

# Table of Contents

<b>Table of Figures .....</b>	<b>7</b>
<b>Preface.....</b>	<b>10</b>
<b>1 The general orientation of the study .....</b>	<b>11</b>
1.1 Formulation of the research problem and hypothesis.....	13
1.2 Reasons for selecting Fallas Festival Valencia as the study area.....	20
1.3 Data about the City of Valencia .....	22
1.3.1 Las Fallas Festival .....	26
1.4 Aims and objectives of the study .....	35
1.5 Value of the research .....	35
1.5.1 The need for a conceptual framework.....	37
1.6 Assumptions .....	40
1.7 Delimitations .....	43
1.8 Definition of key concepts.....	44
1.8.1 Definition of cultural Industry.....	47
1.8.2 Definition of cultural sector and creative sector .....	50
1.8.3 Definition of discourses .....	50
1.8.4 Definition of civil society .....	52
1.8.5 Definition of NGOs .....	53
1.9 Working plan and organisation of chapters .....	55
<b>2 Benefits of cultural heritage and value assessment .....</b>	<b>59</b>
2.1 Introduction: the definition of cultural heritage.....	59
2.2 Characterization of heritage value .....	61
2.3 Value typologies .....	63
2.4 Socio-cultural values .....	65
2.4.1 Historical value.....	66
2.4.2 Cultural / symbolic value .....	66
2.4.3 Political value .....	66
2.4.4 Social value.....	66
2.4.5 Spiritual / religious value .....	66
2.4.6 Aesthetic / intrinsic value.....	68
2.5 Economic values .....	69
2.5.1 Total Economic Value (TEV).....	69
2.6 Methodological strategies for value assessment.....	71
2.7 Tools for eliciting socio-cultural values .....	75
2.7.1 Expert analysis (textual/iconographic/formal/semilogic) .....	77
2.7.2 Ethnography.....	78
2.7.3 Primary and secondary research and writing historical narratives .....	79
2.7.4 Descriptive statistics.....	79
2.7.5 Multivariate statistics: data mining .....	79
2.7.6 Social assessment .....	82
2.7.7 Experimental psychology tools.....	82
2.7.8 Participatory rural appraisal .....	83
2.8 Tools for eliciting economic values using market based approaches.....	84
2.8.1 Financial analyses.....	84
2.8.2 Cost-benefit analysis.....	90
2.9 Tools for eliciting economic values using non-market based approaches.....	93
2.9.1 Revealed preference techniques .....	93
2.10 Stated preference techniques .....	97
2.11 Typology of stated preference techniques .....	101
2.11.1 Contingent valuation .....	102
2.11.2 Multi-attribute valuation (MAV) .....	107
Literature review of non-market studies in Europe .....	121
2.12 Revealed preference methods .....	126

2.12.1	Contingent valuation methodology .....	128
2.12.2	Multi-attribute valuation techniques .....	143
<b>3</b>	<b>Intangible cultural heritage .....</b>	<b>153</b>
3.1	Introduction .....	153
3.2	Valuing culture.....	154
3.2.1	Cross-national values dimensions .....	154
3.2.2	Cultural anthropology and perceptions .....	160
3.3	Theoretical framework of intangible cultural heritage .....	164
3.3.1	Objectives and scope.....	164
3.4	Definition of intangible cultural heritage (ICH) .....	165
3.5	Notion of intangible cultural heritage (ICH).....	174
3.6	Feasts, festivals and fairs .....	175
3.6.1	Historical review.....	175
3.6.2	Classification of intangible cultural heritage (ICH) .....	184
<b>4</b>	<b>Social discourses for supporting culture .....</b>	<b>189</b>
4.1	Introduction .....	189
4.2	The discourses for public support of culture .....	189
4.2.1	Why do governments fund cultural heritage?.....	192
4.2.2	How do governments fund cultural heritage?.....	200
4.3	The discourses for NGOs support of culture .....	203
4.3.1	Why do NGOs fund cultural heritage? .....	207
4.3.2	How do NGOs fund cultural heritage? .....	213
4.4	A stakeholder approach for searching funding .....	217
4.5	Community participation and public service provision in the cultural sector..	219
<b>5</b>	<b>Intangible cultural heritage and cost benefit analysis .....</b>	<b>228</b>
5.1	Introduction .....	228
5.2	Intangible cultural heritage and its consideration as quasi-public goods.....	229
5.3	Appraisal of intangible cultural heritage through economic impact studies ...	231
5.4	Appraisal of intangible cultural heritage in socio-cultural impact studies.....	233
5.5	Appraisal of intangible cultural heritage in cost-benefit methodology.....	237
5.5.1	The role of contingent valuation in cost-benefit analysis.....	238
5.5.2	The steps of a cost-benefit analysis.....	239
5.5.3	How stated preference techniques fit into CBA framework.....	239
5.5.4	Suitability of Stated Preference methods with CBA .....	240
5.5.5	Advocacy of stated preference methods in CBA.....	245
<b>6</b>	<b>The Fallas Festival case study: analysis and findings .....</b>	<b>250</b>
6.1	Introduction .....	250
6.2	Methodology and sampling strategy .....	250
6.3	CV model experiment .....	256
6.3.1	Model specification of CV.....	256
6.3.2	Development of CV questionnaires.....	258
6.3.3	CV estimation results .....	266
6.4	CE model experiment .....	272
6.4.1	Model specification of CE.....	272
6.4.1	Development of CE questionnaires.....	276
6.5	Descriptive statistics .....	283
6.5.1	Contingency Tables for Socio-demographic characteristics .....	283
6.5.2	Contingency tables for level of funding and intrinsic values.....	287
6.5.3	Profile of respondents .....	296
6.5.4	Respondents' reasons for WTP=0€ .....	302
6.6	Multivariate statistics .....	306
6.6.1	Data Mining: The Decision Tree technique .....	306
7	Conclusions and directions for future research.....	315
7.1	Directions for future research .....	319
	<b>Bibliography.....</b>	<b>331</b>

