



# Catalogue of Measures, Risks and Good Practices in Safeguarding Intangible Cultural Heritage (ICH)

Eva Cote Montes y Cristina Isla Palma



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ATLANTIC  
CULTURESCAPE



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# Index

<b>Presentation .....</b>	<b>5</b>
<b>1. Introduction .....</b>	<b>9</b>
<b>2. Purpose .....</b>	<b>9</b>
<b>3. Methodological foundations.....</b>	<b>13</b>
3.1. Contextual, conceptual and statutory references.....	13
3.2. Research techniques .....	15
3.3. Selection of informants.....	16
3.4. Field work.....	16
<b>4. Risk analysis .....</b>	<b>19</b>
4.1. Risks external .....	19
4.2. Risks internal.....	21
<b>5. Measures and examples of good practices .....</b>	<b>22</b>
<b>6. Conclusions .....</b>	<b>40</b>
<b>7. Bibliography .....</b>	<b>43</b>
<b>8. Records .....</b>	<b>55</b>





Finished door arch. Corpus Christi of Hinojos (Huelva).  
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# Presentation

The Atlantic Culturescape (ACS) project co-founded by the Interreg Atlantic Area Programme through the European Regional Development Fund (ERDF), brings together seven partners and twelve associated partners from the European Atlantic Area (AA). The project is led by Newry, Mourne and Down District Council in Northern Ireland, UK, and it involves as partners: the Andalusian Agency for Cultural Institutions, AAIICC, the University of Vigo and the Regional Government of Cantabria in Spain; the municipality of Rio Maior in Portugal; MTU Cork University in the Republic of Ireland; and Brecon Beacons National Park in Wales, UK. Besides, in Andalusia the project counts with two associated partners: the Andalusian Institute for Historical Heritage, IAPH, and the Rural development group of La Janda.

The Atlantic CultureScape project is based on the consideration that while there are numerous studies and projects dedicated to cultural heritage in general, the “intangible” component of cultural heritage has received little consideration in recent years in the Atlantic Area. ACS project aims to address this fact by identifying elements, agents and expressions of intangible cultural heritage, which can reinforce the sense of belonging of its inhabitants and contribute to both the survival and enjoyment of this heritage by all those who visit these territories.

ACS project focuses on the protection, safeguarding, promotion and development of ICH. In the initial phase, the project has carried out an inventory on the Intangible Cultural Heritage (ICH) and other cultural resources existing in the Atlantic Area, as a basis on which to consider proposals for the enhancement and use that contribute to the development of the local economy.

At the same time, the project is working on the identification of cultural and tourism experiences rooted in the ICH of each territory, which can serve as a basis for the development of responsible creative and experiential tourism. The results of this mapping of territorial experiences, linking intangible heritage holders and practitioners with local and foreign visitors, through innovative channels and circuits adapted to the uniqueness of the ICH, will be available on the project website as they are finalised, as well as the Transnational Route of Intangible Cultural Heritage of the Atlantic Area in preparation <https://atlanticculturescape.eu/>.

However, intangible cultural heritage is by definition fragile, and in recent years, various processes are accelerating the risks to its survival and transmission. Risks, that the global pandemic generated by the Sars-Cov 2 virus has increased. In this context, within the framework of work package 6 coordinated by the AAIICC “Development of tourism experiences, products and services”, we have proposed to produce a specialized report that identifies risks for ICH and makes visible the good practices implemented by local communities and institutions to keep ICH alive, and that can be an inspiration for other communities and other territories in Europe.

In this line, the Andalusian Institute of Historical Heritage, an associated partner of Atlantic Culturescape, is also carrying out a project related to the methodological design of Intangible Heritage Safeguarding Plans that coincides with the abovementioned objectives.

The safeguarding of intangible heritage depends on many social actors and on the coordination among all of them. Reaching a social agreement for its safeguarding with the necessary technical support, knowledge and agents is the objective of the project “Methodological proposal for the design of Intangible Heritage Safeguarding Plans”, financed by the General Subdirectorate of Cultural Heritage of Spain (IPCE, 2020, 2021) and developed by the

IAPH. In this frame, there have been identified the risks affecting ICH and documented a repertoire of good practices designed and defined to solve a specific type of problem in intangible heritage, which can serve as inspiration for similar cases in other contexts.

The identified Good Practices are in line with the definitions of the UNESCO Convention for the Safeguarding of ICH, which relates “Safeguarding” to the need for transmission and continuity and defines “safeguarding” as “measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage” (2003 Convention, Art.2.3.).



*Ox decked out in the Pilgrimage of Santa María del Alcor. El Viso del Alcor (Seville).*  
Alessandra Olivi. IAPH Digital Archives Repository.

# 1. Introduction

The work we present corresponds to a joint commission of the Andalusian Agency of Cultural Institutions (AAIICC) and the Andalusian Institute of Historical Heritage (IAPH) both organisations belonging to the Ministry of Culture and Historical Heritage of the Junta de Andalucía (Andalusian Regional Government). On the one hand, it is part of the Atlantic CultureScapes project, which has been implemented since 2019 in four European countries: United Kingdom, Republic of Ireland, Spain and Portugal, of which the IAPH is a collaborating partner; and on the other hand, within the PES-PCI project: Methodological Guide to design Special Plans to Safeguard Intangible Cultural Heritage, launched by the IAPH and intended to be extrapolated to other territorial and cultural contexts.

The commission consists in preparing a technical report that identifies and defines good practices to safeguard ICH, developed at regional, national and European level, to illustrate and serve as an example to institutions, local, regional and state governments, and to all groups, associations, companies and professionals involved in the valuation, protection, transmission, use and enjoyment of ICH.

Therefore, what follows is not a guide to safeguard ICH, detailing a series of guidelines to be followed, but rather a catalogue of specific measures aimed at alleviating some of the risks that currently threaten the continuity and transmission of intangible heritage in Andalusia. It is one of the most fragile and difficult heritages to protect -probably the most-, because it is a living and changing heritage, and it is continuously subjected to cultural dynamics.

Each of the proposed measures has simultaneously been illustrated with some examples of good practices that are being, have been, or hope to be implemented in the field of safeguarding, either on the initiative of the institutional agents participating in the field of intangible heritage, or of the social agents involved and protagonists thereof.

Our intention is to show that it is possible to act on heritage in other ways, and that it is possible to apply the lessons learned from the examples given to each specific local reality. Something that undoubtedly requires the community of reference's involvement, since it should not be cultural practices that determine the identity of peoples, but rather the opposite, the peoples and communities should define their own identity and sense of belonging, through their cultural manifestations and expressions. It is precisely through what we understand by ICH - the set of knowledge, know-how, practices and cultural manifestations, transmitted, alive and continuously recreated by the communities that shaped it according to the new social and natural contexts - that communities and groups can express their particular conception of the world, generating a sense of belonging and continuity, which is at the same time a factor of cultural creation and diversity.

## 2. Purpose

The catalogue aims to guide and warn all social and institutional, public and private agents directly involved in safeguarding ICH, on how to act in cases of loss or disappearance of the identity capacity of cultural practices, that communities recognise as an integral part of their cultural heritage, not due to the effects of cultural dynamics, but to malpractice. It also raises awareness of the importance of valuing intangible heritage as a unifier of identities, and of approaching it from an interdisciplinary and holistic perspective, where Anthropology has much to contribute.

Our specific objectives have been, in this order:

- a) Detecting the risk factors that currently threaten the continuity and transmission of ICH in all its fields (festive rituals, trades and crafts, modes of expression, traditional cuisine, etc.)
- b) Proposing measures to minimise or eliminate them. Analysing both the reasons that lead to their adoption, and the elements that should be specially considered when applying them, and how to avoid possible errors when implementing them.
- c) Determining the type of agents who could, or should, be responsible for implementing the above measures.
- d) Give examples and illustrate each measure, providing evidence of a series of good practices observed their application, already implemented or about to be implemented, at regional, national and international level, giving priority, however, to those that are being carried out in Anda-

lusia. With the ultimate intention of providing specific action models to cultural agents who are trying to find solutions to a series of problems raised in the field of heritage.

- e) Systematising all the information collected in thematic sheets, named by the measure analysed and written in a consistent way but without prejudice to their content.

Each sheet contains: a brief description of the proposed measure, a list of the needs it is intended to meet, a brief list of the elements to be considered, and a list of the errors likely to be made. Examples of good practices are given in one of them, selected to try to provide as varied a view as possible of actions implemented by different types of groups and in different territorial observation units.

The diversity of good practices referred to, and the attention given to the territorial criterion, propose different solutions adapted to different contexts, in addition to specific observations on the benefits and risks entailed in implementing each one of them. The catalogue therefore becomes a practical, functional and easy to consult tool, through the aforementioned thematic sheets.

# 3. Methodological foundations

## 3.1. Contextual, conceptual and statutory references

The starting point of the research has been the analysis of the current situation of the measures to safeguard the Intangible Cultural Heritage (ICH) in Andalusia, considering the diversity of this heritage and the policies designed and implemented by the public administrations, both international, state and autonomous and provincial, regional and local, or from other related agencies, and the risks it is subjected to.

In this regard it is relevant to point out,

- on the one hand, the specific characteristics that distinguish the ICH from other types of heritage;
  - It is internalised in individuals and communities, as part of their identity.
  - It is alive and dynamic.
  - It is shared by the members of a community.
  - It is transmitted and recreated.
  - It is usually transferred from childhood.
  - It is traditionally preserved by the community.
  - It is part of the living collective memory as a socially constructed reality.
  - It is experienced as an experience.

- It is interconnected with the material dimension of culture.
  - It is usually contextualised in a time and spatial framework.
  - It is developed and experienced in the present tense.
  - It refers to the individual and collective biography.
  - It is embedded in the ways of life.
  - It allows no copying.
  - It is ritualised.
  - It is an experience from a sensory perspective.
  - It has a socially regenerative effect.
  - It has the capacity to agglutinate identities.
  - It is vulnerable.
- on the other hand, it should be considered a general legal and regulatory framework, centred around the Andalusian Historical Heritage Law 14/2007 of 26 November and the Regulations for the Protection and Promotion of Andalusian Historical Heritage, in addition to other sectorial laws such as the Andalusian Crafts Law and the future Andalusian Flamenco Law, which is currently under public consultation.

In addition to the state laws: Law 16/1985 of 25 November 1985 on Spanish Historical Heritage, and the Law on Intangible Cultural Heritage. Meanwhile, the Law regulating the establishment of local government recognises the competencies of the municipality in terms of State and Autonomous Community legislation on “artistic historical heritage” and “on cultural and sporting activities or facilities”. This provision is detailed in Article 9.11 of the Local Autonomy Law of Andalusia (LALA), which includes the competencies of the municipalities.

In addition to the specific laws connected to the protection of cultural heritage, there are many others that directly and indirectly affect the ICH, such as those related to the Environment, Town Planning, Health, Agriculture and Fisheries, etc.

There is thus a clear need for collaboration between administrations to, on the one hand, simplify procedures to protect and safeguard cultural heritage and to prevent the intertwining of competencies, and on the other hand, to coordinate between sectors among the entities, administrations and agents holding the ICH so as to have a better knowledge of the different realities of this heritage.

### 3.2. Research techniques

The research has been based on a qualitative study that covers the following actions in an orderly fashion:

- Updated review of scientific production.
- Analysis of external sources: databases and registers and reports available from UNESCO and various international cultural institutions, Ministry of Culture, Department of Culture and Historical Heritage and other departments of the Andalusian Regional Government, Atlas of Intangible Heritage of Andalusia (IAPH), town councils and other local or regional public and private agents.
- Ethnographic fieldwork, consisting of interviews with qualified informants from the different areas of observation: public administrations, management and dissemination companies and, as a priority, the social agents who preserve this heritage.

### 3.3. Selection of informants

The criteria used for the selection of informants combined information from available registers, databases and documentary sources with direct knowledge from the researchers, given that the temporary characteristics of the project did not consider the possibility of a previous phase of direct collection of information on the field.

The criteria observed were as follows:

- Relevance within the sectors that group the ICH:
  - Administrations and other public agencies.
  - Rural development groups.
  - Brotherhoods, associations and federations.
  - Business and trade associations.
  - Agents with knowledge and know-how specific to ICH.
- Territorial significance, considering the whole of Andalusia and the Spanish state and other European and international territories where good practices have been implemented to safeguard ICH.

### 3.4. Field work

Throughout the research, the data collection techniques used were those used typically in cultural anthropology, i.e., ethnographic field work supported mainly by interviews. On this occasion, time constraints did not allow us to apply the direct observation and participant observation techniques.

Likewise, and due to the situation arisen as a result of the COVID-19 pandemic, these interviews have been conducted by telephone and videoconference.

Once the initial mapping of agents was carried out, we contacted a series of privileged informants, i.e., people who given their profession, experience or status could provide us with extensive information on the implementation of the selected good safeguarding practices and/or alert us to the risks and advise us on the possible measures applicable to their implementation.

After this first phase of fieldwork, for which we mainly used open interviews, and after the analysis of the new data obtained, we carried out a second selection of informants -managing new socially significant segmentations, which we had been unaware of until then-, with whom we proposed more formal interviews, in order to access more specific information about the subject of our study.

The next step was the triangulation of the information obtained from particular subjects who did not necessarily belong to the same category of information, i.e., analysing the content of the different discourses revealed during the interviews and contrasting the opinions of the different agents involved. For, in this way, the different points of view are combined in the same circumstance, to bring us closer to a deeper understanding of reality. In addition to highlighting the affinities and antagonisms between categories of informants, and also the dissidence of positions within the same group.

Once all these data are analysed, a final selection of good practices is carried out, and a list of measures required for implementing good practices in Andalusia is drawn up, justifying the reasons for their adoption (risks) and considering the elements for their application.

Finally, we prepared 20 measures in total, collected in their corresponding files, including different good practices carried out in different international, national, regional, provincial and/or local territories.

# 4. Risk analysis

The concept of risk is closely linked to that of safeguarding, so the risk types and levels threatening heritage are often indicators of the level of effectiveness of their protection. However, we cannot forget fact that ICH is a heritage with very special characteristics, as we have seen in previous sections, and therefore requires specific safeguarding measures, which are not always easy to implement. In this section we will take a brief look at the different types of risks detected and which we consider essential to tackle.

Firstly, the risks have been prioritised according to the greater representativeness of cultural practices and representations for the community that sees them endangered. And, attending to its usefulness for the symbolic reproduction of the identity of its members or groups, renewing shared values, relegating discriminations and allowing the differentiated self-perception of each group according to social class, age, gender, ethnicity, without forgetting that tradition is a process that is subject to social dynamics.

## 4.1. Risks external to the cultural practice itself.

That is to say, those in which the danger of loss or disappearance is caused by the action of agents that are not directly involved in the practice. Among all those detected, we have identified those that we believe are most urgent to be corrected:

- Loss or disappearance of ICH in cases of a pandemic such as COVID-19.
- Exclusive attention to criteria of authenticity, originality and exceptionality when defining the ICH, ignoring an important part of our heritage.

- Identifying intangible cultural heritage with tradition and immutability.
- Decontextualisation, theatricalisation, trivialisation and loss of cultural and identity value of intangible heritage due to the pressure of mass tourism.
- Gentrification and loss of traditional spaces for the transmission and reproduction of knowledge, skills and practices.
- Introduction of new technologies, products and techniques and abandonment of traditional ones.
- Loss of protected activities in the CGPHA (General Catalogue of Andalusian Historical Heritage).
- Tax and regulatory burdens on the design of craftsmanship and industry .
- Lack of coordination between relevant public administrations in the management of ICH assets.
- Lack of knowledge about ICH by administration agents directly or indirectly involved in its safeguarding.
- Nullification of cultural diversity and local identities due to the globalisation of cultural practices and products.
- Existence of conflicts between administrations and social agents directly involved in maintaining and reproducing the ICH.

## 4.2. Risks internal to the activity itself.

Favoured by the agents involved:

- Lack of consensus between legislation and social agents for some uses related to the environment.

- Loss of knowledge and know-how connected to cultural representations and expressions in danger of extinction.
- Lack of recognition of own ICH by local companies .
- Disappearance of physical assets due to lack of awareness of ICH value .
- Lack of recognition of the role of women in the processes of creating, re-creating and safeguarding intangible heritage.
- Lack of mechanisms for the transfer of knowledge and know-how around ICH.
- Existence of internal conflicts in social organisational structures.
- Lack of awareness of belonging to the same work culture.

This does not prevent the existence of risks in both groups at the same time, precisely because they involve agents from both areas.

## 5. Measures and examples of good practices

Safeguarding measures are defined as emergency measures to be considered to tackle the risks that affect the Andalusian ICH. For its drafting, we have established some guiding principles that, we believe, should set the guidelines for understanding and working on intangible heritage from a new, more holistic and integrating perspective, where all the agents that, directly and indirectly, intervene in this heritage are present.

One of the essential bases is that the participation of the different agents involved must be active and effective. Local participatory management is based on a social and institutional organisation that is capable of, firstly, understanding that conflicts between interest groups are inherent to cultural heritage and its management, but that these groups must also be capable of overcoming these conflicts and orienting the processes towards the objectives of conservation and heritage enhancement.

Meanwhile, interculturality is another of the basic principles involved in safeguarding the ICH, since it goes beyond ethnicity, calls for dialogue between knowledge, techniques, practices and uses, and contributes to enrichment between cultures.

In addition to the above, to implement all these measures, we believe it of essence to hold an inter-sectoral dialogue between administrations to guarantee the presence of ICH as a cross-cutting issue in public policies. This way, safeguarding actions must respond to the real, effective commitment of those involved (State, autonomous communities, development groups,

public and private institutions) and they must have had economic and human resources allocated for their performance and sustainability.

As noted above, each of the safeguarding measures is illustrated by some good practices already implemented in different territorial contexts. Sometimes the selected practices could serve as an example for more than one measure, as in the case of the Atlas of Andalusia's Intangible Heritage, a project that could well be included in most of the measures proposed here, since it is not only an inventory of heritage but also a tool for research, dissemination, transmission and safeguarding of the ICH in Andalusia, which can also be easily exportable. Proof of this is that it has served as a conceptual and methodological model both for creating the ICH National Inventory and for those belonging to the different autonomous communities, including the Canary Islands. However, in these cases we have prioritised the one that best fits it, to provide a wider range of examples without the need to repeat practices.

The form chosen to name the good practices was: Name of the project / agents involved / Territorial scope of action.

### **1) Creating a protocol for action linked to ICH as to the possibility of future pandemics (such as COVID-19).**

- San Diego, memory of a periphery. Digitising the collective memory (Seville).
- 2020 Patios of Cordoba Contest. Cordoba Town Council, Association of Friends of the Patios of Cordoba, Association Patios cordobeses "Claveles y Gitanillas" (Cordoba).
- Aprender en casa (Learning at home). Ministry of Education of Mexico (Mexico).
- Cultural Heritage Platform and Covid-19. UNESCO (International).

