco associations and performers in the strategic and action documents of the Andalusian Agency for the Development of Flamenco.
- Studies into the history of the gypsy community in the South of Spain and its unique central role in the world of flamenco, produced by the Gypsy Culture Foundation Institute and the Fakali Federation of Gypsy Women.
- Creation, by the Association of Flamenco Performers, of the first database with an updated list of artistes by geographical location.
- Preparation of courses to improve the training of performers by the Association of Flamenco Performers, in partnership with the Andalusian public authorities

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

The Spanish state has, over recent years, deployed a substantial raft of measures to support flamenco:

- It assists with funding for major flamenco events worldwide.
- Inclusion of flamenco in the programme for National Music Day.
- Flamenco performers have been honoured with national Music and Dance Awards.
- Flamenco seasons at the National Music Auditorium.
- Flamenco popularised by the network of Cervantes Institutes. The Autonomous Region of Andalusia has integrated flamenco across its public policy:
- Increase in the budget allotted to the Andalusian Agency for the Development of Flamenco.
- Expansion of the documentary and technological archives of the Andalusian Centre for Flamenco in order to digitise its 300,000 + records over the coming years. 40% have now been digitised.
- Public grants for the Production and Distribution of Flamenco Shows, Community Structures, Festivals and Flamenco Observatory.
- Most of the major national and international flamenco festivals and events, along with tours and performances across the five continents, receive financial and institutional support from the Andalusian authorities.

The role of other autonomous regions is likewise worthy of mention:

Extremadura: creation of the Centre for Research into the Flamenco of Extremadura.

Murcia: creation of the Department of Flamenco Studies.

We also cannot overlook the key role played by universities in organising seasonal seminars and courses, postgraduate studies and their support for research into flamenco.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

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

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

Although spearheaded by the autonomous regional governments of Andalusia, Extremadura and Murcia, the nomination for the inscription of flamenco on the Representative List enjoys a broader-based consensus and the active participation of the communities and individuals

involved, along with other institutions such as local councils, some of which have even passed formal motions of support.

Individual discussions and meetings have been held both with representatives of flamenco club federations and performers' associations, and also with performers themselves in a more direct manner in the various provinces of the south of Spain and in those cities which are home to the greatest number of flamenco singers, musicians and dancers, such as Jerez de la Frontera (Cádiz).

As a result, the proposed element has seen considerable participation on the part of the communities, groups and individuals concerned, as vouched for by the extensive list of declarations of free, prior and informed consent in the following section, indicating the location and date of the most recent meetings held in this regard.

This process has facilitated access to the contributions of communities and performers prior to the drafting of the nomination, with their ideas included on an individual basis among the safeguarding measures proposed for protection and promotion, as set out in section 3.b of this form.

Flamenco performers represent the strongest link between the flamenco of yesteryear and the future horizon of a cultural heritage into which they breathe life and of which they are the ambassadors through its three fundamental artistic disciplines: *cante*, *toque* and *baile*.

The *peñas* and the vast constellation of flamenco performers represent the two main communities which, quite apart from the commitment and involvement of public institutions in the implementation of policies intended to preserve and promote flamenco, form the backbone of the authentic social universe of this art form. Hence the significance of their involvement in the process of drawing up documents in support of flamenco's inclusion in UNESCO's Representative List.

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

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

Both the Association of Flamenco Performers and the Andalusian Confederation of Flamenco Clubs, which brings together some four hundred bodies across the eight provinces of Andalusia, with over 70,000 registered members, the Institute of Gypsy Culture, the Machado Foundation, the Mairena Foundation and the Mario Maya Foundation have, along with the directors of the leading flamenco festivals, lent their formal backing to the application for the inscription of Flamenco on the UNESCO Representative List of Intangible Cultural Heritage through their individual letters of support, included in a separate section in Appendix Five.

Performers are the flesh and blood of flamenco. One reflection of the remarkable complexity which the art form boasts as a unique cultural element can be seen in the great number of singers, musicians and dancers both male and female. A roll call of artistes, most of them from Andalusia and the neighbouring regions of Extremadura and Murcia, along with the notable inclusion of the Madrid and Barcelona areas, defining the geographical extent of flamenco and presenting their creations and interpretations on the stages and cultural programmes of five continents.

Below we set out a significant and select sample of established performers, along with the emerging stars of *toque*, *cante* and *baile* whose signatures bear witness to their free, prior and informed consent to support the application for the inscription of flamenco on the Representative List of Intangible Cultural Heritage, in the form of their individual letters of support, included in a separate section in Appendix Six.

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

The set of safeguarding measures included and proposed in this document is intended to guarantee appropriate and long-lasting protection for one of the most individual and distinctive elements of the intangible cultural heritage of the south of Spain, namely flamenco, while also underpinning the most appropriate and effective channels in order to ensure greater understanding and intercultural dialogue.

Meanwhile, none of the measures and operational principles indicated represents any intrusion of any kind, nor do they impact on the authenticity, preservation and maintenance of any expression, representation, usage, technique or knowledge expressed in flamenco.

There is thus complete respect for customary practices governing access to the element, with no negative implications for its preservation and authenticity as a result of the planned protection and safeguarding measures.

The communities, groups and individuals involved have worked together with the public institutions to structure the proposal for the nomination of flamenco for inscription on UNESCO's Representative List of Intangible Cultural Heritage.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined "with the participation of communities, groups and relevant non-governmental organizations" and Article 12 requiring that inventories be regularly updated.