# Table of Figures

<b>Figure 1: An example of a Fallas monument in Valencia.....</b>	<b>21</b>
<b>Figure 2: The three provinces of La Comunidad Valenciana .....</b>	<b>23</b>
<b>Figure 3: The place of birth, age and sex of the population of Valencia.....</b>	<b>24</b>
<b>Figure 4: Administrative zones in the city of Valencia.....</b>	<b>25</b>
<b>Figure 5: Regional government expenditure in Valencia in 2008 – Culture and Sport is the twelfth most funded entity (Data source: ‘The Comunitat Valenciana in figures 2008 by IVE [Instituto Valenciano de Estadística]). .....</b>	<b>25</b>
<b>Figure 6: The number of visitors to the museums and monuments of Valencia in 2008 ..</b>	<b>26</b>
<b>Figure 7: The finale of the Fallas festival is the burning of the Fallas monuments .....</b>	<b>27</b>
<b>Figure 8: The number of registered participants for the offering of Flowers to Our Lady 2009 (data supplied by the Junta Central Fallera).....</b>	<b>28</b>
<b>Figure 9: Setting up the Falla monuments during the ‘planta’ .....</b>	<b>30</b>
<b>Figure 10: The offering of flowers to Our Lady during Fallas Festival.....</b>	<b>32</b>
<b>Figure 11: A typology of tangible and intangible cultural heritage.....</b>	<b>45</b>
<b>Figure 12: Cultural domains associated with tangible and intangible cultural heritage ...</b>	<b>46</b>
<b>Figure 13: A classification of NGO’s legal denominations .....</b>	<b>53</b>
<b>Figure 14: The structure of the thesis .....</b>	<b>57</b>
<b>Figure 16: A model of science centre impact.....</b>	<b>87</b>
<b>Figure 17: The different tools available to analyse costs and benefits (ICOMOS 1993)....</b>	<b>92</b>
<b>Figure 18: A demand curve .....</b>	<b>100</b>
<b>Figure 19: Cultural improvement: compensating surplus and equivalent surplus.....</b>	<b>100</b>
<b>Figure 20: An overview of Stated Preference methods.....</b>	<b>102</b>
<b>Figure 21: An overview of Multi-Attribute Valuation (MAV) .....</b>	<b>117</b>
<b>Figure 22: A comparison of conjoint analysis and choice modelling .....</b>	<b>119</b>
<b>Figure 23: The distribution of non-market valuation studies that have been conducted across the EU .....</b>	<b>129</b>
<b>Figure 24: The relationship between countries and values according to the World Values Survey (Inglehart and Welzel 2005: 64) .....</b>	<b>157</b>
<b>Figure 26: Instrumental versus Intrinsic Support among Cultural Zones (source: Inglehart and Welzel 2005, fig 11-7) .....</b>	<b>160</b>
<b>Figure 27: Typology of feasts .....</b>	<b>186</b>
<b>Figure 28: Typology of fairs .....</b>	<b>187</b>
<b>Figure 29: Typology of festivals .....</b>	<b>188</b>
<b>Figure 30: Summary of government justification of cultural funding.....</b>	<b>191</b>
<b>Figure 31: A holistic model for impact assessment in cultural heritage (McLoughlin et al. 2006).....</b>	<b>209</b>
<b>Figure 32: Guy and Patton’s model for donor decision making (based on Guy and Patton, 1989).....</b>	<b>210</b>
<b>Figure 33: A typology of multi-attribute valuation .....</b>	<b>216</b>
<b>Figure 34: Social costs and benefits of community festivals (based on Delamere 2001, 28-29).</b>	<b>234</b>
<b>Figure 35: Perceived impact of festivals and special events (based on Gursoy et al., 2004, 175). ....</b>	<b>235</b>
<b>Figure 36: The distribution of questionnaires according to municipal district .....</b>	<b>252</b>
<b>Figure 37: The municipal districts of Valencia.....</b>	<b>253</b>
<b>Figure 38: An overview of the general methodology .....</b>	<b>254</b>
<b>Figure 39: The first CV scenario .....</b>	<b>260</b>
<b>Figure 40: The second CV scenario .....</b>	<b>261</b>
<b>Figure 41: The data entry system developed for inputting questionnaire responses .....</b>	<b>263</b>
<b>Figure 42: An overview of scenario 01 .....</b>	<b>267</b>
<b>Figure 43: The marginal effect in scenario 01 .....</b>	<b>268</b>
<b>Figure 44: An overview of scenario 02 .....</b>	<b>269</b>
<b>Figure 45: The marginal effect in scenario 02 .....</b>	<b>270</b>
<b>Figure 46: The relationship between the economic and financial sphere for funding cultural heritage goods.....</b>	<b>272</b>