**2) Promoting the integrating values of ICH avoiding the inherited perception of the traditional concept of historical heritage.**

- Andalusian Fund for the Recovery of Craftsmanship Knowledge (FARCA) Andalusian Regional Government and University of Seville (Andalusia).
- National Inventory of Cultural References. Institute of National Historical and Artistic Heritage (IPHAN) (Brazil).
- Ireland's National Inventory of Intangible Cultural Heritage. Ireland's Ministry of Culture, Heritage and Gaeltacht and ICH bearer agents (Ireland).

**3) Preventing the fossilisation of ICH by understanding the dynamism and cultural change in which it is immersed.**

- Barro Azul Space. (Triana, Seville).
- Harinera ZGZ. (Zaragoza).
- Inventory of plant species. Subanen Community (Philippines).

**4) Promoting the regulation of sustainable tourism to prevent mass tourism from causing the decontextualisation, instrumentalisation, spectacularisation and/or trivialisation of ICH.**

- Three Kings Parade in Higuera de la Sierra. Cultural and social Association Cabalgata de los Reyes Magos (Huelva).
- Moors and Christian fights in Benamahoma. Cultural Association Moros y Cristianos de Benamahoma (Cadiz).
- Visits to local producers in Guipuzcoa. Producers' Association of Alubia de Tolosa, Txumilla, Lácteos Larreta, Caserío Urdapilleta, Sidrería Aburuza, Bodega Hika, Bodega Inazio Urruzola and Toloaldea (Guipuzcoa).

**5) Protecting and advocating traditional cultural spaces where the different activities linked to ICH take place.**

- Association Patios de la Axerquía de Cordoba (PAX) (Cordoba).
- Museo Situado Project. Reina Sofía Museum and Art Centre. Neighbourhood and cultural associations of the Lavapiés neighbourhood (Madrid).
- San Facundo. Town Council and neighbours of San Facundo (El Bierzo, León).
- Historical Association Retiro Obrero and La Trinidad Glass Factory Platform (Seville).

**6) Making use of traditional materials and tools compatible with new products and techniques and including the use of new technologies in the activities carried out.**

- Ramón Recuero School of Blacksmiths. Centre for the recovery and dissemination of traditional blacksmithing (San Antonio, Toledo).
- Crafts of Chile Foundation (Chile).
- Rompemoldes Space. Seville Town Council, Rompemoldes Artists and Craftsmen Association (Seville).
- Craft Now Programme. Promotion of Arts and Design (FAD) (National).

**7) Implementing and inspecting the ICH protection measures adopted in the technical documentation for the declaration of the different intangible cultural heritage properties.**

- Questionnaires to review cultural properties declared to be World Heritage. UNESCO (International).

**8) Creation of regulations and taxation required to take into account the realities of the craft sector.**

- Proposal for a future contribution system for self-employed workers based on their actual income. Ministry of Inclusion, Social Security and Migration (Spain).

**9) Developing a collaborative methodology between competent administrations in the regulation and management of heritage activities.**

- 3<sup>rd</sup> Integral Plan for the Promotion of Crafts in Andalusia (2019-2022). Regional Ministry of Economy, Knowledge, Business and University of the Andalusian Regional Government, Institutions directly or indirectly related to crafts and the Craft Sector (Autonomous).
- ICH management in Guatemala. General Directorate of Cultural Heritage, Directorate of Cultural Development and Strengthening of Cultures, IDAEH, ADESCA and INGUAT (National).

**10) Heritage training for the technical staff of the Administration directly or indirectly involved in the management of the ICH.**

- MOOC Platform, Cultural Heritage of Andalusia. Andalusian Institute of Historical Heritage (Autonomous).
- Strengthening local capacities to safeguard Guatemala's ICH. Technical Directorate of Intangible Cultural Heritage (Guatemala).

**11) Educating in diversity to avoid the effects of cultural homogenisation, loss of identity and ethnocentrism.**

- Larradio. Social and cultural agent (Jaen).
- Anthropoloops. Collective (Seville).

- La Liminal. Collective (Madrid).
- The World in faces. Social and cultural agent (International).

## **12) Establishing a participatory governance model for ICH management, adapted to each social, administrative and territorial reality.**

- RedPesca. Networks to Safeguard Andalusian maritime-fisheries heritage. Andalusian Institute of Historical Heritage and University of Seville (Autonomous).
- ICH Inventory of the Montseny Biosphere Reserve. UNESCO Centre of Catalonia (Local-International).
- Integrated management plan for Small-scale Fishing in Fuerteventura. WWF Canary Islands (Fuerteventura).
- Regulations for the Shared Administration of the common goods. Labsus-Laboratorio per la sussidiarietà and Municipality of Bologna (Italy).

## **13) Seeking a consensus between legislation and social agents for certain uses linked to the environment.**

- Agreement for the use of fireworks in festive rituals. The Brotherhoods Hermandades de Semana Santa, Hermandad El Rocío, Hermandad de la Virgen de la Estrella and the Coria del Río City Council (Coria del Río, Seville).
- Toro de la Vega Tournament. Tordesillas Town Council, Neighbourhood Associations and Cultural Associations (Tordesillas, Valladolid).
- Tramontana III. Tramontana Network (Spain, France, Italy, Poland and Portugal).

**14) Creating a register of agents involved in the maintenance of the ICH to avoid knowledge disappearing that is associated with activities in danger of dying out.**

- Informant agents Network of the Andalusian ICH. Andalusian Historical Heritage Institute (Andalusia).
- Las Gentes del Rebalaje (The People of the Rebalaje.) Cultural Association Amigos de la Barca de Jabega (Malaga).
- Famous People of the Camino. Camino Lebaniego Foundation and Regional Ministry of Innovation, Industry, Tourism and Trade (Cantabria).
- Arrelant el Territori. Arrelaires Women’s Association (Castellon and Valencia).

**15) Carrying out inventories, catalogues and other dissemination tools to make the ICH of the territories known to locals and outsiders.**

- Atlas of the Intangible Cultural Heritage of Andalusia. Andalusian Historical Heritage Institute (Andalusia).
- Escoitar. Georeferenced sound archive of Galicia. Escoitar Collective (Galicia).
- Cataloguing and computerisation of the historical and musical archive of the cathedral of Burgos. Caja Círculo Foundation and the Cathedral Chapter of Burgos (Burgos).
- Inventory of the Musical and Choreographic Heritage of Ethiopia. UNESCO, Addis Ababa University and Yared Conservatory of Music (Ethiopia).

**16) Promoting the ICH interpretation centres as a tool to understand one’s own identity and avoiding the disappearance of the associated tangible assets.**

- Provincial Museum of the Uva de barco de Terque. Association of Friends of the Museum and Town Hall of Terque (Almería).
- Cal de Morón Museum. Hornos de la Cal de Morón Cultural Association (Morón de la Frontera, Seville).
- Documentation centre of the livestock trails. Town Council of Malpartida and Department of Rural Development, Regional Government of Extremadura (Caceres).
- Salinas de Río Maior Ecomuseum. Municipality of Rio Maior, Cooperative of salt producers, salt mine workers, businessmen and local craftsmen (Portugal).

**17) Review the construction of traditionally hegemonic narratives on ICH, making the role of women visible and favouring their integration in the public sphere.**

- Traditional recipes. Ager Veneriensis Women’s Association (Sanlúcar de Barrameda, Cadiz).
- Herstoricas Educational and cultural association (Granada and Madrid).
- Analysis of women’s participation in ICH: current situation, analysis of experiences and future perspectives. Spanish Cultural Heritage Institute (National).
- AMUGUIMAPA. Non-governmental organisation (Guinea-Bissau).

**18) Incorporating ICH awareness into the curriculum.**

- RedPea. Integration of Living Heritage in schools. UNESCO (International).
- Anthropoloops Workshops. Domestic Adventures Association (Seville and Madrid).

- Pedagogical Project. Centre for Traditional Culture-School Museum of Pusol (Elche).
- Ponte ...Nas ondas. Association (Galicia and northern Portugal).

**19) Encouraging synergies between the different types of cultural agents involved in the same territory, for the dissemination, promotion and safeguarding of ICH.**

- Local Heritage Meetings. Andalusian Institute of Historical Heritage, Andalusian Ministry of Culture JJAA (Autonomous).
- National Network of Masters of Handcrafted Construction. Richard Driehaus Foundation, INBAUT and Maintenance Agents (National).
- MEMOLA Project. European Funds (Granada, Mediterranean).
- Terra Cha Cultural Centre. Terra Cha Cooperative (Rio Maior, Portugal).

**20) Creating local identity awareness through the existing associative networks, favouring the association movement**

- Ionad Culturtha (Cork, Ireland).
- Atalaia. Net Makers Association (A Guarda, Galicia).
- Barcelona's Street Vendors. Popular Trade Union of Street Vendors (Barcelona).
- Arrayán Network of Culture, Heritage and Environment. NGO (Salamanca).

In the following table we have compiled the risks, safeguards and good practices collected in order to provide an overview of what has been set out so far. In it we do reflect good practices that can illustrate more than one measure.

RISKS	MEASURES	GOOD PRACTICES
<p>Loss or disappearance of ICH in the event of a pandemic like Covid-19.</p>	<p>Create a protocol for action linked to ICH as to the possibility of future pandemics.</p>	<ul style="list-style-type: none"> <li>• <b>San Diego, Memory of a Periphery.</b> Digitising the collective memory (Seville).</li> <li>• <b>Los Patios de Córdoba Contest 2020.</b> Cordoba Town Council, Association of Friends of the Patios of Córdoba, Association of “Claveles y Gitanillas” Patios of Córdoba (Córdoba).</li> <li>• <b>Learning at Home.</b> Ministry of Education of Mexico (National).</li> <li>• <b>Cultural Heritage Platform and COVID-19.</b> UNESCO (International).</li> </ul>
<p>Exclusive attention to criteria of authenticity, originality and exceptionality when defining the ICH, ignoring an important part of our heritage.</p>	<p>Promoting the integrating values of ICH avoiding the inherited vision of the traditional idea of historical heritage.</p>	<ul style="list-style-type: none"> <li>• <b>Andalusian Fund for the Recovery of Craft Knowledge (FARCA).</b> Andalusian Regional Government and University of Seville (Andalusia).</li> <li>• <b>National Inventory of Cultural References.</b> Institute of National Historical and Artistic Heritage (IPHAN). Brazil.</li> <li>• <b>National Inventory of the Intangible Cultural Heritage of Ireland.</b> Ministry of Culture, Heritage and Gaeltacht of Ireland and ICH Delivery Agents (Ireland).</li> <li>• <b>Analysis of Women’s Participation in ICH: Current Situation, Analysis of Experiences and Future Perspectives.</b> Spanish Cultural Heritage Institute (National).</li> <li>• <b>Provincial Heritage Training Plan.</b> Network of Municipal Technicians of Town Councils and Provincial Council of Cadiz (Cadiz).</li> <li>• <b>MOOC Heritage.</b> Andalusian Historical Heritage Institute (Andalusia).</li> <li>• <b>Herstoric.</b> Educational and cultural association (Granada and Madrid).</li> <li>• <b>La Liminal.</b> Collective (Madrid).</li> <li>• <b>Atlas of the Intangible Cultural Heritage of Andalusia.</b> Andalusian Institute of Historical Heritage (Autonomous).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
<p>Identifying intangible cultural heritage with tradition and immutability.</p>	<p>Preventing the fossilisation of ICH by understanding the dynamism and cultural change in which it is immersed.</p>	<ul style="list-style-type: none"> <li>• <b>Barro Azul Space.</b> (Triana, Seville).</li> <li>• <b>Harinera ZGZ.</b> (Zaragoza).</li> <li>• <b>Inventory of Plant Species.</b> Subanen Community. (Philippines).</li> <li>• <b>Moors and Christians Fights of Benamahoma.</b> Cultural Festival of Moors and Christians of Benamahoma Assoc. (Cádiz).</li> <li>• <b>Crafts of Chile.</b> (Chile).</li> <li>• <b>Three Kings Parade of Higuera de la Sierra.</b> Association of the Three Kings of Higuera de la Sierra (Huelva).</li> <li>• <b>Provincial Heritage Training Plan.</b> Network of Municipal Technicians of Town Councils and Provincial Council of Cadiz (Cadiz).</li> <li>• <b>Mooc Heritage.</b> Andalusian Historical Heritage Institute (Andalusia).</li> <li>• <b>Cal de Morón Museum.</b> Hornos de la Cal de Morón Cultural Association (Seville).</li> <li>• <b>Atlas of the Intangible Cultural Heritage of Andalusia.</b> Andalusian Institute of Historical Heritage (Autonomous).</li> </ul>
<p>Decontextualisation, theatricalisation, trivialisation and loss of cultural and identity value of intangible heritage due to the pressure of mass tourism.</p>	<p>Promoting the regulation of sustainable tourism to prevent mass tourism from causing the decontextualisation, instrumentalisation, spectacularisation and/or trivialisation of ICH.</p>	<ul style="list-style-type: none"> <li>• <b>Three Kings Parade of Higuera de la Sierra.</b> Cultural and social association for the Three Kings Parade (Higuera de la Sierra, Huelva).</li> <li>• <b>Moors and Christians Fights of Benamahoma.</b> Cultural association of Moors and Christians of Benamahoma (Cádiz).</li> <li>• <b>Visits to Local Producers in Guipúzcoa.</b> Association of Producers of Alubia de Tolosa, Txumilla, Lácteos Larreta, Caserío Urdapilleta, Sidrería Aburuza, Bodega Hika, Bodega Inazio Urduzola and Tolosaldea (Guipuzcoa).</li> <li>• <b>Salt Mines of Rio Maior Ecomuseum.</b> Municipality of Rio Maior, Cooperative of salt producers, salt mine workers, businessmen and local craftsmen (Portugal).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
<p>Gentrification and loss of traditional spaces of transmission and reproduction of knowledge, skills and practice.</p>	<p>Protecting and advocating traditional cultural spaces where the different activities linked to ICH take place.</p>	<ul style="list-style-type: none"> <li>• <b>PAX. Patios of the Axerquia.</b> Cultural association (Córdoba).</li> <li>• <b>Located Museum Project.</b> Reina Sofía Museum and Art Centre. Neighbourhood and cultural associations of the Lavapiés neighbourhood (Madrid).</li> <li>• <b>San Facundo.</b> Town Council and neighbours of San Facundo (El Bierzo, León).</li> <li>• <b>Retiro Obrero Historical Association and La Trinidad Glass Factory Platform.</b> (Seville).</li> <li>• <b>Larreadio.</b> Social agent (Jaen).</li> <li>• <b>Cal de Morón Museum.</b> Hornos de la Cal de Morón Cultural Association (Seville).</li> </ul>
<p>Introduction of new technologies, products and techniques and the abandonment of traditional ones.</p>	<p>Making use of traditional materials and tools compatible with new products and techniques and including the use of new technologies in the activities</p>	<ul style="list-style-type: none"> <li>• <b>Ramón Recuero School Of Blacksmiths.</b> Centre for the recovery and dissemination of traditional blacksmithing (San Antonio, Toledo).</li> <li>• <b>Crafts of Chile Foundation.</b> (Chile).</li> <li>• <b>Rompemoldes Space.</b> Town Council of Seville. Rompemoldes Association of Artists and Craftsmen (Sevilla).</li> <li>• <b>Craft Now Programme.</b> Promotion of Arts and Design (FAD) (Catalonia).</li> <li>• <b>Barro Azul Space.</b> (Triana, Seville).</li> <li>• <b>Cal de Morón Museum.</b> Hornos de la Cal de Morón Cultural Association (Seville).</li> <li>• <b>Famous People of the Camino.</b> Camino Lebaniego Foundation and Regional Ministry of Innovation, Industry, Tourism and Trade (Cantabria).</li> <li>• <b>National Network Of Masters Of Hand-crafted Construction.</b> Richard Driehaus Foundation, INBAUT and Maintenance Agents (National).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
Loss of protected activities in the CGPHA (General Catalogue of Andalusian Historical Heritage).	Implementing and inspecting the ICH protection measures adopted in the technical documentation for the declaration of the different intangible cultural heritage properties.	<ul style="list-style-type: none"> <li>• <b>Questionnaire for the Review of Cultural Properties Declared World Heritage.</b> UNESCO (International).</li> </ul>
Tax and regulatory burdens when designing craftsmanship and industry.	Creation of the necessary regulations and taxation to take into account the realities of the craft sector.	<ul style="list-style-type: none"> <li>• <b>Proposal for a Future Contribution System for Self-Employed Workers based on their Real Income.</b> Ministry of Inclusion, Social Security and Migration (Spain).</li> </ul>
Lack of coordination between relevant public administrations in the management of ICH assets.	Developing a collaborative methodology between competent administrations in the regulation and management of heritage activities.	<ul style="list-style-type: none"> <li>• <b>3<sup>rd</sup> Integral Plan for the Promotion of Crafts in Andalusia.</b> Regional Ministry of Economy, Knowledge, Business and University of the Andalusian Regional Government, Institutions directly or indirectly related to crafts and the Craft Sector (Autonomous).</li> <li>• <b>ICH Management in Guatemala.</b> General Directorate of Cultural Heritage, Directorate of Cultural Development and Strengthening of Cultures, IDAEH, ADESCA and INGUAT (National).</li> <li>• <b>Regulations for the Shared Administration of the Common Goods.</b> Labsus-Laboratorio per la sussidiarietà and Municipality of Bologna (Italy).</li> </ul>
Lack of knowledge about ICH by administration agents directly or indirectly involved in its safeguarding.	Heritage training for the technical staff of the Administration directly or indirectly involved in the management of the ICH.	<ul style="list-style-type: none"> <li>• <b>Mooc Platform, Cultural Heritage of Andalusia.</b> Andalusian Institute of Historical Heritage (Autonomous).</li> <li>• <b>Strengthening Local Capacities to Safeguard Guatemala's ICH.</b> Technical Directorate of Intangible Cultural Heritage (Guatemala).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
<p>Nullification of cultural diversity and local identities due to the globalisation of cultural practices and products.</p>	<p>Educating in diversity to avoid the effects of cultural homogenisation, loss of identity and ethnocentrism.</p>	<ul style="list-style-type: none"> <li>• <b>Larreadio.</b> Social and cultural agent (Jaen).</li> <li>• <b>Antropoloops.</b> Collective (Seville).</li> <li>• <b>La Liminal.</b> Collective (Madrid).</li> <li>• <b>The World in Faces.</b> Social and cultural agent (International).</li> <li>• <b>Famous People of the Camino.</b> Lebaniego Camino Foundation (Cantabria).</li> <li>• <b>Atlas of the Intangible Cultural Heritage of Andalusia.</b> Andalusian Institute of Historical Heritage (Autonomous).</li> </ul>
<p>Existence of conflicts between administrations and social agents directly involved in maintaining and reproducing the ICH.</p>	<p>Establishing a participatory governance model for ICH management, adapted to each social, administrative and territorial reality.</p>	<ul style="list-style-type: none"> <li>• <b>Redpesca. Networks to Safeguard Andalusian Maritime-Fisheries Heritage.</b> Andalusian Institute of Historical Heritage and University of Seville (Autonomous).</li> <li>• <b>ICH Inventory of the Montseny Biosphere Reserve.</b> UNESCO Centre of Catalonia (Local-International).</li> <li>• <b>Integrated Management Plan for Artisanal Fishing.</b> WWF Canary Islands (Fuerteventura).</li> <li>• <b>Regulations for the Shared Administration of the Common Goods.</b> Labsus-Laboratorio per la sussidiarietà and Municipality of Bologna (Italy).</li> <li>• <b>Rio Maior Salt Mines Ecomuseum.</b> Municipality of Rio Maior, Cooperative of Salt Producers, salt mine workers, local businessmen and craftsmen (Portugal).</li> <li>• <b>ICH Management In Guatemala.</b> General Directorate of Cultural Heritage, Directorate of Cultural Development and Strengthening of Cultures, IDAEH, ADESCA and INGUAT (National).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
<p>Lack of conformity between legislation and social agents for some uses linked to the Environment.</p>	<p>Seeking a consensus between legislation and social agents for certain uses linked to the environment.</p>	<ul style="list-style-type: none"> <li>• <b>Agreement for the use of Fireworks in Festive Rituals.</b> Holy Week Brotherhoods, El Rocío Brotherhood, Virgen de la Estrella Brotherhood and Coria del Río Town Council (Coria del Río, Seville).</li> <li>• <b>Toro De La Vega Tournament.</b> Tordesillas Town Council, Neighbourhood Associations and Cultural Associations (Tordesillas, Valladolid).</li> <li>• <b>Tramontana III.</b> Tramontana Network (Spain, France, Poland, Italy and Portugal).</li> <li>• <b>Integrated Management Plan For Artisanal Fishing.</b> WWF Canary Islands (Fuerteventura).</li> </ul>
<p>Loss of knowledge and know-how connected to cultural representations and expressions in danger of extinction.</p>	<p>Creating a register of agents involved in the maintenance of the ICH to avoid the disappearance of knowledge associated with activities in danger of extinction.</p>	<ul style="list-style-type: none"> <li>• <b>Network of Informant Agents of the ICH of Andalusia.</b> Andalusian Institute of Historical Heritage (Autonomous).</li> <li>• <b>The People of the Rebalaje.</b> Cultural Association Amigos de la Barca de Jabega (Malaga).</li> <li>• <b>Célebres del Camino [Famous People of the Camino].</b> Camino Lebaniego Foundation and Regional Ministry of Innovation, Industry, Tourism and Trade (Cantabria).</li> <li>• <b>Arrelant el Territori.</b> Arrelaires Association (Castellon and Valencia).</li> <li>• <b>Larreadio.</b> Social and cultural agent (Jaen).</li> <li>• <b>Andalusian Fund for the Recovery of Artisan Knowledge (FARCA).</b> Regional Government of Andalusia and University of Seville (Regional).</li> <li>• <b>Atlas of the Intangible Cultural Heritage of Andalusia.</b> Andalusian Institute of Historical Heritage (Autonomous).</li> <li>• <b>National Network of Masters of Traditional Construction.</b> Richard Driehaus Foundation, INBAUT and traditional craftsmen agents (International).</li> <li>• <b>The World in Faces.</b> Social and cultural agent (International).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
Lack of recognition of own ICH by local companies.	Carrying out inventories, catalogues and other dissemination tools to make the ICH of the territories known to locals and outsiders.	<ul style="list-style-type: none"> <li>• <b>Atlas of the Intangible Cultural Heritage of andalusia.</b> Andalusian Institute of Historical Heritage (Autonomous).</li> <li>• <b>Escoitar. Geo-Referenced Sound Archive of Galicia.</b> Escoitar Collective (Galicia).</li> <li>• <b>Cataloguing and Computerising the Historical and Musical Archive of the Burgos Cathedral.</b> Caja Círculo Foundation and the Burgos Cathedral Chapter (Burgos).</li> <li>• <b>Inventory of the Musical and Choreographic Heritage of Ethiopia.</b> UNESCO, Addis Ababa University and the Yared Conservatory of Music (Ethiopia).</li> <li>• <b>Larreadio.</b> Social and cultural agent (Jaen).</li> <li>• <b>Arrelant El Territori.</b> Arrelaires Association (Castellon and Valencia).</li> <li>• <b>ICH Inventory of the Montseny Biosphere Reserve.</b> UNESCO Centre of Catalonia (Local-International).</li> </ul>
Disappearance of physical assets due to lack of awareness of ICH value.	Promoting ICH interpretation centres as a tool to understand one's own identity and to prevent the associated tangible assets from disappearing.	<ul style="list-style-type: none"> <li>• <b>Provincial Museum of the Uva de Barco de Terque.</b> Association of Friends of the Museum and City Council of Terque (Almeria).</li> <li>• <b>Cal de Morón Museum.</b> Cultural Association Hornos de la Cal de Moron (Seville).</li> <li>• <b>Documentation Centre of Livestock Trails.</b> Malpartida City Council and Rural Development Department of the Regional Government of Extremadura (Caceres).</li> <li>• <b>Ecomuseum Salinas de Rio Maior.</b> Municipality of Rio Maior, Cooperative of Salt Producers, Salt Mine Workers, Businessmen and Local Craftsmen (Portugal).</li> <li>• <b>Educational Project.</b> Centre for Traditional Culture-School Museum of Pusol (Elche).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
<p>Lack of recognition of the role of women in the processes of creation, recreation and safeguarding intangible heritage.</p>	<p>Reviewing the construction of traditionally dominant narratives on ICH, giving prominence to the role of women and favouring their integration in the public sphere.</p>	<ul style="list-style-type: none"> <li>• <b>Traditional Recipes.</b> Ager Veneriensis Women's Assoc. (Sanlúcar de Barrameda, Cádiz).</li> <li>• <b>Herstoricas.</b> Educational and cultural association (Granada and Madrid).</li> <li>• <b>Analysis of Women's Participation in ICH: Current Situation, Analysis of Experiences and Future Prospects.</b> Institute of Cultural Heritage of Spain (National level).</li> <li>• <b>Amuguimapa.</b> Non-governmental organisation (Guinea Bissau).</li> <li>• <b>Moors and Christians Fights of Benamahoma.</b> Cultural Association Moros y Cristianos de Benamahoma (Cadiz).</li> <li>• <b>La Liminal.</b> Collective (Madrid).</li> </ul>
<p>Lack of mechanisms for passing on knowledge and know-how around ICH.</p>	<p>Incorporating ICH awareness into the curriculum.</p>	<ul style="list-style-type: none"> <li>• <b>Redpea. in tegration of Living Heritage in Schools.</b> UNESCO (in ternational).</li> <li>• <b>Anthropoloops Workshops.</b> Association Aventuras Domésticas (Seville and Madrid).</li> <li>• <b>Pedagogical Project.</b> Centre for Traditional Culture-School Museum of Pusol (Elche).</li> <li>• <b>Ponte...Nas Ondas.</b> Association (Galicia and northern Portugal).</li> <li>• <b>Andalusian Fund for The Recovery of Craft Knowledge (FARCA).</b> Andalusian Regional Government and University of Seville (Andalusia).</li> <li>• <b>Cal de Moron Museum.</b> Cultural Association Hornos de la Cal de Moron (Seville).</li> <li>• <b>Atlas of the Intangible Cultural Heritage of Andalusia.</b> Andalusian institute of Historical Heritage (Autonomous).</li> </ul>