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

Given Spain's political division into regional governments, the various autonomous regions have their own specific laws and exclusive purviews in the field of heritage. This has allowed flamenco to be included in documentary inventories and systems for legal protection.

Andalusia

- The Andalusian Centre for Flamenco, operated under the aegis of the Andalusian Regional Government's Department of Culture, has the largest documentary inventory of flamenco, with more than 300,000 records in different formats and storage media.

- Flamenco is included as the "most distinctive element of the cultural heritage" of Andalusia in the region's new Statute of Autonomy. Article 68 of Constitutional Law 2/2007, of 19 March 2007, the Andalusian Statute of Autonomy Reform Act. Published in the Official Gazette of Spain, number 68, of 20 March 2007.

- In 1999, the sound recordings of female flamenco singer Pastora Pavón, *Niña de los Peines*, were declared an Asset of Cultural Significance by the Department of Culture of the Regional Government of Andalusia, as published in the Official Gazette of Spain of 11 August 1999, under

Ministry of Culture registration number A-R-M-14-0000017.

- Law 14/2007, of 26 November 2007, the Historical Heritage of Andalusia Act, allows for the protection of intangible heritage and its inscription in the General Catalogue of the Historical Heritage of Andalusia. The Department of Culture is currently at various stages of the process of applying for the inscription of a number of different expressions of flamenco, such as *La Escuela Sevillana de Baile*, *La Escuela Bolera de Baile*, *Los Verdiales de los Mantes de Málaga*, *La Juerga Gitana de Jerez*, *La Zambomba Flamenca Jerezana*, *Los Trovos* and *La Zambra del Sacromonte Granadino*.

Extremadura

- Formal procedures have commenced to register the Flamenco of Extremadura as an Asset of Cultural Significance.

Murcia

- Law 4/2007, of 16 March 2007, the Region of Murcia Cultural Heritage Act, establishes intangible heritage as part of the cultural heritage of the Region of Murcia, along with its inscription in the General Register of Cultural Assets of the Region of Murcia. The Directorate-General for Fine Arts and Cultural Heritage of the Autonomous Region of Murcia currently has documented in its intangible heritage database, under registration number 94, *Los Cantes de Levante de Cartagena y La Union* and *El Trovo*, under registration number 96. Procedures have also begun to register *El Cante de las Minas* as an Asset of Cultural Significance.

DOCUMENTATION

a. Required and supplementary documentation

Required documentation provided.

b. Cession of rights including registry of items

Required cession of rights provided.

c. List of additional resources

ÁLVAREZ CABALLERO, Ángel: *Historia del Gante Flamenco*, Alianza Editorial, Madrid, 1986.

CRUCES ROLDÁN, Cristina: *Más Allá de la Música (II)*, Signatura Ediciones, Seville, 2003.

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DE TRIANA, Fernando: *Artes y Artistas Flamencos*, Editorial Demófilo, Sevilla, 1975.

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REGION OF MURCIA): *Guía de Flamenco de la Región de Murcia*, published in-house, La Unión, 2000.

GAMBOA, José Manuel: *Una Historia del Flamenco*, Espasa, Madrid, 2005.

GARCÍA GÓMEZ, Génesis: *Cante Flamenco, Cante Minero. Una Interpretación Sociocultural*, Editorial Anthropos, Barcelona, 1993.

GARCÍA REYES, Alberto: *Guía del Flamenco*, Department of Tourism, Regional Government of Andalusia, Seville.

GELARDO, José- BELADE, Francine: *Sociedad y Cante Flamenco. El Cante de las Minas*, Editora Regional de Murcia, Murcia, 1985.

GONZÁLEZ CLIMENT, Anselmo: *Flamencología*, La Posada, Cordoba, 1989.

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LAVAUUR, Luis: *Teoría Romántica del Cante Flamenco*, Editora Nacional, Madrid, 1976.

MACHADO Y ÁLVAREZ, Antonio: *Cantes Flamencos*, Espasa Calpe, Buenos Aires, 1947.

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NÚÑEZ, Faustino: *Guía Comentada de Música y Baile Preflamencos (17501808)*, Ediciones Carena, Barcelona, 2008.

ORTIZ NUEVO, José Luis: *¿Se sabe algo?, Viaje al Conocimiento del Arte Flamenco en la Prensa Sevillana del XIX*, El Carro de la Nieve, Seville, 1990.

RONDON RODRÍGUEZ, Juan: *Recuerdos y Confesiones del Cantaor Rafael Pareja de Triana*, La Posada, Colección Demófilo, Cordoba, 2001.

STEINGRESS, Gerhard: *Sobre Flamenco y Flamencología*, Signatura Ediciones, Seville, 1998.

VERGILLOS GOMEZ, Juan: *Libertad o Tradición: una Especulación en torno a la Estética del Flamenco*, Aquí + Mas Multimedia, Cornellá de Llobregat, 1999.

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b. Competent body involved

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Autonomous Region of Murcia

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c. Concerned community organization(s) or representative(s)

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E-mail address: jsegoviafedehotmail.com

Asociación de Artistas Flamencos (Association of Flamenco Performers)

President: Asunción Peña Martos
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SIGNATURE ON BEHALF OF THE STATE PARTY

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Signature: <signed>