<b>Figure 47: A typology of values, principles and procedures characteristic for each financial arrangement.</b> .....	272
<b>Figure 48: Attributes and attribute levels</b> .....	273
<b>Figure 49: The enumeration of all two-way interactions.</b> .....	274
<b>Figure 50: Choice set example</b> .....	275
<b>Figure 51: Phases for the experiment design of the multi-attribute approach</b> .....	276
<b>Figure 52: Factorial analysis for variance</b> .....	281
<b>Figure 53: Results for the interaction effect model</b> .....	281
<b>Figure 54: Contingency tables for socio-demographic characteristics</b> .....	284
<b>Figure 55: Graphical representation of socio-demographic characteristics</b> .....	286
<b>Figure 56: The relationship between funding from falleros, the public sector and private companies and the level of values for community tradition</b> .....	288
<b>Figure 57: The relationship between funding from falleros, the public sector and private companies and the level of values for historical value.</b> .....	289
<b>Figure 58: The relationship between funding from falleros, the public sector and private companies and the level of values for sociability and fun.</b> .....	290
<b>Figure 59: The relationship between funding from falleros, the public sector and private companies and the level of religious values.</b> .....	291
<b>Figure 60: The relationship between funding from falleros, the public sector and private companies and the level of values for social cohesion.</b> .....	292
<b>Figure 61: Falleros' funding*Historical value</b> .....	294
<b>Figure 62: Falleros' funding *Sociability and fun value</b> .....	294
<b>Figure 63: Falleros' funding *cohesion value</b> .....	295
<b>Figure 64: Profit-seeking companies' funding *cohesion value</b> .....	295
<b>Figure 65: Public organizations funding *historical value</b> .....	296
<b>Figure 66: Question 17 respondents gender (%)</b> .....	296
<b>Figure 67: Question 18 respondent's age (%)</b> .....	297
<b>Figure 68: Question 19 respondent's educational attainment (%)</b> .....	297
<b>Figure 69: Question 20 respondent's marital status (%)</b> .....	298
<b>Figure 70: Question 05 respondent's reason for membership (% most popular)</b> .....	298
<b>Figure 71: Question 06 Who should be responsible for promoting the Fallas (% most popular)</b> .....	299
<b>Figure 72: Question 21 respondent's occupation (%)</b> .....	299
<b>Figure 73: Question 23 respondent's income (%)</b> .....	299
<b>Figure 74: Question 09 respondent's level of agreement with the above statements (% most popular)</b> .....	300
<b>Figure 75: Question 12 who should be responsible for funding the Fallas festival (% most popular)</b> .....	300
<b>Figure 76: Question 07 Aspects of the Fallas festival of most relevance for respondents (% most popular)</b> .....	301
<b>Figure 77: Question 08 What keeps the Fallas festival alive according to respondents (% most popular)</b> .....	301
<b>Figure 78: The profile of respondents with WTP=0</b> .....	303
<b>Figure 79: The relationship between respondents with WTP=0 and community tradition value</b> .....	303
<b>Figure 80: The relationship between respondents with WTP=0 and historical value</b> .....	304
<b>Figure 81: The relationship between respondents with WTP=0 and sociability and fun value</b> .....	304
<b>Figure 82: The relationship between respondents with WTP=0 and religious value</b> .....	305
<b>Figure 83: The relationship between respondents with WTP=0 and social cohesion value</b> .....	305
<b>Figure 84: The attributes considered in the decision tree analysis</b> .....	308
<b>Figure 85: the decision tree classification chart</b> .....	314