RISKS	MEASURES	GOOD PRACTICES
Existence of internal conflicts in social organisational structures.	Encouraging synergies between the different types of cultural agents involved in the same territory, for the dissemination, promotion and safeguarding of ICH.	<ul style="list-style-type: none"> <li>• <b>Local Heritage Meetings.</b> Andalusian Institute of Historical Heritage, Andalusian Ministry of Culture JJAA (Autonomous).</li> <li>• <b>National Network of Masters of Traditional Construction.</b> Richard Driehaus Foundation, INBAUT and maintenance agents (National).</li> <li>• <b>Memola Project.</b> European Funds (Granada, Mediterranean).</li> <li>• <b>Terra Cha Cultural Centre.</b> Terra Cha Cooperative (Portugal).</li> <li>• <b>Salt Mines of Rio Maior Ecomuseum.</b> Municipality of Rio Maior, Cooperative of salt producers, salt mine workers, businessmen and local craftsmen (Portugal).</li> <li>• <b>Cal de Moron Museum.</b> Cultural Association Hornos de la Cal de Moron (Seville).</li> <li>• <b>Rompemoldes Space.</b> (Seville).</li> <li>• <b>PAX.</b> Patios of the Axerquia. Cultural Association (Córdoba).</li> <li>• <b>Antropoloops.</b> Collective (Seville).</li> <li>• <b>Célebres del Camino [Famous People of The Camino].</b> Camino Lebaniego Foundation and Regional Ministry of Innovation, Industry, Tourism and Trade (Cantabria).</li> <li>• <b>Arrelant el Territori.</b> Arrelaires Association (Castellon and Valencia).</li> </ul>
Lack of awareness of belonging to the same work culture.	Creating awareness of local identity through the existing association networks, favouring the association movement.	<ul style="list-style-type: none"> <li>• <b>Ionad Cuturtha.</b> (Cork, Ireland).</li> <li>• <b>Atalaia.</b> Net Makers Association (A Guarda, Galicia).</li> <li>• <b>Barcelona's Street Vendors.</b> Popular Trade Union of Street Vendors (Barcelona).</li> <li>• <b>Arrayán Network Of Culture, Heritage And Environment.</b> Non-Governmental Organisation (Salamanca).</li> <li>• <b>Amuguimapa.</b> Non-governmental organisation (Guinea Bissau).</li> </ul>

## 6. Conclusions

During the research work carried out to prepare this catalogue, we have corroborated that given the singularity of intangible heritage and having understood that the processes of heritage must stop going from top to bottom, to start thinking in a horizontal, participative way, we can conclude that anthropology is emerging as a fundamental tool for the management of intangible heritage due to its capacity to apply holistic and integrative approaches that incorporate the view of all the agents directly or indirectly involved.

With regard to the policies carried out around intangible cultural heritage, we have detected that they are many and very diverse, as many as there are administrations. Some have a direct impact on it, but others do so collaterally. However, the relations between them are scarce or very low, so we lack common strategic lines that strengthen the measures to be implemented to safeguard the ICH. This is why the Department of Culture and Historical Heritage of the Andalusian Regional Government does not currently have the authority to carry out many of the measures drawn up in this report, so the first step should be to encourage essential coordination between the different administrations - regional, provincial, county and local - in order to implement common goals.

In the same way, the results derived from the studies undertaken, as well as the graphic and audio-visual materials generated by the Regional Ministry of Culture and Historical Heritage, such as the technical documentation for inclusion in the CGPHA of activities of ethnological interest or places of ethnological interest, should be exploited to the full. We also have the studies carried out in related institutions, such as the Andalusian Institute

of Historical Heritage, which include the documentation of elements that make up the ICH of Andalusia, as in the case of the “Atlas of the Intangible Heritage of Andalusia”. The exchange and dissemination of all these materials would undoubtedly result in greater knowledge of the Andalusian ICH, an indispensable basis to ensuring it is maintained and protected. An assertion that has been made again and again by the most diverse categories of informants whilst our fieldwork has been undertaken.

It is also important to strengthen cooperation and partnerships in order to unify efforts and resources to benefit everyone, sharing experiences and knowledge and creating synergies. At the same time, we believe that the associations are the only effective way to nominate valid interlocutors to always keep the dialogue between the agents possessing the knowledge and know-how and the Administration open. Negotiations which, as has become clear whilst undertaking this research, should also bring together all the areas and institutions with some competence in the different areas that have an impact on the ICH.

Certainly, the need for periodic, methodical working groups with expert representatives from all areas and interests of the Andalusian ICH is becoming more and more evident, in order to update on problems and possible solutions. And even among the equivalent institutions in other Autonomous Communities, in order to join forces and multiply the reasoning before the competent Ministries in order to negotiate the amendment of some regulatory and legal issues, which would greatly help the development of many sectors.

We reiterate: social awareness of the value of the ICH, together with its capacity to unite identities, is the most effective means for its preservation, together with a common policy capable of bringing together the diversity of problems, concerns and sectorial, territorial and particular aspirations,

to overcome isolated and disconnected interventions, and to systematise the necessary impulse to all of the ICH areas. Similarly, we must not lose sight of the fact that when it comes to their application, each and every one of them must be contextualised in their own reference framework, that is, in their local socio-cultural, political and economic context. With regard to the type of agents responsible for remedying the aforementioned risks, we believe that, on the one hand, it is the duty of the State and of the Autonomous Communities to develop the specific tools to manage and protect the ICH. But beyond legal responsibility, safeguarding of intangible heritage is the responsibility of all agents directly involved, bearers of knowledge and know-how, communities of reference, academia, local governments, tourism companies .... and the general public. All of which is directly related to respect for cultural diversity and the generation of intercultural dialogue.

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- <https://www.youtube.com/watch?v=zcchgXuXdoY&list=PLVpYledHZM6WdX-G5Ar5RifCRaE7uNaYKO&index=4>
- <https://www.20minutos.es/noticia/4641333/0/mas-de-1-500-fotos-y-200-horas-de-video-para-recuperar-la-memoria-audiovisual-colectiva-del-barrio-de-san-diego/>

# 8. Records

## Measures and examples of good practices

1. Creating an **action protocol** linked to the ICH in case of future pandemics such as COVID-19.
2. Promoting the integrating values of ICH **avoiding the inherited perception of the traditional concept** of historical heritage.
3. **Preventing the fossilisation of ICH** by understanding the dynamics and cultural change it is immersed in.
4. Promoting the **regulation of sustainable tourism** to prevent mass tourism from decontextualising, instrumentalising, spectacularising and/or trivialising ICH.
5. Protecting and vindicating the **traditional cultural spaces** where the different activities linked to the ICH take place.
6. Making the use of traditional materials and tools compatible with **new products and techniques** and including new technologies in the craft activities.
7. Implementing and inspecting the measures for protecting ICH adopted in the **technical documentation** for declaring the different assets that form part of the intangible cultural heritage.
8. Creating the **regulations and taxation** required to consider the realities of the craft sector.
9. Developing a **collaborative methodology** between the competent administrations to regulate and manage heritage activities.
10. **Providing training** in heritage to the administration's technical staff directly or indirectly involved in managing the ICH.
11. **Educating on diversity** to prevent the impact of cultural homogenisation, loss of identity and ethnocentrism.
12. Establishing a **participatory governance model** to manage ICH adapted to each administrative and territorial social reality.
13. Seeking **consensus** between legislation and social players for certain uses linked to the environment.
14. Creating a **register of agents involved** in the maintenance of ICH, to prevent knowledge associated with endangered activities from disappearing.
15. Producing **inventories, catalogues and other broadcasting instruments** to make the ICH of the territories known to locals and foreigners.
16. Promoting the **interpretation centres** of ICH as a tool to understand one's own identity, and to prevent the disappearance of related tangible assets.
17. Reviewing the production of traditionally dominant stories about ICH, **giving more prominence to the role of women** and favouring their integration in the public sphere.
18. Incorporating knowledge of ICH as part of the **curriculum at all educational levels**.
19. Favouring **synergies between the different types of cultural agents** involved in the same territory for the promotion, dissemination and safeguarding of ICH.
20. Generating local identity awareness through the existing associative networks, **favouring the associative movement**.



*The crossing of the river and the "Camino de Sanlúcar". cart of simpecado - Sanlúcar de Barrameda (Cádiz).  
Víctor Gañán Álvarez. IAPH Digital Archives Repository.*

# CREATING AN ACTION PROTOCOL LINKED TO THE ICH IN CASE OF FUTURE PANDEMICS SUCH AS COVID-19

## DESCRIPTION OF THE MEASURE

In view of the new pandemic situation that we are experiencing, the fragility of Culture in general and Intangible Cultural Heritage in particular has been noted, when it comes to carrying out cultural practices and their dissemination. As a result, many communities throughout the world have been unable to celebrate rituals or access cultural and natural spaces to perform their cultural activities.

This situation, in addition to altering the social and cultural life of the people, has had a negative impact on the economy of the those involved in these activities, and on the territories where they are carried out.

It is therefore a priority to create an action protocol so that, if this situation remains or is repeated, there will be efficient action mechanisms to safeguard Intangible Cultural Heritage.

The different Andalusian institutions should therefore make a joint statement to reaffirm their commitment to adopt collective measures and coordinate policies to mitigate the economic and social impact of the pandemic, safeguard the welfare of the population and maintain socio-economic stability.

On the other hand, an organisation should be created to help share challenges and solutions in Andalusia, with the impact of COVID-19 in the cultural sectors linked to Intangible Cultural Heritage, thus allowing the different administrations and cultural agents to exchange good practices.

Finally, it is suggested to implement digital platforms where cultural agents can disseminate and pass on the knowledge of this living heritage and bring it closer both inside and outside our borders.

Although the frailty of Intangible Cultural Heritage is blatant, its capacity to adapt and its dynamism means that it can adapt to new times and give a new boost or bring more creativity, leading to the resurgence or renewal of interest in abandoned elements or even the appearance of other new elements.

## REASONS FOR ADOPTING THEM

- Preventing Intangible Cultural Heritage from disappearing, especially that which is endangered and / or frailer.
- Experimenting with new ways of transferring and disseminating knowledge through new technologies, encouraging the participation of the agents and depositories of this knowledge.
- The need to analyse and seek solutions when faced with extreme situations such as the COVID-19 pandemic, since no protocols had been created for a situation such as the one we have been experiencing since 2020.
- Progress in knowledge can lead to new forms of expression and dissemination.
- The pandemic situation we are experiencing has brought with it the recovery of some abandoned and/or disappearing elements. Certain social media platforms have become a vehicle for exposing some of the ICH elements that are found at home and in older people.
- Appearance of new elements.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Working together with institutions, associations and cultural agents linked to Intangible Cultural Heritage to create digital platforms, thus supporting the transfer and dissemination of cultural activities and avoiding those that are alien to Intangible Cultural Heritage and its agents.
- Creating synergies between the different local, provincial and regional administrations to study the socio-economic and cultural impact caused by the pandemic in the ICH and to effectively manage an aid plan for the cultural agents affected by the pandemic.
- Exchanging proposals for good practices among institutions, associations and cultural agents to safeguard Intangible Cultural Heritage, highlighting the need to implement them so as to improve its management and survival.

## PREVENTING MISTAKES

- Analyse the different associations and cultural agents for their inclusion in digital platforms, differentiating the activities that are part of the ICH and the actors and territories to which they belong.
- Providing digital tools to the most unprivileged population, for a fairer access to culture and education.

## EXAMPLES OF GOOD PRACTICE

### “APRENDER EN CASA” (Learning at home)

Mexican Ministry of Education (Mexico)

In Mexico, the Ministry of Education launched a programme entitled “Learning at Home” using UNESCO’s videos on world heritage sites, living heritage and creativity, which were disseminated to teach history, natural sciences, ethics and civics to schoolchildren during the pandemic.

In addition to free-to-air television, other media have also been used, such as radio, internet and a series of booklets have been published. This has allowed reaching a large part of the school population.

The Mexican ministry’s proposal has been acknowledged by UNESCO and has become a reference in other Latin American countries.



## PLATFORM ON INTANGIBLE CULTURAL HERITAGE (ICH) UNESCO (International)

The lockdown and social distancing in the COVID-19 crisis has greatly affected our ways of life. However, it has also meant that some communities have found creative ways to adapt to the new circumstances, to continue practising their living heritage. To this end, UNESCO has launched a survey to document ICH experiences during the pandemic, the results of which are presented through a web platform.

The results show that, although many communities and craftspeople have been severely affected, to the extent of not being able to perform their activities or access the places where they practise them, or the resources to make their products, they have sought ways to continue practising their intangible cultural heritage, despite the quarantine and lockdown measures. This way, initiatives and online platforms have emerged to provide alternatives for disseminating and transferring knowledge about intangible cultural heritage. Social media play an important role in helping people stay connected while they are physically apart.



Spending more time at home has increased opportunities for transferring intangible cultural heritage within the family. From Jamaica to Lebanon, many traditional cultural practices, such as culinary traditions and handicrafts, are still practised during the quarantine.

## **“SAN DIEGO, MEMORIAS DE LA PERIFERIA URBANA” [San Diego, Memories of the urban periphery] Digitising the Collective Memory (Seville)**

The initiative “San Diego, memorias de la periferia” aims to acknowledge collective memory as part of a plural perspective of history, developing collaborative processes with citizens in public spaces, to encourage an active engagement of the key players of the rescued images and to promote intergenerational dialogue between the contemporaries of the recovered images and the younger generations.

Similarly, it is an excellent tool to build collective memory and strengthen the identity of the San Diego neighbourhood and the self-esteem of its residents, highlighting the importance of citizen participation throughout its history. The aim is to rescue a type of document that usually has no place in institutional archives, television or other entities; documents that provide a citizen’s perspective of recent history.

This whole participatory process had to be interrupted during lockdown, although the technicians of the memory digitiser used that time for cabinet work and data entry. Meanwhile, the neighbours in the district continued their search for domestic audio-visual material and activated a WhatsApp group with the technicians in question to share such material. This initiative has led to the so-called “Memory Mailbox”, where, through the Andalusia Neighbourhood Association, residents can contribute different types of personal documents (Super 8 films, home video tapes, audio tapes, photographs and texts) that bear witness to the history of this neighbourhood of Seville; a process that will be carried out in strict compliance with the required hygiene and health related measures.

The project began on 1<sup>st</sup> September and several work sessions have already been held, which have allowed us to rescue some material. However, this is the starting point of the initiative, which also aims to collect the first-person testimonies of its key players, who actively participate both in the search for materials and in the description of their historical context and in designing the interventions in the public space for their dissemination.



The final phase of the project will consist of a series of participations in the public space of the neighbourhood itself, through the projection of a selection of images rescued at different points, such as façades, shops and other places of interest.

## LOS PATIOS DE CÓRDOBA CONTEST 2020

**The Córdoba City Council, the Association Amigos de los patios cordobeses, the Association Patios cordobeses “Claveles y Gitanillas” (Córdoba)**

With the arrival of the COVID-19 pandemic and given the impossibility of celebrating the festival in the month of May, the Córdoba City Council in collaboration with the Association Amigos de los patios cordobeses, the Association Patios cordobeses “Claveles y Gitanillas” and owners and caretakers, and after the Patios de Córdoba festival being recognised by UNESCO, they decided to carry out the “Abriendo Puertas (opening doors)” project, which consisted of 27 videos recorded in 360° that were posted on the social media YouTube where, you can visit online some of the patios that have traditionally participated in the contest, which this year celebrates its 100<sup>th</sup> anniversary. On this occasion, it was not a competition per se, but a contest.

Later, and in view of the possibility of holding the festival in another month, they decided to do it in October. To do this, they took all the measures given by the Health authorities and included the use of new technologies with mobile applications, drones, and sensor systems. They strengthened access control to the patios, the duration of visits and increased the number of health staff.



www.patios.cordoba.es

## AGENTS INVOLVED

- Institutional Agents:
  - International Administration
  - UNESCO
  - State Administration
  - Autonomous Administration
  - Local Government
- Civil Society:
  - Neighbourhood Associations
  - Cultural Associations
  - General Population

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- [https://en.unesco.org/sites/default/files/issue\\_3\\_en\\_culture\\_covid-19\\_tracker-5.pdf](https://en.unesco.org/sites/default/files/issue_3_en_culture_covid-19_tracker-5.pdf)
- <https://patios.cordoba.es/es/>
- <https://www.archiverosdeandalucia.org/la-digitalizadora-de-la-memoria-colectiva/>
- <https://www.20minutos.es/noticia/4641333/0/mas-de-1-500-fotos-y-200-horas-de-video-para-recuperar-la-memoria-audiovisual-colectiva-del-barrio-de-san-diego/>

## PROMOTING THE INTEGRATING VALUES OF ICH AVOIDING THE INHERITED PERCEPTION OF THE TRADITIONAL CONCEPT OF HISTORICAL HERITAGE

### DESCRIPTION OF THE MEASURE

There are few critical analyses on the different social, economic and political phenomena behind designating cultural practices as heritage. Following the traditional dynamics, cultural institutions reproduce the conceptualisation of heritage avoiding the status quo, thus having an essentialist vision of it. On the other hand, the dominant groups take ownership of the symbolic and material aspect of heritage, emphasising the cultural aspects that are more multitudinous and spectacular, while seeking to preserve ‘authenticity’, defined from viewpoints external to the subjects who build that heritage.

On many occasions, the processes for declaring and disseminating cultural expressions entail a risk of folklorizing and of losing or delocalising cultural contents and meanings.

Creating a list where some practices are ranked above others makes some practices stand out as “outstanding”, differentiating them from other more “modest” practices. This difference is marked by the spectacular nature and the massive attendance of public, by the usefulness to reinforce the identity of the states or the possibilities they have for economic development, thus favouring the culture-show that sometimes distorts the cultural practices themselves.

Thus, in order to safeguard these practices, one must consider the diversity and cultural richness of a territory, bearing in mind the social relations they produce and are represented in these practices, while shaping them as an open and fluid process, subject to change, and where conflict and contradiction are central elements.

## REASONS FOR ADOPTING THEM

- Lack of knowledge of the value of the ICH by the administrations involved in its management.
- Danger of categorising ICH depending on quantitative rather than qualitative relevance.
- Lack of acknowledgement by the population of its own ICH.
- Deficient and reductionist categorisations by the administrations.
- Equating the protection of tangible heritage with that of ICH.
- Transforming local cultural forms into purely commercial products, subject to the demands of the tourist industry or the representation needs of the mass media.
- Reminiscences of the nineteenth century in the concept of heritage.
- Taking ownership, by the elites, of the symbolic and material aspect of heritage.
- Preparing hierarchical lists of practices and knowledge, considering the spectacular nature of the event and the mass attendance of the public in relation to the identity feeling of the community in question.
- Presence of a Eurocentric vision of cultural heritage.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Having a holistic view of intangible cultural heritage.
- Including social agents in the heritage process.
- Creating participatory policies for ICH management.
- Abandoning the nineteenth-century concept of heritage by cultural professionals.
- Carrying out a qualitative versus quantitative analysis when it comes to protecting intangible cultural property.

## PREVENTING MISTAKES

- Avoiding a lack of coordination between the different administrations involved in the ICH.
- All the social agents who maintain and own the ICH must be valued.
- The views of all stakeholders should be sought in order to have a complete overview of the impact caused by the measures.

## EXAMPLES OF GOOD PRACTICE

### FONDO ANDALUZ DE RECUPERACIÓN DEL CONOCIMIENTO ARTESANO (FARCA) [Andalusian fund for the recovery of crafts knowledge]

Andalusian Regional Government and University of Seville (Andalusia)

The FARCA Project, which was developed in 2002-2004, began as an initiative of the Andalusian Regional Department of Economy to compile endangered traditional craft trades, in an attempt to safeguard their knowledge by cataloguing them and including them in an image bank. Crafts with only one representative surviving to-day in the whole of Andalusia were documented. There are others with a very small number of active workshops and others with a greater proportion but taking note of the advanced age of those practising such craft. Hence the urgency of collecting these production processes: each production technique, the use of raw materials, the different tools used, and the ways and characteristics that each craftsman or woman has acquired from his or her ancestors and readapted to the demands of our times.

In this line, the premise that guided the research was that if conveniently channelled, the vast majority of these activities can find a solid place in the current economic system, after imperatively readjusting many of the traditional patterns to the demands marked by cultural dynamics. In short, what was pursued was the preservation and enhancement of craft practices of obvious interest, both culturally for being solid exponents of the heritage legacy of all Andalusians, and economically for their ability to generate employment and wealth.



The image bank created should serve to revitalise these crafts by promoting their knowledge and disseminating their values in the most diverse fields and forums of interest, while contributing, at the same time, to training new craftsmen by giving them the opportunity to observe in detail these production techniques, which are now endangered. However, their educational use in employment workshops, in houses of trades, art schools, schools of craftsmen, was another of the objectives, it being an essential material to train teachers and students.

## NATIONAL INVENTORY OF CULTURAL REFERENCES

**Instituto del Patrimonio Histórico y Artístico Nacional (IPHAN) [National Historical and Artistic Heritage Institute] (Brazil)**

Brazil's experience in inventories dates back to the 1930s, with the founding of the Instituto del Patrimonio Histórico y Artístico Nacional (IPHAN) and the implementation of the administrative act known as Tombamento, aimed at ensuring the legal protection of cultural heritage, both movable and immovable. Based on the Western notion of authenticity, Tombamento envisaged the preservation of assets in their original form, to the extent possible, and paid more attention to the objects



<https://ich.unesco.org>

than to the social processes related to them. In the 1970s, when the concept of cultural heritage was extended to explicitly intangible property, it became obvious that living cultural property had to be safeguarded by specially adapted means, which eventually led to creating, by decree, the Register of Intangible Cultural Assets in 2000.

Such a register allows to document and make publicly known the elements of intangible cultural heritage, considering the collective and individual rights inherent thereto. Given the dynamic nature of intangible cultural heritage, the Register must be reviewed periodically, at least once every ten years. The registered assets are declared “Brazilian Cultural Heritage”, which allows promoting them and obtaining aid to finance plans for their safeguarding. Along with the Register of Intangible Cultural Assets, a National Intangible Heritage Programme was created to preserve the country’s ethnic and cultural diversity, including the establishment of a National Inventory of Cultural References. To establish this, IPHAN developed an inventorying method to identify both tangible and intangible cultural property. Intangible cultural assets are divided into four categories: “celebrations”, “forms of expression”, “crafts or traditional knowledge” and “physical places or spaces”. The spatial delimitation of inventorying activities may correspond to a village, a district, an area, an urban sector, a culturally distinct geographical region or a set of territories.

The inventories carried out by IPHAN highlight the cultural references of indigenous peoples, Afro-Brazilian citizens and groups living in protected urban centres and people living in multicultural urban contexts. Special attention is given to endangered cultural assets.

According to IPHAN, an important objective when drawing up intangible cultural heritage inventories is to maintain the cultural diversity of the country in view of homogenising trends, and to contribute to social integration and improvement of the living conditions of tradition depositories by implementing safeguarding mechanisms. Since 2000, IPHAN has completed 48 inventories of cultural references throughout Brazil and is currently conducting another 47. Since 2002, 16 cultural assets have been registered and 11 action plans are being implemented to ensure their transfer and continuity.

## NATIONAL INVENTORY OF INTANGIBLE CULTURAL HERITAGE OF IRELAND

Ireland's Ministry of Culture, Heritage and Gaeltacht and ICH Delivery Agents (Ireland)

<https://nationalinventoryich.chg.gov.ie/national-inventory/>



Ireland's National Inventory of Intangible Cultural Heritage aims to promote, protect and celebrate living cultural heritage by providing official state recognition to the cultural practices that take place throughout the country.

It is carried out as a collaboration between the cultural administration and local agents and stakeholders, who suggest the inclusion of heritage representations, through an open procedure that keeps the Inventory in constant growth and evolution.

Following an open call to include expressions of interest and appointing an Expert Advisory Committee on Intangible Cultural Heritage, in July 2019 the Minister for Culture, Heritage and Gaeltacht approved the registration of thirty items of cultural heritage on Ireland's Permanent National Inventory.

However, the Department accepts Expressions of Interest for the National Inventory of Intangible Cultural Heritage on an ongoing basis, in an attempt to recognise, safeguard and promote Ireland's living culture through official State recognition. Proposals are submitted through a form that can be found on the website and that is then sent by email.

At present, this inventory includes 45 registers, which are integrated in the following 5 heritage areas: Oral traditions and expressions (including language), social practices, rituals and festive events, traditional crafts, performing arts, and knowledge and practices about nature and the universe.

To disseminate the inventory and safeguard the ICH, the Irish Ministry of Culture, Heritage and Gaeltacht carries out a series of audio-visual projects, workshops, theatrical performances, recitals, etc. which are broadcasted through the Internet and live, in several municipalities of the country.

## AGENTS INVOLVED

- Institutional Agents:
  - State Administration
  - Autonomous Administration
  - IAPH (Department of Culture)
  - Local Administration
- Public/Private Organisations:
  - Foundations
- Civil Society:
  - Neighbours' Associations
  - Cultural Associations
  - General population

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## PREVENTING THE FOSSILISATION OF ICH BY UNDERSTANDING THE DYNAMICS AND CULTURAL CHANGE IT IS IMMERSSED IN

### DESCRIPTION OF THE MEASURE

The common understanding of tradition is that arising from the past. By extension, the body of knowledge that each generation passes on to the next. But this original meaning is undergoing various transformations.

One of the characteristics of ICH is its constant dynamism. Since it is passed on from one generation to another, its present renewal is constant and makes sense when contemporaries revive it and make it theirs. In order to remain in force and not to become a set of anachronistic antiquities or fossil customs and obsolete testimonies, it is modified to the rhythm of society, as it represents historical continuity and collective memory. It integrates a selected past and the present, instead of replacing it. This way the notion of tradition evokes the idea of a certain type of transfer, of a link between generations. Hence, precisely, its versatile capacity for change and cultural adaptation. To be functional, tradition must be constantly renewed. It is created, recreated, invented and destroyed every day (Hobsbawm 2002). For tradition contains within itself the seeds of stability, continuity, and change entails discontinuity. And change, in terms of socio-cultural adaptation, is inherent to every society; new forms of cultural expression are continually being created.

Occasionally, the elites adopt certain cultural practices, rescuing others that are obsolete and/or lack a sense of identity, thus applying conservationist policies that paralyse or fossilize immaterial representations. These are social, dynamic and procedural expressions that as such respond to continuously changing practices, which are led by different individuals and groups. This permanent change, far from being irrelevant, is the most obvious expression of its vigour.

However, many of the specialists and policies aimed at safeguarding intangible heritage favour the continuity in the concept of 'conservation'. What is tangible and intangible are treated in the same way, disregarding the idea of a self-controlled transformation of ICH assets. Likewise, we reproduce this nineteenth-century heritage when defining the cultural values attributed to any representation. The concept of antiquity continues to prevail in the value system of an intangible asset

and, although it is an important criterion, it often eclipses everything that is not old, even if it is relevant and continues to be represented vigorously in the present.

Thus, a revision of the concept of culture is required when implementing policies aimed at safeguarding ICH. To this end, we must take into account the holistic vision that anthropology has of culture and heritage, understood as an integrated set of processes, practices, expressions and objects, resulting from a common historical evolution and a series of specific ecological and cultural characteristics. In the same way, we must involve as many social and institutional agents as possible, from an inclusive perspective, in order to learn about the different ways of thinking and acting.

This participative process implies the diagnosis work of these agents and formulas to guarantee horizontality, without giving continuity to the authority structures that have been prevalent in the field of heritage.

Although this participative process is not being developed in the desired way or, what we consider to be the most appropriate way, it is increasingly taking root in the different agents participating in ICH: administrations (political/technical), social agents in possession of the ICH and the general population.

## REASONS FOR ADOPTING THEM

- Avoiding the homogenising effects of mass media.
- Abandoning the nineteenth-century concept of heritage.
- Adopting certain cultural practices by the elites.
- Avoiding dramatized practices and historical re-enactments without historical and cultural basis.
- Risk of folklorizing and decontextualising the ICH.
- Presenting tradition as something fossil and immobile.
- The need to process intangible heritage in accordance with its identity value and its significance for the population it is part of.
- Avoiding the recovery of acts and/or representations, already disappeared, that put the figure of the elites before the rest of the local population.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- The social players are the real architects of their intangible heritage.
- The media should provide a vision of ICH that is free of clichés and folklore.
- Understand the concept of culture in a holistic way
- Local administrations, as guarantors of local heritage, should implement programmes that involve citizen participation in the conservation and management of their ICH.
- Capacity of communities to work on ICH safeguarding.
- Promoting the figure of ICH holders for dissemination and safeguarding.

## PREVENTING MISTAKES

- What is traditional is not so valuable for its antiquity but for its ability to adapt to the times.
- Do not force the maintenance of activities that have lost their identity capacity.

## EXAMPLES OF GOOD PRACTICE

### BARRO AZUL SPACE

Triana (Seville)

Barro Azul was born from the confluence of several disciplines related to cultural heritage, such as Anthropology and Art History, and also cultural management, pottery and design, in addition to the professional experience of the components of the project in the research and dissemination of ceramic heritage.

This space is in the district of Triana, in the city of Seville. It is a traditional pottery place, but nowadays there are pottery workshops, except for Barro Azul.

The production of the ceramic pieces of this place share tradition and modernity. In addition, they provide a series of innovative services such as: the organisation of visits around the neighbourhood with ceramics as the backbone, practical pottery and ceramics workshops, production of educational and informative material, organisation of events and research, advice and reports on ceramic pieces and ensembles. Web: [www.barroazul.es](http://www.barroazul.es)



## HARINERA ZGZ

### Zaragoza

Harinera ZGZ is a creative space. A place for creation and collaboration, devoted to active participation, empowerment and transformation of urban space through creativity.

After its closure as a factory in 2001, the neighbours' struggle managed to save the old flour mill in the San José neighbourhood from being turned into housing. The determined defence of the memory and identity of a neighbourhood with an important factory past managed to make itself heard in the Zaragoza City Council, by achieving a land swap, the factory passing from private hands to public ownership. Two objectives were at the heart of that claim: the conservation and recovery of one of the few examples of the industrial heritage of the neighbourhood that had survived the expansion of the city, and the creation of a new cultural facility for a district that was under-supplied in this field.

Harinera ZGZ is managed as a collaboration between the City Council, the neighbours' network and all the cultural agents who have decided to join this initiative. All decisions about the space (uses, operating mechanics, programme contents, etc.) are taken collectively. The City Council is represented by technicians from Zaragoza Cultural. The neighbours' network participates through the San José Neighbours' Association). Cultural agents, and any other person, collective, association or company that wishes to participate in the management of Harinera ZGZ, can do so by joining the Colectivo Lámalo H Group. These three meet fortnightly at the Harinera Assembly to discuss all important issues.

www.harinerazgz.wordpress



To perform its work, Harinera ZGZ has several stable Committees (Programming, Image and Communication, Project and Neighbours' Liaison), and specific Working Groups, which are created to coordinate activities or specific topics and disappear once the activity has concluded.

These Committees and Working Groups carry out the tasks entrusted to them by the Assembly, shaping everything that is going to happen in Harinera. It is the Assembly that approves or does not approve the proposals of these teams, although in many aspects the committees and working groups can make decisions on their own. Web: [www.harinerazg.wordpress](http://www.harinerazg.wordpress)

## INVENTORY OF PLANT SPECIES Subanen Community (Philippines)

Between 2003 and 2004, the Subanen community in western Mindanao, Philippines, undertook an innovative project to document indigenous knowledge of plant species growing in their ancestral domains. These plants are valuable to the community because of their medicinal, agricultural, economic and religious uses.



Plant diversity is declining due to increased population and climate change. As a result, community elders observed that as plant diversity declined, knowledge of plant diversity was affected. On the other hand, the new generations were moving on to the dominant society, so indigenous knowledge, which was passed on orally, was in clear danger of disappearing.

Thus, the Subanen leaders sought help from specialised organizations to teach them techniques that would enable the community to document indigenous knowledge on its own with the help of outside experts. The community elders, who have the knowledge, provided the relevant information, and the youth, who can read and write, took on the task of documenting it.

The resulting documentation was compiled in multimedia format and in a variety of outreach teaching materials in English, with the corresponding translation into Subanen. All this material was officially registered with the state copyright agency to protect the community's intellectual property rights. It is now used in the community's education programme to teach children about Subanen culture and as a teaching tool for adults who want to learn to read and write in their ancestral language.

This 'self-documentation' has proved to be an appropriate means of preserving orally passed on botanical knowledge and making it accessible to present and future generations, thus contributing to the viability of this element of the Subanen people's intangible cultural heritage.

## AGENTS INVOLVED

- Institutional Agents:
  - State Administration
  - Autonomous Administration
  - Local Government.
- Civil Society:
  - Neighbours' Associations
  - Cultural Associations
  - General population

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## PROMOTING THE REGULATION OF SUSTAINABLE TOURISM TO PREVENT MASS TOURISM FROM DECONTEXTUALISING, INSTRUMENTALISING, SPECTACULARISING AND/OR TRIVIALISING ICH

### DESCRIPTION OF THE MEASURE

Tourism is undoubtedly a backbone of the Andalusian economy. It is also an interesting channel for disseminating and enhancing our intangible cultural heritage (ICH). From the different areas of ICH, there are many initiatives that aim to raise awareness of our heritage through the so-called “cultural tourism”, which includes traditional elements and activities as tourist/economic resources and assets. Some of them are based on reorienting certain economic activities -most of them in the primary sector- towards tourism. This is generally carried out through guided visits to the facilities and/or workshops (salt mines, fish markets, vineyards, crafts workshops, traditional trades’ workshops, etc.) where the productive activity itself can occasionally be observed. In others, efforts are aimed at raising awareness and enhancing the value of traditional gastronomic products, through gastronomic fairs and routes. Other initiatives combine the two previous ones: cultural routes that include guided visits to the production centres with the subsequent consumption of traditional dishes. And other initiatives have an impact on festivity tourism, promoting celebrations and popular festivities.

However, we must not lose sight of the fact that excessive exposure to tourism may entail a risk of instrumentalising ICH, with all that this may entail: commodification, decontextualisation, theatricalisation and trivialisation. Sometimes even provoking the rejection of the community itself, of those bearing and/or maintaining the ICH. The rupture occurs when a cultural representation ceases to represent an identity for the community and becomes a tourist show, moving from the value of use to the value of change.

The most effective measure to combat this obvious risk would be regulating a sustainable tourism that combines the cultural, socio-economic and tourist points of view, and that minimises the negative impact on the receiving society, inserting tourist activities that respect the right to the city and strengthen the role of citi-

zens, while prioritising, at the same time, the value of social use of heritage over its value of change. We thus believe that ethnological mediation, interdisciplinary convergence and community self-management by the actual bearers and/or maintainers of ICH are necessary when developing any tourism project or planning.

## REASONS FOR ADOPTING THEM

- Tourism can be an important vehicle for cultural exchange, providing responsible and well-managed opportunities for the host community, while providing visitors an understanding of the community's culture and heritage. Far from the so-called mass tourism.
- Tourism as a part of culture and economic activity that provides a tourism product, including traditional elements and activities such as cultural resources and assets, needs more thoughtful and substantial measures to promote culturally and environmentally aware and respectful tourism.
- Until now, the management of ethnological heritage and institutional and business tourism management have been governed by very different logics, which need to be brought closer to safeguard our most fragile heritage, intangible heritage.
- We believe that it is possible to make proposals for the tourism valuation and use of ICH that contribute to the development of the local economy, and to the survival and enjoyment of the ICH by the host community.
- To prevent some festive rituals, continue to "die of success" (Fiesta de los Patios in Córdoba, Zambomba in Jerez, etc.).
- The need to avoid disaffection, or loss of the symbolic appropriation of spaces and rituals by the protagonist agents.
- To prevent the de-seasonalisation of rituals, trades or crafts, stripping them of the time frame assigned to them by tradition, to achieve a greater influx of tourists.
- To prevent public administrations in charge of tourism policies from using the ICH as an attraction, trivialising its cultural values and analysing these resources quantitatively.

- To reverse the effects of gentrification and prevent the decontextualization of certain trades and crafts.
- To prevent the theatricalisation and trivialisation of the ICH caused by tourism recreations (historical, crafts, etc.) void of content.
- Obviating the trend towards homogenisation of cultural activities, caused by the touristic success of specific events in other territories.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- The different ways of doing, saying, thinking, acting or celebrating as a community symbolically express social life as a group and is related to the economic, social, political and ideological components of the socio-cultural context it is part of, which makes it impossible to understand a cultural practice without its protagonists.
- ICH is a vehicle for transferring identity and should be understood as such.
- The ICH's convergence to the "other" must be carried out without theatricalisations alien to one's own culture.
- The lucrative aspect of cultural representations should not override their social and cultural meaning.
- The need to reconcile the continuity of traditions and ways of life with the right to promote the development of tourism in the territory requires an integrated (different action lines) and inclusive (with all the players involved) planning project, to design a proposal for sustainable tourism management.
- Since all cultural practices reveal the community's identity, the same practice or representation inevitably takes different forms from one place to another.
- We cannot deny the economic impact of festive celebrations, nor do we disregard the importance of tourist activities. But we do express our concern about festive ritual celebrations as an expression of cultural heritage and their contradictions with mass tourism phenomena.
- We believe it is necessary to think about the global and local dynamics experienced by cultural processes around tourism (apart from those caused by the cultural dynamics itself) both in their physical and symbolic nature.

## PREVENTING MISTAKES

- To prevent heritage from serving tourism, but allowing it to coexist with it, the community's participation is essential.
- Staying away from the use of the different categorisations and figures of heritage protection (Activity of Ethnological Interest, Festival of National Tourist Interest...) for an abusive commercialisation of cultural practices.
- Special care should be taken to prevent the misappropriation of cultural practices by certain social groups.
- Be careful with the extrapolation of elements belonging to the ICH of other places/territories, for tourism promotion purposes.
- Be careful with decontextualisation to adapt the cultural representations to tourism (omitting the temporary nature of the festivities, carrying out recreations without documentary basis, etc.)
- We must be aware of the danger of the tertiarisation of Andalusian economy and its almost exclusive orientation towards mass tourism.
- Tourism should not be understood as an exogenous industry to the territory, but as a tool to understand it.
- Tourism cannot be the excuse for the political and economic instrumentalisation of ICH.

## EXAMPLES OF GOOD PRACTICE

### CABALGATA DE REYES DE HIGUERA DE LA SIERRA

#### Cultural and social association Cabalgata de Reyes Magos (Huelva)

This is one of the oldest Epiphany parades in Andalusia. It dates back to 1918, when several villagers, on the initiative of Domingo Fal Conde, a member of a prestigious local family, made an entrance on horseback dressed as the Three Wise Men to deliver sweets to the children.

After the death of the founder, in the early 70s, a group of collaborators from Higuera continued with the custom, until 1983 when the Cultural and Social Association Cabalgata de Reyes Magos was constituted, which since then has been in charge of its organisation and supervision. The creation of the association made participating in the ritual a more democratic procedure, as opposed to the previous individualistic paternalism. Over time, it acquired its current community and identity scope. Nowadays the main source of income for celebrating it are the membership fees received and certain activities such as raffles, draws, charity evenings, highlighting the recent Living Nativity Scene. So, it is the community itself that has managed itself year after year, without allowing the festival's institutionalisation. Although they do receive a small financial contribution and logistical support from the local council.



The parade is made up of 16 floats, which are designed, staged and built by the neighbours themselves, after being selected by the association. Twelve of them, the so-called “poor people’s” floats, recreate scenes of Christmas and Jesus’ childhood adapted to the traditional, cultural and natural local context, while the remaining four correspond to the Eastern Star and the three Wise Men, the only characters that move, while the rest remain motionless throughout the entire route. At the end of the event, gifts are handed out to the children.

Groups of family and friends work on them for several months, and they are finally destroyed at the end of the performance. It is therefore a collective creation, of shared authorship that year after year conveys the feeling of identity of the people of Higuera. For the town it is its main sign of identity, in addition to being a catalyst for tourism and the economy, due to the massive influx of visitors at regional level, which more than multiplies the number of inhabitants.

In 2008 it was declared a Festival of Tourist Interest in Andalusia by the Andalusian Ministry of Tourism. In 2010 it was protected and included in the general catalogue under the category of Activity of Ethnological Interest by the Regional Ministry of Culture. Since 2020 it holds the title of Sociocultural Representation Subject to Special Attention by the Provincial Council of Huelva, in addition to that of Magic Town of Spain.

So far, however, the mass influx of tourists has not trivialised or instrumentalised the ritual. On the contrary, the integrating and social cohesion capacity of the ritual makes the occasion an opportunity for collective identifications, strengthening the feeling of a community compared to its neighbours.

## **BATTLES BETWEEN MOORS AND CHRISTIANS IN BENAMAHOMA** **Cultural Association of Moors and Christians of Benamahoma (Cádiz)**

This is the only Moors and Christians festival in western Andalusia, as most are celebrated in eastern Andalusia and in the Levante. They are included in the patron saint festivities of San Antonio de Padua and they generally follow the model of the other Moors and Christians festivities that are celebrated in Andalusia, although they have a series of very unique identifying elements.

These include the non-existence of written texts. However, before each fight there is a verbal duel between the Moorish and the Christian Captains, who with impro-



vised verses, on current issues, events and anecdotes that have occurred throughout the year, must respond to each other. Once the duel is over, they engage in a body combat that is imitated by the rest of the troop, each member pairing up with an opponent. The fights, twelve in total, take place on the village streets and represent the critical point of the ritual. The last battle ends with a great twinning embrace that takes place in the Nacimiento, an emblematic place in the village. On the other hand, neighbours taking one side or another comes by family tradition.

These traditional fights began to decline in the 70s due to the emigration of many young people in search of work. A group of neighbours then decided to give it a new boost by buying new clothing and weapons, including the clothes that the Christian side still wears today, and the first catapults. In the early 80s the group was constituted as a cultural peña, and from 2005 it became known as the Cultural Association of Moors and Christians of Benamahoma. It currently has over 200 members, who are responsible for the organising, developing and maintaining the festivities with the financial support of the City Council.

Over time the ritual has undergone several transformations, but without losing its main hallmarks and without imitating aspects of the much more mediatic and well-known Moors and Christians festivals in the Levante. The costumes and equipment have changed, new stages have been introduced, the participation of women

has increased both within the association and in the performances, and children have been included, carrying out their own children's fights. In this sense it has been the children's talent pool that has provided warriors for the fights. The language has also been softened in the pep talks, and the captains have included some historical facts that occurred in the area in their verbal challenges, thanks to a historical documentation work carried out by the association itself.

The association, in its eagerness to promote the festival on a mainly cultural level, has carried out a thorough study of its evolution, and is currently compiling sketches of the local oral tradition that has been passed down from father to son and that has been partly fixed in the verbal fights. It has also joined the recently created Andalusian Federation of Moors and Christians Festivals.

Nowadays the festival combines its festive nature with the dimension of a show, and the influx of tourists comes from the autonomous region and even nationally. It was declared of Tourist Interest in Andalusia in 2018. However, it has not been decontextualised, theatricalised or instrumentalised and its differentiating elements have been maintained. Therefore, it continues to encourage the collective participation of neighbours, in addition to strengthening the bonds of neighbourhood, family and associative sociability.

## VISITS TO LOCAL PRODUCERS IN GUIPÚZCOA

**Association of Tolosa Bean Producers, Txumilla, Lacteos Larreta, Caserío Urdapilleta, Sidrería Aburuza, Bodega Hika, Bodega Inazio Urruzola and Tolosaldea (Gipuzkoa)**

Different local producers in the province of Guipúzcoa independently visit their facilities to raise awareness of the different traditional know-how and ways of doing that surround the production of their products, while highlighting the Basque gastronomic heritage and promoting a circular and short-haul economy. The visits are associated with the seasonal nature of each product: harvesting time, production time, etc. And they usually end with a gastronomic tasting, either in the caserío (country house) itself or in a local restaurant, during which you can continue talking to the actual producers.

These private initiatives have been compiled by the Tourist Office of Tolosa, Tolosaldea, which are offered to tourists and visitors, although it is the producers themselves who are in charge of managing them directly.

Among the producers who carry out this type of activity is the Tolosa Bean Producers' Association, which provides a visit to one of its bean plantations to show the different work carried out on the plantation throughout the year. It ends with the tasting of a menu based on beans with the traditional ingredients, in a local restaurant.

The family company Txumilla, who produce chilli peppers from Ibarra, also organises visits to its plantation, which is in the origin of chilli peppers, mainly during the summer months, to be able to observe the green and fresh chilli peppers on the plant. At the end they are fried.

Lácteos Larreta, situated in a family caserío in Orendain, overlooking the Txindoki, suggests showing what is a regular day at the caserío, the elaboration process of their products (yogurt, cheese, ice cream, etc.) and their particular way of working.

At the Caserío Urdapilleta in Ibarra, the family raises a native breed of Basque pig, the euskal txerria or eared pig, which is easily identified by its appearance, its black spots and its strength, which nevertheless was on the verge of disappearing. They provide the opportunity to learn first-hand about the family's personal project, and the pig's own breed and the products they produce.



The Sidrería Aburuza, a cider manufacturer in Aduna, the village that produces most litres of cider per inhabitant, continues the family business, looking after the apple orchard and producing cider, including the denomination of origin Euskal Sagardea. The family provides the opportunity to know the place, the elaboration process and to taste Txotx, that is to say, the cider directly served from the tap of the kupela to the glasses.

Finally, two Txacolí wineries also provide visits. HikaWinery , in Villabona, with a modern architecture that blends into the landscape and is situated in the upper part of the vineyards. After the visit, a tasting of its particular Txacolí, characterised by its volume and sweetness, is offered. And Bodega Inazio Urruzola, from Alkiza, a family winery, created around an old wine press caserío. Its variety of grapes is the treasure of the Basque vineyards, the hondarribi zuri.

## AGENTS INVOLVED

- Institutional Agents:
  - Provincial Administrations
  - Local Administrations.
- Business agents:
  - Tourism sector.
- Civil Society:
  - Associations and other non-profit entities
  - Participating Agents
  - ICH Conservation Agents.

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## PROTECTING AND VINDICATING THE TRADITIONAL CULTURAL SPACES WHERE THE DIFFERENT ACTIVITIES LINKED TO THE ICH TAKE PLACE

### DESCRIPTION OF THE MEASURE

The urban development process that many Andalusian municipalities have been undergoing since 2003 has led to a reconfiguration of their morphology, affecting the common spaces linked to everyday life and other aspects related to the ICH.

The urban globalising effect has caused many of the spaces occupied by the local population to become places where property speculators transform popular neighbourhoods or city centres into attractive areas for residents who have greater purchasing power or houses-hotels for tourist use. This has been called gentrification.

This process of change has a direct impact on ICH, as many of the spaces where activities linked to this heritage are carried out have been moved elsewhere or have simply disappeared.

The configuration of cities puts a distance between local social players and their places of origin, relegating them to the outskirts or, in the case of the craft sector, to industrial estates.

Furthermore, the populations of rural areas that are integrated in Natural Parks, and those living in coastal areas have seen their access to the places where they carry out their traditional activities restricted, due to a legislation that forgot the people who make up these cultural spaces.

All this “development” has brought with it the vindication by a large part of the population to re-occupy the spaces from which they are being expelled, creating citizen platforms that fight for remaining, using and enjoying these places.

This way, we understand the need to vindicate and protect the cultural spaces where activities linked to ICH are developed. It would thus be necessary to create specific regulations for each of them, where the different agents that manage, legislate and have the traditional knowledge of the different areas that make up the ICH participate.

## REASONS FOR ADOPTING THEM

- Preventing gentrification, as it causes a deep urban and socio-cultural transformations that have as their purpose and result socio-spatial segregation aimed at an unequal right of access and enjoyment of the city.
- Preventing the urban planning of cultural spaces. Due to the property speculation in Andalusia, many cultural spaces have been turned into urban developments and dull places that have lost the symbolic essence.
- Refusing legislation that affects cultural activities in Natural Parks and/or fishing areas.
- Avoiding the relocation of craft workshops. The creation of industrial estates on the outskirts has caused a large part of these trades to move to these environments, leaving the town centres unoccupied, stripping them of a living heritage that is unique and forms part of the daily life.
- Shunning the creation of multifunctional spaces for the development of activities that traditionally took place in town centres.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Creating coordinated legislation between administrations that favours the use of the different cultural spaces in the territories. Cultural activities have been affected by the different legislations that have an impact on them.
- Many trades, knowledge and rituals have been lost, transformed or are in the process of disappearing. Many regulations have not considered the human/cultural factor of the space where they are exercised, and they are tremendously restrictive when it comes to their use.
- Preventing gentrification, generating a new city model where inhabitants have equal access and enjoyment, thus preventing socio-spatial segregation.
- Promoting the traditional spaces where the festive rituals take place, avoiding adapting to newly created enclosures where all the festivities of the festive cycle are held.

- Favouring traditional crafts spaces over industrial estates for practices that do not generate noise, air or other types of pollution that are incompatible with the environment where they take place.

### PREVENTING MISTAKES

- Streamlining the procedures required to protect cultural spaces. Effective work is required by the managers involved in the different processes when enforcing protections.
- There is a need for the effective participation of all social agents to know their reality and jointly tackle the different problems.
- Preventing the zoning category of soils in the General Plans for Urban Zoning destined to tourist uses.

## EXAMPLES OF GOOD PRACTICE

### MUSEO SITUADO PROJECT

**Reina Sofia Museum and Art Centre. Neighbourhood and cultural associations of the Lavapiés neighbourhood (Madrid)**

Museo Situado was created in March 2018 from the shock caused by the death of the young Senegalese migrant and member of the Sindicato de Manteros y Lateros (Union of street vendors) Mame Mbaye, who died of a heart attack after running for hours chased by the police. Mbaye had been living in Madrid undocumented for thirteen years, and he had not managed to legalise his situation.

In the midst of this shock, the Reina Sofia Museum decided to take a position on what had happened. The first step was to listen to, get to know and give a voice to those who were most directly affected by this and other experiences and situations of inequality, discrimination and vulnerability in the neighbourhood. An assembly authority was then constituted where the collectives and associations of Lavapiés could raise their objections, demands, needs, in an intense and persistent listening and questioning exercise. In this context, we moved from a starting point where mistrust and scepticism towards the institution prevailed to a flood of ideas and proposals, such as organising a neighbourhood picnic in the Museum's garden or providing access to the Library and Documentation Centre to undocumented people. Both proposals were carried out. Today this assembly authority is the driving force of the network: a vital, regular and open collaboration project where we co-

www.museoreinasofia.es



llectively decide the initiatives to promote and from where we hold a direct and close dialogue between the Museum and the groups, agents and residents in the neighbourhood.

In this sense, Museo Situado is aware of the tense paradox the Reina Sofía Museum finds itself in: on the one hand, it is the spearhead of the tourist gentrification of the neighbourhood and, on the other, an articulator of initiatives that, together with collectives and associations, confronts this state of affairs and aims at participating in the construction of a more egalitarian, sustainable and fair society by the majority.

## PAX

### Cultural Association Patios de la Axerquía (Córdoba)

The PAX-Patios de la Axerquía strategy is suggested as an experimental governance action on urban regeneration and social innovation in the historic centre of Córdoba. Driven by a group of people, including anthropologists and architects.



PAX is a strategy for urban rehabilitation and empty patio-houses through cooperative processes. The re-use of the existing city, in its tangible and intangible heritage value in a neighbourhood subject to gentrification, has boosted the generation of a bottom-up strategy in terms of housing policy, heritage, urban regeneration and social cohesion by updating the use of patios through cooperative processes that maintain their residential value.

The purpose and uniqueness of PAX, compared to other cooperative experiences as an alternative to property and renting, is that it participates in a high value heritage environment, bringing up to date the coexistence that characterises the Mediterranean city. It is proposed to be constituted as a neighbourhood cooperative.

The strategy is coordinated with several public and private entities and, above all, with neighbours' associations and groups of people of a different social, complementary and intergenerational nature.

## SAN FACUNDO

### City Council and neighbours of San Facundo (El Bierzo, León)



San Facundo has gone from being the municipality of an “emptied” Spain to becoming a very attractive place for environmentally-sustainable companies. Recently, it has been chosen as one of the potential world destinations for the office of the future (from the companies Open Office and Tecnômica) which is a mobile, multifunctional and environmentally-sustainable structure. This building would seek energy efficiency, savings and business activity in a rural environment. This Bierzo village has been visited by large technology companies who are interested in placing their offices here, seeking a self-sufficient building that is integrated with the environment.

Another attraction that has turned San Facundo into a place of reference is its rich traditional gastronomy. For the last 3 years a gastronomic and cultural festival has been held around trout, which brings together more than 700 people.

Tradition and new technologies have made this place a desirable space in view of the depopulation and abandonment of most municipalities in this territory.

### **Historical Association Retiro Obrero and Plataform Fábrica de Vidrio de la Trinidad (Seville)**

The Historical Association Retiro Obrero was created in 2004 by the residents of the Miraflores neighbourhood to defend their industrial heritage. In 2004 the Trinidad Factory was registered in the CGPHA as an Asset of Cultural Interest under the category of monument. This registration didn't turn out to be efficient before the speculative movement taking place in the neighbourhood. This way, the neighbours came together to reclaim this factory space, and also others that were scattered around the area.

The significance of the Trinidad Glass Factory transcends the physical concept of architecture, as it was structured as a self-sufficient entity, under a cooperative regime since 1934 and was a model of social economy and of the industrialisation process in Andalusia.

Through the efforts of different entities, associations and neighbours in general, to recover the memory of the Factory and the social use of the facilities, an agreement has been signed between the City Council of Seville and the owners to allocate part of the facilities for social use and to launch the MITS (Museum of Industry and Technology of Seville) project.



## AGENTS INVOLVED

- Institutional Agents:
  - State Administration
  - Autonomous Administration
  - Provincial Administration
  - Local Government
- Academic Agents:
  - University
- Civil Society:
  - Neighbours' Associations
  - Cultural Associations
  - Craftsmen's Associations
  - Fishermen's guilds

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## MAKING THE USE OF TRADITIONAL MATERIALS AND TOOLS COMPATIBLE WITH NEW PRODUCTS AND TECHNIQUES AND INCLUDING NEW TECHNOLOGIES IN THE CRAFT ACTIVITIES

### DESCRIPTION OF THE MEASURE

Crafts is an economic and cultural activity of great relevance due to its interrelation with other economic sectors and cultural expressions of a territory. Hence the clear complexity in defining the craft sector, as public managers have no single criterion when it comes to understanding the different economic activities as craft.

What all the theoreticians do agree on to differentiate handcrafted production from industrial production is its manual nature. Handcrafted objects acquire a value that mechanically executed objects lack. However, nowadays many craft trades have included considerably complex machinery in their production process, thus speeding up the work and making the final product more profitable. Unlike industrial production, the use of machines in crafts workshops supports the needs of craftsmen, who dictate their own needs.

This way, the incorporation of modern instruments, the use of new technologies and the introduction of new raw materials, is determined by the current capitalist system, market demand and the creativity of the crafts sector itself, especially younger craftsmen, who combine the use of new technologies with traditional elements, creating new products that are attractive to end consumers.

As for the dissemination and sale of handicraft products, commissioning and direct sales are the most commonly used means. The incorporation of new technologies in workshops has diversified the market and widened its scope of action. Internet has become a window to the world, where we can learn about and buy all kinds of products. Although some craftsmen are still reluctant to use this tool, there are many who are interested in using it. Websites, blogs, APPs, social media such as Facebook, YouTube, Pinterest, Instagram or WhatsApp have become an increasingly common resource for professionals in the sector. The use of these technologies has enabled disseminating and recovering traditional trades that had nearly disappeared.

Thus, crafts, like other elements of ICH, are an activity that is constantly adapting to cultural change, although this sometimes implies the loss of traditional trades that need economic support and recognition at the institutional and social level in order to remain alive.

It is thus necessary to promote the cultural recognition and economic development of craftsmanship in Andalusia, dignifying and stimulating craft work and promoting craft activities as new sources of employment, where tradition and modernity can be unified.

## REASONS FOR ADOPTING THEM

- The need to adopt new products and techniques to adapt craft products to the new times.
- Adapting craft groups to new technologies to improve the dissemination of and access to their production.
- Positioning craftsmanship as opposed to industrial productions, which emulate and/or copy traditional designs from different cultures.
- Promoting actions aimed at the knowledge and conservation of craft forms of work, especially endangered ones.
- Encouraging synergies between craftsmen-designers and other professions to create new products
- Drawing up collaboration agreements with art schools, faculties of fine arts and design, and with artistic and fashion companies.
- Having a real knowledge of the needs of each trade in order to implement alternative policies when it comes to training in new technologies and design.
- Encouraging the training of craftsmen in their trades with the dual aim of improving traditional occupations and re-adapting to new technologies
- Preparing a census of craft trades in which dominant resources are a driving force for the development of the territory, especially in rural areas with high population of youth.

- Need to improve the direct access website “Artesanía de Andalucía” (Crafts of Andalusia). This website needs to be agile, with plenty of links and it must appear unified, with all the information on craftsmanship concerning fairs, exhibitions, regulations, etc., both for professionals and for users. An interesting example is the website developed by the Consortium of Trade, Crafts and Fashion of Catalonia.
- Promoting the dissemination of Andalusian craftsmanship through all social media, to bring greater knowledge of craftsmanship to the entire population, especially the younger ones.
- Unifying criteria in the already existing brands related to the sector, such as: Crafts of Cadiz, Craftsmen of the city of Cordoba, or different Natural Parks among others.
- Existence of an excess of brands that is counter-productive when it comes to disseminating and marketing craft products.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR ADOPTION

- Consider traditional materials when making new products.
- Apply new technologies that improve local techniques with global tools.
- Share knowledge and promote the evolution of the whole craft practice.
- Use the resources of the territory and create new materials.
- Use materials that until now have been nothing more than a residue of human creation itself.

## PREVENTING MISTAKES

- Creating mass-produced products that undermine craftsmanship
- Excessive mechanisation. The machine should be at the service of the craftsman and not the craftsman at the service of the machine.

## EXAMPLES OF GOOD PRACTICE

### SCHOOL OF BLACKSMITHS RAMÓN RECUERO

Centre for the recovery and dissemination of traditional blacksmithing. San Antonio (Toledo)

The house-workshop of master craftsman Ramón Recuero opened its doors in 2014, after years of experience, research and recovery of traditional techniques. It is considered as an international benchmark for learning the techniques of traditional blacksmithing and forging.

The building consists of a workshop equipped for the practice of traditional and contemporary forging, sculpture making, space for foundry work, etc. An exhibition space and free accommodation for students.

The master craftsman came to San Antonio with the idea of making traditional forging profitable, recovering the trade until the crisis of 2007 when he stopped receiving orders and closed the workshop. It then occurred to him that he could teach the trade to young people who do not have the resources to go to an art school. He started with a video camera to record techniques and post tutorials on YouTube. In the videos you can learn from how to make a forge to how to make certain specific works.

www.ramonrecuero.jimdofree.com



In response to demand from YouTube users, he set up the school and has students from all over the world.

The school has become a business incubator and many of the students who attended the school have later set up their own workshops.

### Artesanías de Chile Foundation (Chile)

A private, non-profit organisation that has been working for 18 years (12 July 2002) to preserve, value, promote and disseminate traditional Chilean crafts, promoting the integration of craftsmen and craftswomen to processes of cultural and economic development in order to create new and better opportunities.

The craftswomen and craftsmen elaborate new products, with traditional techniques, that can be purchased in different shops throughout the Chilean geography and from the entity's website.

www.artesantiasdechile.cl



This way, with traditional techniques and products, they make new products that are integrated into the global market, always from a fair trade perspective. The foundation is Fair Trade accredited by the World Fair Trade Organisation (WFTO). The products they provide not only have a value in themselves, but they also dignify craft talent: telling their story, showing the production process of a handmade piece and honouring the knowledge inherited from generation to generation.

## ESPACIO ROMPEMOLDES

**City Council of Seville, Rompemoldes Association of artists and craftsmen (Seville)**

The Rompemoldes space was created in 2012 and originates from an initiative of the City Council of Seville through EMVISESA (Empresa Municipal de Vivienda, Suelo y Equipamiento de Sevilla S.A.) with the purpose of promoting artistic creation in the city. The property is located in an area protected by the Special Protection Plan (Santa Paula - Santa Lucia) and the aim was to create a traditional Sevillian courtyard with a more modern architecture. The space is structured around a common courtyard where 20 workshops and the crafts' dwellings are located.



www.emvivesa.es

Artists and craftsmen of different trades are gathered here, a space for creation, innovation and collaboration between professionals of the sector, and a space for coexistence.

The common spaces have become meeting places, the setting for cultural activities and coexistence in all aspects of daily life.

Sharing the place has contributed to creating synergies between the different artists, crafts and creative technicians, innovating in techniques and materials and improving the dissemination and sale of cultural products.

## CRAFT NOW PROGRAMME

### Promotion of Arts and Design (FAD) (Catalonia)

FAD is a non-profit association of professionals and companies linked to design. Five associations of different creative disciplines, including the Association of Artists and Craftsmen (A-FAD) and a centre for materials, coexist within it.

The “Crafts Now” Programme, an activity organised by the Regional Government of Catalonia (Generalitat de Catalunya) - Artesania Catalunya; curated by the FAD Association of Artists and Craftsmen (A-FAD); coordinated by the Federation of Associations of Craftsmen of Catalonia (FAAOC); and with the collaboration of the Assembly Platform of Artists of Catalonia (PAAC), to promote research, investigation and innovation in craftsmanship.

“Crafts Now” is a meeting point for craftsmen and craftswomen who are interested in innovation. Sharing knowledge encourages the evolution of craftsmanship; innovation allows finding local solutions to global problems, while it conditions the interior of craftsmanship itself and becomes a catalyst that has been updating it tirelessly over the years. Because new craftsmanship transcends disciplinary boundaries and places us in a landscape where research, exploration and innovation are key to future growth. It is divided into three parts, one of which, Crafts In, focuses on a sample of innovative projects in tools, processes and materials.



## AGENTS INVOLVED

- Institutional Agents:
  - International Administration
  - Autonomous Administration
  - Local Government
- Academic Agents:
  - Art Schools.
- Civil Society:
  - Cultural Associations
  - Craftsmen and Craftswomen Associations
  - Federations
  - Agents holding the ICH
  - General population
- Public/Private Organisations:
  - Foundations

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## IMPLEMENTING AND INSPECTING THE MEASURES FOR PROTECTING ICH ADOPTED IN THE TECHNICAL DOCUMENTATION FOR DECLARING THE DIFFERENT ASSETS THAT FORM PART OF THE INTANGIBLE CULTURAL HERITAGE

### DESCRIPTION OF THE MEASURE

The Spanish state was a forerunner in safeguarding intangible cultural heritage (ICH), but its regulation by state and autonomous legislation is far from providing finished models.

The declaration of the Festa or Misteri de Elche in 1931 as a national monument made Spain a pioneer in protecting what is now known as intangible cultural heritage. Although the declaration constitutes a benefit in the conservation of the festival, the legal figure that was applied to it is that of fixed assets.

The introduction of intangible assets in the legal system of the sector took place with the approval of Law 16/1985 of 25 June 1985 on Spanish Historical Heritage, the autonomous legislations being the ones that defined the category of intangible heritage.

At present, sixteen of the seventeen Autonomous Communities have their own historical or cultural heritage laws that provide legal protection for intangible heritage.

With Law 1/1991 of 3 July 1991, Andalusia incorporated intangible assets into the legal definition of historical heritage with its own legal protection and developed a Regulation for the Protection and Promotion of the Historical Heritage of Andalusia (DECREE 19/1995 of 7 February 1995), which develops the tools to implement it.

Following the many debates on the concept of Culture, in a broad sense, given by Anthropology, and the need to broaden the concept of heritage, in 2003 UNESCO held the Convention for Safeguarding Intangible Cultural Heritage, establishing the basic principles for managing intangible cultural heritage.

Furthermore, the Andalusian administration promotes a new Law of Historical Heritage (Law 14/2007 of 26 November of PHA) which determines that the registration of any Asset of Cultural Interest (BIC) in the General Catalogue of Andalusian Historical Heritage must include the list of associated intangibles. At present, there are few technical documents that consider intangible assets, with the exception of Sites of Ethnological Interest.

When registering an Asset of Cultural Interest, the contents of the so-called “particular instructions” apply. These are the specific and express guidelines that can be optionally drafted to regulate uses, forms of transmission and/or assessment or enhancement, in addition to all the determinations required for the protection, conservation, safeguarding or dissemination of the declared assets, those linked to them and their areas of development. In the case of intangible assets, the same recommendations are included as for fixed assets, but the social agents that guard, maintain and pass on are not considered. Therefore, a legal framework should be developed to protect, indirectly, the bearers of these cultural representations in order for them to be the key players in their safeguarding.

At present, one of the most pressing problems of the Andalusian administration in order to safeguard the ICH assets included in the General Catalogue of Andalusian Historical Heritage is the lack of specialised technical staff in the territorial delegations responsible for Historical Heritage and in the General Directorate of Cultural Heritage. Thus, the Andalusian intangible heritage, in addition to lacking a legislative framework according to its nature, does not have specialised technicians to monitor and inspect the situation in which the protected assets are found.

Thus, for the safeguarding of the ICH to become a reality, the legislative measures relating to historical heritage would need to be adapted, the regional administration should be provided with a budget and technical staff, the technical staff of the town councils should be trained in ICH and work directly with the social agents who hold this heritage, thus enabling citizens’ participation.

## REASONS FOR ADOPTING THEM

- The need to adapt current legislation to the protection and protection of ICH.
- Weakness of the cultural administration in relation to other administrations in sectors such as Works, Culture, Culture and Tourism
- Public, Urban Planning, Tourism, for the protection and legislation of heritage.
- Scarce participation with social agents, local and provincial administrations to carry out ICH safeguarding measures.
- Lack of a technical body for the inspection of the protected ICH.
- Lack of knowledge by the administration of the reality in which some cultural practices are found when granting permits and/or exceptions to the standard.
- Little or no attention to the protected assets once the protection file has been solved.
- Limited experience in the legal-heritage protection of intangible assets.
- Lack of cultural and strategic plans. The selection processes when it comes to protecting heritage assets, members of the ICH, are usually conducted by the regional administration without considering a common and/or strategic criterion.
- Lack of a financial budget for the dignified and effective maintenance of cultural institutions or foundations.
- Lack of investment for the exercise of the functions entrusted to the Regional Ministry of Culture and its dependent institutions.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Developing specific measures for the protection and safeguarding of intangible heritage, as these measures are currently focused on tangible heritage.
- Providing a specific budget line for safeguarding and disseminating the ICH, thus favouring its permanence and transmission.

- Increasing the number of qualified professionals in the Regional Ministry of Culture and its dependent institutions, renewing its List of Jobs (LOJ) and increasing its budget allocation.
- Prevent the drafting of sectoral laws that include activities linked to the ICH, such as the future Andalusian Flamenco Law, and other state laws: the Bullfighting Law and the Intangible Heritage Law.
- Working together with state, local and provincial administrations in the field of culture.

## PREVENTING MISTAKES

- Lack of coordination between the agents involved in protecting and safeguarding the ICH.
- Acting arbitrarily without developing strategic plans for the protection and safeguarding of ICH.
- Reproducing traditional patterns of tangible heritage for the protection and dissemination of ICH.
- Failure to take into account social agents holders of intangible heritage.

## EXAMPLES OF GOOD PRACTICE

### QUESTIONNAIRE FOR THE REVIEW OF CULTURAL ASSETS DECLARED WORLD HERITAGE. UNESCO (Internacional)

According to the Operational Guidelines (arts.151-159) of the UNESCO Intangible Cultural Heritage Convention, ratified by Spain in 2006, State Parties must submit periodic reports on their elements registered on the Representative List and Register of Good Practices, in order to encourage monitoring measures, cooperation and active exchange at the regional level, and to ensure an effective safeguarding of Intangible Cultural Heritage.

These reports must be submitted every 6 years. However, upon the recommendation of the Committee and approval by the General Assembly of States Parties, a comprehensive reform process was initiated in 2018 in the content and presentation of these reports to include the evaluation indicators of the Convention's global results framework. After a two-year adaptation period, the first regional reporting cycle for the new reports began in 2020.



In Spain, the Ministry of Culture and Sport is responsible for collecting information from each autonomous community of the mandatory periodic reports required by UNESCO from the states about the elements registered on the Representative List of Intangible Cultural Heritage. Periodic reports submitted to the Secretariat of the Intangible Cultural Heritage Committee of the Intangible Cultural Heritage Convention.

The report consists of five core documents, covering the following sections for each asset:

1. Information on the comprehensive treatment and management of the ICH:
  - Block I Culture.
  - Block II Education.
  - Block III Other areas .
  - Block IV Society and ICH.
  
2. INFORMATION ON THE ELEMENTS LISTED ON THE REPRESENTATIVE LIST OF THE CONVENTION 2003; Social and cultural functions, assessment of their viability and current risks, contribution to the objectives of the list, efforts to promote or strengthen the element, community participation, institutional context and engagement of communities in preparing this report.

## AGENTS INVOLVED

- Institutional Agents:
  - UNESCO.
  - State Administration
  - Autonomous Administration
  
- Civil Society:
  - Neighbours' Associations
  - Cultural Associations
  - General population.

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## CREATING THE REGULATIONS AND TAXATION REQUIRED TO CONSIDER THE REALITIES OF THE CRAFT SECTOR

### DESCRIPTION OF THE MEASURE

The diversity and complexity of crafts as a productive sector, makes it essential to know the specific needs and demands of the different craft groups. Some companies are of a very enterprising nature, and need to incorporate new technology in their workshops to expand their production and open up to new markets. Alongside them, there are many workshops, generally small, with their own clientele, to whom they usually sell personalised and handcrafted products.

In general, these correspond to the maintainers of the most traditional craftsmanship, which is characterised by the prevalence of designs, tools and ways of working which, although adapted to the passing of time, have been handed down from generation to generation. As a result, their production tends to maintain a more serial character, although they also undertake one-off pieces to order.

In opposition to this, we have a creative craftsmanship, mainly in the hands of the younger ones, who are committed to new forms of craftsmanship. Design plays an essential role and they usually make unique pieces or very small series.

In view of this situation, what most concerns craftsmen and craftswomen is the fiscal pressure they have to bear. According to information provided by the Union of Professionals and Self-Employed Workers (UPTA), over 60% fall under this labour regulation. In most cases, the owner of the workshop works alone or has a reduced number of workers, who in many cases can only be hired on a temporary basis.

Another case study that is found in the sector is that activities are alternated with other professions, so in many occasions, they have to resort to underground economy to be able to develop the trade.

This way, and according to the demands expressed to us by the craftsmen and women themselves, there is a need to establish regulations and taxation adapted to the benefits generated, and a special regime to encourage and maintain endangered and/or unique craft activities in Andalusia, thus favouring their safeguarding.

This way, we believe that social awareness of the value of crafts is the most effective means of preserving them, along with a common policy capable of bringing together the diversity of problems, concerns and aspirations of sectors, territories and individuals, overcoming isolated and disconnected interventions, and systematising the boost required for the whole craft sector.

## REASONS FOR ADOPTING THEM

- Abusive payments in the cost of self-employment and other taxes levied on certain craft activities.
- Pressure exercised by economic policies on cultural practices by not favouring practices that are part of the community and are a sign of its identity.
- Need to differentiate craft activities from purely industrial activities and legislate accordingly.
- Lack of recognition of handcrafted production in terms of authorship and/or property rights.
- Exploitation and illegal trafficking of handcrafted-looking industrial resources associated with ICH.
- Low profitability of the activity and insufficient remuneration.
- Lack of financial incentives for bearers and practitioners in most areas of ICH.
- Excessive and costly administrative bureaucracy in organising certain cultural activities linked to crafts, such as fairs, meetings, etc.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Sub-sectorising and particularising the different trades of the sector, in an attempt to alleviate the generality considered under current legislation, as they appear in other autonomous regulations: artistic or creative activities, activities for the production of consumer goods and service activities.
- Carrying out a complete census of craftsmen and craftswomen in Andalusia, for which it is suggested, given the heterogeneity of the sector and the scarcity

of reliable data, that the different administrations exchange their lists of crafts professionals.

- Promoting actions aimed at the knowledge and conservation of craft forms of work in Andalusia, especially endangered ones.
- Financing practical training in workshops through tax discounts for master craftsmen and craftswomen who hire apprentices.

### PREVENTING MISTAKES

- Failing in distinguishing products that are handmade from others that are not.
- Promoting general economic subsidies without taking into account the diversity of the sector.
- Excessive bureaucratisation of procedures for access to financial aid, legal advice and the transfer of craft trades to the maintainers of the ICH.

## EXAMPLES OF GOOD PRACTICE

### PROPOSAL FOR A FUTURE CONTRIBUTION SYSTEM FOR SELF-EMPLOYED WORKERS BASED ON THEIR REAL INCOME Ministry of Inclusion, Social Security and Migration (Spain)

In May the government suggested to the social partners a new contribution system for the self-employed. This proposal consisted in a minimum payment of 90 euros per month and a maximum of 1,220 euros per month. This would be based on actual income, which includes 13 different income and contribution ranges, as stated in the draft. It is a document that is currently under negotiation and therefore subject to change in the future. These new contribution ranges of the income-based system would be reached progressively, over nine years. The new contribution system will begin to be implemented in 2023.

Although it has not yet come into force, we believe that this measure is highly demanded by the Andalusian craft sector.

### Así es la propuesta que plantea el Gobierno para la cotización de trabajadores autónomos



FUENTE: Ministerio de Inclusion, Seguridad Social y Migraciones

GRÁFICO: Henar de Pedro

## AGENTS INVOLVED

- Institutional Agents:
  - State Administration
  - Autonomous Administration
  - Provincial Administration
  - Local Government
- Academic Agents:
  - University
- Business Agents:
  - Crafts Sector
- Civil Society:
  - Federations of Craftsmen and Craftswomen
  - Federations of Self-Employed Workers
  - Craftsmen and Craftswomen Associations

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## DEVELOPING A COLLABORATIVE METHODOLOGY BETWEEN THE COMPETENT ADMINISTRATIONS TO REGULATE AND MANAGE HERITAGE ACTIVITIES

### DESCRIPTION OF THE MEASURE

The usual lack of coordination between the different public administrations involved - and even between different areas of the same administration - in the management of heritage activities, results in a series of conflicts of competencies that have a negative impact both on the actual activities and on those who maintain them. The treatment of a cultural heritage as unique as intangible heritage requires, in addition to consensus with the bearers of knowledge and know-how, a consistent and constant collaboration between the public administrations involved.

Otherwise, uncoordinated and non-consensual actions may cause irreparable damage to the ICH. One of the most pronounced risks is the lack of vertical coordination, between the regulations generated by the State administration, the autonomous administration and the local regulations. But also, from a cross-cutting perspective, the emerging contradictions of uncoordinated regulations from institutions at any level responsible for unrelated areas, such as culture, land use planning, agriculture and fisheries, tourism, environment, etc., represent another added danger.

There is therefore a clear need for collaboration and dialogue between administrations so that, on the one hand, the procedures to protection and guard cultural heritage are simplified and the intertwining of competencies is prevented. On the other hand, work is carried out in a cross-sectional manner between the entities, administrations and agents maintaining the ICH, for a better understanding of the different realities of this heritage. In other words, the technicians in charge need to make sure they have a better and broader understanding of the local reality, and that the regulatory standards are adapted to the reality of social practices. Otherwise, uncoordinated and non-consensual activities can cause irreparable damage to the ICH.

## REASONS FOR ADOPTING THEM

- Existence of contradictory laws on heritage activities and their uses, coming from different administrations and even from different areas of the same administration.
- Prioritisation of some administrative areas over others (Public Works, Tourism, Economy, etc.) according to their greater or lesser economic potential.
- Lack of awareness and sensitivity to heritage values and their problems by public officials outside the scope of culture.
- Significant disconnect between public policies applied to heritage management and the reality of the people living in the field.
- Lack of a holistic and integrative vision of ICH, emphasising symbolic and identity values, and the dynamic and processual nature of all heritage.
- Lack of dialogue between the administrations involved in heritage policy and management, and between them and the bearers of the traditions.
- It is not correct that the same administration intends to preserve its cultural heritage from some regional departments and allows others (tourism, public works, etc.) to interfere and suggest their commercial profitability.
- Non-mainstreaming of policies and heritage management, integrating all the departments and agencies that deal with ICH under a common strategy.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- The management of the ICH should be the result of a broad vision of culture and of coordination and agreement between the social, public and academic sectors that have an interest in the values of heritage activities, as opposed to the limited interests of the State.
- The coordination of good collaborative work between the different areas in which heritage activities are carried out should be carried out by interdisciplinary teams.

- # 9
- Need for flexibility and simplification of regulations.
  - Need for realistic, coordinated and effective action by all government agencies with jurisdiction over the territory and the activities that can be developed in it.
  - Importance of dialogue between the different cultural institutions in order to work in a coordinated fashion.
  - Importance of creating the necessary participation mechanisms to achieve greater engagement from social groups in heritage management.
  - The division between departments is not a determining criterion for assuming obligations and duties, since, among other reasons, it is subject to changes due to the regrouping of competencies during the different legislatures.
  - The management of cultural heritage goes beyond the scope of cultural policies and the competent department.

## PREVENTING MISTAKES

- Safeguarding the ICH requires mainstreaming and coordination between administrations.
- Heritage management should not be limited to a specific competence sector (Culture) as it affects different areas of competence.
- Safeguarding proposals should be based on careful coordination between administrative bodies and at different levels.
- In order for cultural management to be effective, it must be able to adapt to the particularities of each context and cultural representation. It therefore needs a certain level of autonomy to decide the course of action and freedom to solve the problems that emerge during implementation.

## EXAMPLES OF GOOD PRACTICE

### 3<sup>RD</sup> COMPREHENSIVE PLAN TO PROMOTE CRAFTSMANSHIP IN ANDALUSIA (2019-2022)

Regional Ministry of Economy, Knowledge, Business and University of the Andalusian Regional Government, Institutions directly or indirectly related to crafts and the Craft Sector (Autonomous)

The Andalusian Crafts Law (Law 15/2005) establishes that the competent Regional Ministry for Crafts must draw up a Comprehensive Plan to Promote Crafts in Andalusia at least every four years, to promote its permanent development and dissemination, improving its marketing, support training and generational replacement.

In 2019, based on this law and after a thorough diagnostic work of the and with the crafts sector, the 3<sup>rd</sup> Comprehensive Plan was launched by the Ministry of Economy, Knowledge, Business and University. Its scope was greater than the two previous ones, because of the synergies established with other institutions and bodies, to prevent duplicating efforts and promoting crafts in a cross-sectional way.



To prepare this Plan, which includes work actions and work lines for the period 2019-2022, we had the participation of the crafts sector itself through its representative organisations (craft workshops and people registered in the Andalusian Register of Craftsmen, associations, federations, etc.) whose contributions, through different tables and workshops, were clearly reflected in the intervention proposal. The Plan was thus formulated from an integrating perspective and with the premise of establishing a programme with realistic actions, measurable indicators and tangible results.

But in addition, it also intended to implement joint initiatives with institutions from other sectors and related areas, such as tourism, culture, gastronomy or rural development (City Councils, Andalusian Universities and Education Centres that teach subjects related to crafts, business and trade union organisations, museums, the Andalusian Council of Official Chambers of Commerce, the Andalusian Federation of Municipalities and Provinces (FAMP), etc. ), also benefiting from synergies with the strategies of different Regional Ministries of the Andalusian Regional Government (Regional Ministry of Tourism, Regeneration, Justice and Local Administration, Entrepreneurship Centres under the Regional Ministry of Employment, Training and Self-Employment, Andalusian Institute of Historical Heritage (IAPH) part of the Regional Ministry of Culture and Historical Heritage, Regional Ministry of Education and Sport, and Regional Ministry of Agriculture, Livestock, Fisheries and Sustainable Development).

[https://juntadeandalucia.es/export/drupaljda/planes/19/12/2019%2012%2012%20PLAN%20DEFINITIVO\\_2.pdf](https://juntadeandalucia.es/export/drupaljda/planes/19/12/2019%2012%2012%20PLAN%20DEFINITIVO_2.pdf)

## ICH MANAGEMENT IN GUATEMALA

**Directorate-General of Cultural Heritage, Directorate of Cultural Development and Strengthening of Cultures, IDAEH, ADESCA and INGUAT (National)**

The Directorate-General of Cultural and Natural Heritage of Guatemala, part of the Ministry of Culture and Sports, is responsible for managing the country's intangible heritage. However, the Directorate has a Sub-Directorate for Intangible Heritage, whose purpose is to develop specific measures to safeguard ICH. The Intangible Heritage Unit is part of this Sub-Directorate, and is directly responsible for formulating the National Policy for Intangible Cultural Heritage. All being coordinated in a cross-sectional way.



In addition, the Ministry also involves the Directorate for Cultural Development and Strengthening of Cultures in the process of safeguarding the ICH, which works on implementing public policies for safeguarding and including the issue in the so-called Long-Term National Plan for Cultural Development, ensuring the participation of civil society and linguistic communities throughout the process.

Both the Sub-Directorate for Intangible Heritage and the Directorate for Cultural Development and Strengthening of Cultures hold a close relationship with the Intangible Cultural Heritage Commission, which is responsible for advising on policies, plans and actions to safeguard this heritage.

Also related to the ministerial sphere, but as special implementation units, are the Institute of Anthropology and History of Guatemala (IDAEH) and the decentralised public institution of the State, Contribution for Cultural Decentralisation (ADESCA), responsible for strengthening knowledge, respect, revaluation, preservation and promotion of the different cultural representations that coexist in this country through citizen participation.

Finally, and with a crucial role in safeguarding Guatemala's ICH, is the Guatemalan Institute of Tourism (INGUAT), a governmental entity in charge of cooperating with the aforementioned institutions in everything related to the protection, exhibition, restoration and knowledge of cultural heritage.

## AGENTS INVOLVED

- Institutional Agents:
  - State Administration
  - Provincial Administration
  - Local Administration
- Civil Society:
  - Associations and other non-profit entities
  - Maintenance Agents

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## PROVIDING TRAINING IN HERITAGE TO THE ADMINISTRATION'S TECHNICAL STAFF DIRECTLY OR INDIRECTLY INVOLVED IN MANAGING THE ICH

### DESCRIPTION OF THE MEASURE

Another risk detected threatening the maintenance and safeguarding of the ICH is the lack of knowledge and re-acknowledgement of the value and scope of intangible heritage by the administration's technical staff who is involved in its management and safeguarding, both at local, regional and state level. This often leads to overlooking certain cultural values and to managing heritage assets appropriately, which can even threaten their safeguarding and create serious conflicts with the bearer agents, due to not being able to recognise the representations of ICH or its players, by forcing arguments or processes for the designation of heritage when these are alien to the population or when the population no longer identifies with them, and so on and so forth.

We are not referring to specialised technicians who belong to the field of culture, since their skills and competences are assumed from their training, but to all those who, without belonging - or belonging but without specialising in heritage - are directly or indirectly involved in managing certain heritage practices and activities, such as areas like Town Planning, Agriculture and Fisheries, Environment, etc. They should all receive appropriate training in cultural heritage management, emphasising specially on intangible heritage due to its obvious frailty.

It would be of great interest to use anthropological techniques and methodology in the aforementioned training that allow the ethnography, documentation and diagnosis of heritage, in addition to incorporating participatory techniques that involve interaction between the diversity of agents involved in the maintenance and management of ICH (civil society, institutional, academic, business, etc.), with the intention of creating spaces for participatory, diverse and flexible reflection, and aimed at the valuation of cultural heritage and the joint construction of management and safeguarding strategies. This type of training would promote an awareness of responsibility in ICH management, and it would also serve to activate heritage awareness.

## REASONS FOR ADOPTING THEM

- Lack of awareness of the values of ICH and its issues among public officials outside the field of culture.
- Lack of classification and consideration of ICH as cultural heritage, deficient and reductionist categorisations.
- To break free from the nineteenth-century and traditional concept of heritage, which prioritises tangible (monuments) and archaeological heritage over intangible heritage, and highlights practices and activities that are more well-known or multitudinous over others that are more local, group-based and identity-based.
- Training public officials in heritage is an essential tool for safeguarding intangible heritage.
- The need to make inventories of intangible heritage at local level, to become aware of its effects on the territory and its societies.
- There is an urgent need to change the administration's vision of heritage management as a vertical, top-down process, for a holistic and integrating vision where citizens themselves can participate in defining and managing their heritage.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Participating in training Anthropology specialists would be essential for applying participatory techniques that focus on the community, in all its diversity, considering the complexity of elements, without any hierarchy between individual or collective creativity, antiquity or contemporaneity, art or craftsmanship.
- In managing ICH, it is important to work collaboratively, drawing on the knowledge and expectations of social partners, government agencies and specialists in the field.
- It is important to adapt the heritage discourse to the social reality, identity, training and interests of the technicians to whom it is addressed.

## PREVENTING MISTAKES

- Preventing dramatised practices and historical re-enactments without historical or cultural basis.
- Beware of the tendency of most city councils to defend their urban development interests.
- It would be important to include local authorities in these specific training programmes.
- The value of an element as heritage is decided by the citizens themselves based on the importance they attach to certain elements with which they identify.
- The processes for designating heritage are a social construct.

## EXAMPLES OF GOOD PRACTICE

### MOOC PLATFORM CULTURAL HERITAGE OF ANDALUSIA Andalusian Historical Heritage Institute (Regional)

In 2021, the IAPH, aware of the need for the administration's technical staff (not heritage professionals) to receive training in heritage, has launched a Massive On-line Open Course (MOOC) in collaboration with the Andalusian Institute of Public Administration. In this case, a free e-learning course, mainly aimed at non-specialised staff in cultural heritage within –regional and local– public administrations, but also open to all citizens who have an interest in Andalusia's cultural heritage (associations, teachers and anyone sensitive to heritage).

The poster features a green top section with the word "FORMACIÓN" in large white letters. Below it, the organizing and collaborating institutions are listed. A teal section contains registration information. The bottom half is black with "MASSIVE OPEN ONLINE COURSE" and "MOOC" in green, followed by "Patrimonio Cultural de Andalucía" and a green outline map of Andalusia. The logo of the Junta de Andalucía is in the bottom right corner.

**FORMACIÓN**

Organiza:  
Instituto Andaluz del Patrimonio Histórico  
Colabora:  
Instituto Andaluz de Administración Pública

Inscripciones abiertas      Inscripciones: hasta el 5 de mayo  
Comienzo del curso: 28 de abril

MASSIVE OPEN ONLINE COURSE

**M O O C**

Patrimonio Cultural de Andalucía

[www.juntadeandalucia.es](http://www.juntadeandalucia.es)

Junta de Andalucía

The main goal was to update and transfer the vision of Andalusian cultural heritage, its values and its management, to technical staff who is not trained in heritage, in an attempt to open up the possibility of getting them involved in its management. It approaches heritage as a concept that is continuously being transformed and linked to several disciplines, showing the enormous diversity of Andalusian ICH, while highlighting the work that is carried out on it and the agents participating in its recognition, defence, valuation, conservation and enjoyment.

This interdisciplinary course was given by several professionals from different heritage fields (anthropology, archaeology, architecture, geography and history, art history, cultural and ecological tourism, etc.), and was designed for anyone to begin increasing their knowledge of cultural heritage, expand it or apply it to their work and social environment.

The sessions consisted of videos from specialists, theoretical contents, examples of cultural property, activities and complementary materials. It also has a forum to exchange views, a digital community to keep in touch and an online meeting. Although the results have not yet been assessed, they are expected to be very positive.

## **STRENGTHENING LOCAL CAPACITIES FOR SAFEGUARDING GUATEMALA'S ICH**

### **Technical Management of Intangible Cultural Heritage (Guatemala)**

Between 2015 and 2018, the Vice-Ministry of Cultural and Natural Heritage of the Ministry of Culture and Sports of Guatemala, through its Technical Directorate for Intangible Cultural Heritage, carried out a training project on the implementation of the Convention for Safeguarding ICH (UNESCO, 2003) in the institutional and social structures of Guatemala. The training consists in six training workshops and a series of activities to be carried out over time, and is aimed at municipal and national officials directly or indirectly involved in safeguarding policies, and at community representatives, ICH custodians and community leaders who contribute to developing their respective communities. The project was funded by UNESCO's ICH Fund, through the contribution of the Government of Azerbaijan.

The background to the project was a nationwide assessment of the effective implementation of the Convention, which highlighted the low number of trained persons and the lack of operationalisation of decentralised institutions, such as municipali-



ties. In response to these conclusions, officials from the Ministry of Culture received an initial training between 2013 and 2014, which was continued through this project.

The topics addressed included translating the provisions of the Convention into safeguarding measures at different levels, integrating ICH safeguarding into local and national public policies, the role and participation of communities and civil society, designing participatory methodologies, and so on. In addition to the theoretical training, several pilot inventories were carried out in different previously selected communities.

The analysis of results shows very satisfactory data: more than 100 people were trained, including local officials, national officials and bearers, from 12 departments; the national ICH inventory was updated following a participatory methodology; national capacities were strengthened (national, municipal officials and ICH bearers) to implement the Convention, to identify cultural representations and to prepare participatory inventories; coordination between local governments and the national government was reinforced; the cultural diversity of the attendees (Garifuna, Mayan, Ladino, etc.) made it possible to give prominence to ICH that had been invisible; favouring an understanding of the usefulness of ICH for the communities, and the misrepresentation that the market or tourism makes of them.

## AGENTS INVOLVED

- Institutional Agents:
  - Local Administrations
  - Provincial Administrations
  - Autonomous Administrations
  - State Administrations
  - IAPH (Department of Culture).
- Academic Agents:
  - Universities
- Civil Society:
  - Associations and other non-profit entities
  - Participating Agents
  - Maintenance Agents

## SOURCES OF INFORMATION

- CARRERA DÍAZ, G. (2015): *Propuesta metodológica para la documentación y gestión del patrimonio cultural inmaterial como estrategia de desarrollo social y territorial. El patrimonio como recurso para vivir* (Doctoral Thesis), Universidad de Sevilla.
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- <https://ich.unesco.org/es/proyectos/fortalecimiento-de-capacidades-locales-para-la-salvaguarda-del-patrimonio-cultural-inmaterial-de-guatemala-00372>
- [https://www.juntadeandalucia.es/institutodeadministracionpublica/mooc/portal/mooc\\_patrimonio.php](https://www.juntadeandalucia.es/institutodeadministracionpublica/mooc/portal/mooc_patrimonio.php)

## EDUCATING ON DIVERSITY TO PREVENT THE IMPACT OF CULTURAL HOMOGENISATION, LOSS OF IDENTITY AND ETHNOCENTRISM

### DESCRIPTION OF THE MEASURE

The whole planet is currently undergoing a globalisation process, which leads us, from economic globalisation, to cultural homogenisation, and which threatens the maintenance of activities that represent cultural diversity and local identities. Activities linked to the villages, that represent a way of life and a way of inhabiting the territory. In opposition to this cultural “colonialism”, there is a need for processes that respect the different lifestyles and demand diversity to fight against homogenisation, and community as opposed to society.

We live in multicultural spaces, but it would be desirable to live in intercultural spaces. This requires both the knowledge of the “other”, of the others, and the re-acknowledgement of us as a group. Only this way will we be able to move towards a plural, diverse and participatory society.

Critical reviews of cultural heritage have pointed out its role in the consolidation of privileged positions, favouring the construction of history and collective identity around grand narratives that are based on the exclusion of everything that is outside this ‘official story’. Ignoring the anonymous stories, the intrahistoria (internal history) as Unamuno called it, to refer to the cultural landscape built by women and men day by day, the networks of mutual support, the daily struggles, etc. And blurring from public imagination the ways of living, the achievements reached, the historical transformations carried out, the memory of other groups, the non-dominant ones. In this sense, what is declared cultural heritage is not neutral but a product and reflection of a series of values dictated by the dominant systems. Because nothing has a heritage value by itself, it is acquired through a process of designation as heritage, sometimes guided by standards that consolidate ethnocentric, materialistic, capitalist, individualistic and/or sexist positions.

Therefore, in the current globalised and ethnocentric context of cultural subordination, that standardises consumption and lifestyles, cultural diversity and the assertion of identities become a way of resisting. Let us not forget that cultural diversity, understood as the different responses given by different groups or collectives to adapt to nature and society, implies richness.

## REASONS FOR ADOPTING THEM

- Identifying ICH is an urgent mainstreaming measure in intercultural dialogue and education.
- There is as much need to identify our heritage as other heritages that coexist with ours, to know them, to recognise their value and to integrate them into the citizenry as a whole, to manage cultural policy and education.
- The need to educate, to form individuals in diversity in order to live in a charitable, democratic and participative society.
- We must learn to live together in diversity, respecting and sharing the cultural contributions of different groups and promoting intercultural and intergenerational dialogue.
- The equalisation of cultural practices and products results in the cancellation of cultural diversity and local identities.
- The concept of cultural heritage should be re-defined and re-negotiated based on recognition of intangible heritage, cultural diversity, minority groups, etc.
- Encouraging social players to claim and be proud of their uniqueness, fostering a sense of belonging and respect for difference.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Disregarding cultural diversity favours the appropriation and instrumentalisation of heritage by the dominant classes.
- There is a cultural heritage - both tangible and intangible - that is part of our cultural background but has been, and continues to be systematically erased, blurred, made invisible by the elites, and which tells us about other ways of living and inhabiting our world, and which must be rescued and given value.
- Working with heritage from other points of view means giving a voice to the groups that are or have been excluded, in order to restore their place.
- Cultural heritage can be a tool for social cohesion and interculturality.
- Cultural heritage should reflect the cultural diversity of a diverse society.

- Cities are powerful spaces for coexistence between cultures, between generations, between identities, and therefore ideal spaces for formal and informal education.

## PREVENTING MISTAKES

- Education in diversity should not be limited to specific areas, communities or curricula; it should be global and include the whole society, and both formal and social education.
- Diversity is not only found in intercultural dialogue but also in intergenerational dialogue.
- Diversity is a source of value and wealth.
- Prevent that cultural heritage (monumental, architectural, etc.) represents only one part of society.
- Cultural heritage is neither immutable nor untouchable; on the contrary, the notion of heritage is a concept, of what a society considers worthy of preserving and transmitting and it can be challenged on the basis of new narratives.

## EXAMPLES OF GOOD PRACTICE

### LARREADIO

#### Social and cultural agent (Jaen)

Larreadio is a personal project, a travelling radio station, a pirate radio (without a legal license) that emerged in the southern mountain range of Jaen with the intention of exploring the Andalusian countryside, using the traditional cattle trails that connect inland towns where the effects of globalisation are less obvious.

Its author is a trained journalist who aims at making live radio programmes with the participation of the different communities it visits. Its intention is to make visible their daily reality (trades, ways of celebrating, ways of doing, etc.), to highlight these other identities, and to rescue the memory, to make it known and showcase it. In addition to claiming the right to occupation, use and enjoyment of public spaces for socialisation, such as paths and trails, and also the radio spectrum, as airwaves.

During his travels he is accompanied by a mule that helps him carry everything he needs to make quality radio programmes (antenna, transmitter, microphones, etc.).

www.facebook.com/larreadio



His travels have gone through different stages over time. The first one in 2009, was completely self-financed, and they toured some of the villages surrounding their hometown, Alcala la Real, in the southern mountain range of Jaen. The second travel took place two years later. This time it was financed by GDR Sierra Sur (Valdepeñas, Jaen), and it collaborated simultaneously with the programme Coordinadas de Radio 3, to which it sent about 7 minutes-long podcasts, which he then commented on live. In 2013 he took up the project again, and embarked on a crowdfunding campaign, with which he managed to cover the costs for three months of travel, which took them from Alcala la Real to Tarifa, crossing the provinces of Jaen, Córdoba, Málaga and Cádiz. The original idea was to project the trip in a documentary, but this did not happen in the end.

The project is currently on standby, waiting for funding.

## ANTROPOLOOPS

### Collective (Seville)

This project began in 2012 as a mixture of musical expressions from different cultures and different historical moments. An approach to ethnomusicology from the musical culture of remixing, seeking “what is usual within the different”. The idea is to start from the fragment of a song, and then add others that link in a synchronised and continuous sequence, using digital technology. Also understanding music “as a receptacle of life stories, emotions and intertwined cultural narratives”.

To collect musical documentation, the recordings use different blogs and databases, mainly from collectors and music lovers, which are made available to the public on the internet by their authors. So, the result is a sum of synergies and collaborations between people and groups, to share knowledge and create new music from traditional music.

The result is an audio-visual show that combines the musical remix and the visualisation of information about the music that compose it (country of origin, name of the group or collective performing, original record, sources of information, etc.), through the projection of a map that georeferenced the origin of each music, to create a “historical intercultural story”. The underlying idea is the need for a broad view away from the search for authenticity, because what is unique and extraordinary always comes from a mixture.

They already have 4 albums, or projects, that you can download for free or buy in hard copy. The first and second are inspired by world music, the third by South American music and the fourth by Mediterranean music.

In addition to the artistic aspect, since 2017 they also work in the educational field (Primary), with the Anthropoloops Workshops, which entail an approach to intercultural music education -working with traditional and popular music of the cultural context of students-, which serves as a tool for cultural inclusion and the visibility and enjoyment of diversity, inside and outside the classroom.



## LA LIMINAL COLLECTIVE Association (Madrid)

It is a cultural mediation group that arises from the need to question the official and dominant discourses that revolve around urban spaces and their history, in an attempt to activate a critical look, which allows a re-signification of the places so that their inhabitants can take ownership of them again.

They organise urban tours or group walks through different city neighbourhoods, where they explore the city, thinking about the stories the cities tell us through their layout, their buildings, their monuments, etc. and the words they say, which have much to do with identity, with who they tell us we are. They also seek to rescue other memories, those of non-privileged groups, which have been hidden or made invisible as heritage, or directly erased (the origin of certain neighbourhoods, the different types of housing, the different uses of the same building, working class neighbourhoods, the memory of women, etc.).

It is about learning to “look at the urban landscape with curious eyes, questioning it to find traces of its diversity on its streets”, because the landscape of our cities tells us about who we are, about our identity as a community.

[www.facebook.com/LaLiminal](https://www.facebook.com/LaLiminal)



And they do so by making group tours to allow for dialogue and an exchange of experiences to generate these reflections on the places they pass through. “We thus made ours a communication strategy from the tourism industry, seeking to subvert it by using it from another place”. Before going on these tours, they get documented through different sources: bibliographic dumping, blogs, websites, and also through the city’s associative fabric. However, the documentation process continues through interaction during the actual tours.

The tours focus on two privileged spaces to build a dominant speech: the city and cultural institutions, which is why they also suggest visiting exhibition spaces and cultural centres, applying the same critical perspective that allows them to investigate other stories that are left out by the official narrative.

## THE WORLD IN FACES

### Agente social y cultural (Internacional)

This is a project of the Siberian-Australian photographer Alexander Khimushin, with which he tries to show the cultural diversity of the world through portraits. To do this, he has travelled throughout almost 90 countries since 2014 in search of territories far from the tourist routes, to document, and then publicise, traditions and customs of native communities. Many of them face dangers such as loss of identity, language, traditions, and in many cases, even disappearing for many different reasons (wars, racism, religious discrimination, etc.). Its purpose is to document ethnic minorities - over 10,000 worldwide - to raise awareness of the problems they face, to defend their right to self-determination to decide their own policies and strategies regarding their cultural heritage, and to break cultural stereotypes.

The result of his work is shown through his website, and in the different social media, where each portrait, with the key players wearing their traditional costumes in their contexts of reference, that is, captured celebrating their identity, is always accompanied by a brief story that comments on the ethnic group of origin, the territory inhabited and some traces about relevant aspects of their culture and even their personal life.

He also carries out exhibitions collaborating with associations, communities, museums, charities and a long etc., in places as different as New York, London or Paris, and small villages in Hungary, Russia or Siberia.



In 2019, part of his project was chosen by the United Nations for an online exhibition at the United Nations Permanent Forum on Indigenous Issues, based on the belief that indigenous peoples “are an essential player in ensuring sustainability and the good governance of natural resources”, their traditions, cultural practices and values can play a key role in moving forward in equality and human rights. At present he continues with his project without any government support or sponsorship.

## AGENTS INVOLVED

- Institutional Agents:
  - United Nations
  - Autonomous Administrations
  - Local Administrations
- Public-Private Organisations:
  - Rural Development Groups and Local Action Groups
- Civil society:
  - Associations and other non-profit entities
  - ICH Conservation Agents

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## ESTABLISHING A PARTICIPATORY GOVERNANCE MODEL TO MANAGE ICH ADAPTED TO EACH ADMINISTRATIVE AND TERRITORIAL SOCIAL REALITY

### DESCRIPTION OF THE MEASURE

One of the main risks identified for safeguarding ICH is the existence of conflicts and disagreements between the administrations and the social agents directly involved in its maintenance and reproduction. Generally speaking, the type of governance that has been taking place in the field of management and protection of intangible heritage is exclusively institutional, vertical, top-down.

This seems illogical if we consider that it is the social agents who are the key players of the different cultural practices who determine whether or not these practices form part of their intangible heritage. As stated in the Convention for Safeguarding Intangible Cultural Heritage (Paris, 2003), 'intangible cultural heritage means the practices, representations, expressions, knowledge, skills - and also the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, that individuals recognise as part of their cultural heritage'. In other words, it is the recognition by the bearer communities and individuals that grants the category of intangible heritage to a practice, so that their participation in ICH decision-making should be essential. This recommendation is also included in the mentioned Convention when it states that "each State Party shall endeavour to ensure as much participation as possible of communities, groups and, where appropriate, individuals who create, maintain and pass on such heritage (ICH) and to involve them actively in its management".

In the Spanish context, the Law for Safeguarding Intangible Cultural Heritage (Law 10/2015) and the National Plan for Safeguarding Intangible Cultural Heritage (2011), also recognise the inescapable relevance of communities in decision-making on their intangible cultural heritage. We must therefore seek the appropriate channels, adapted to each social, administrative and territorial reality, for citizens to participate in decision-making regarding the protection, management and protection of the ICH. For the effective incorporation of the relevant communities would result not only in a real protection of heritage assets, but also in their identification based on their significance and social representativeness.

All the above falls under a wider context at theoretical and practical level, which is related to the models of participatory democracy in areas such as local development, environmental management, urban planning and public policies in general, which began to be worked on in the 70s of last century. According to Sani (2016), participatory governance is “a process through which part of the power is assigned and new models of management are adopted, so that responsibility becomes shared and decisions are made not so much by individuals but by communities”. However, participatory governance is currently only enshrined by law in Catalonia, which does not prevent some people and organisations in the rest of the country from changing their ways and perspectives of governance at local level.

## REASONS FOR ADOPTING THEM

- Existence of serious conflicts between the administration and the social agents involved in the maintenance and reproduction of heritage assets.
- Disregard for the needs of the social players and collectives involved in the heritage
- Disregard for the proposals of the social players and groups directly related to the protected properties.
- The Administration’s lack of knowledge of the specific social and territorial reality of each cultural practice, of the heritage values and their problems.
- Shortage of qualified technical bodies to manage and supervise the ICH (such as ethnologists in the Provincial Delegations of Culture).
- Urgent need for implementing a participatory management system, integrating customary rules and based on information gathered on-site.
- Request from the Administration’s own technical staff for the need to implement a participatory practice in ICH management.
- Lack of current channels for citizen intervention in cultural administration.
- A public policy built collectively and with a participatory methodology capable of identifying key issues affecting intangible heritage and proposing effective action lines.

- The relevance of communities in the governance of their heritage is a necessity.
- Intangible heritage is a social construct, it is collective, and we all have the right to participate in its management and safeguarding.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Social players are the true architects of their intangible heritage.
- Participatory governance will be effective when there is a real possibility for the protagonist community to take part in decision-making about their own ICH.
- Decisions taken in this regard should be the result of a communicative process between communities, technicians and policy makers.
- Local administrations, as guarantors of local heritage, should implement programmes that involve citizen participation in the conservation and management of their ICH.
- Participatory management must allow looking out for the entire population, and for participatory processes.
- Participatory governance will result in increased social awareness of ICH values.
- Heritage should be activated in a cross-sectional and integrative fashion, with a balanced map of agents, with open models, close, inclusive, intergenerational projects linked to the territory, and with well-documented processes prior to and/or parallel to implementation.
- It is important to promote interdisciplinarity rather than multidisciplinary.
- Open governance models should focus on managing common goods and spaces, favouring citizen participation and self-management of spaces and tangible and intangible heritage.

## PREVENTING MISTAKES

- In order to achieve a real participatory practice of the communities involved in the management and safeguarding of the ICH, profound changes in the administrative and legislative structures are necessary.
- It is also necessary to provide the administration with more staff and financial resources.
- It is of great importance to fully identify the actors involved (civil society, private organisations and actors, cultural sector, public authorities...), so that participation is as representative as possible.
- It is necessary to apply a holistic vision for ICH stewardship and management.
- The ICH needs social justification; if it does not have a community behind it to support it, it tends to disappear.
- Beware of the neglect of public heritage policies by the Administration, under discourses of autonomy, empowerment and resilience of communities.
- The generation of economic benefits can provoke tensions and imbalances between stakeholders.

**EXAMPLES OF GOOD PRACTICE****REDPESCA. NETWORKS TO SAFEGUARD THE ANDALUSIAN MARITIME-FISHING ICH**

Andalusian Institute of Historical Heritage and University of Seville (Andalusia)

RedPesca is an anthropological research project launched by the IAPH in collaboration with the University of Seville, funded by the Ministry of Culture and Sports, and developed throughout 2019. Its goal is to define a Plan to Safeguard the Andalusian maritime-fishing heritage, coordinated through participative governance, and that can be extrapolated to other territorial contexts.

Two case studies were selected for its development: seine fishing and fishing weirs. In both cases, the role of local players was key to the continuity of these practices, and other ones related to them (river carpentry, net mending, rituals, gastronomy, etc.), and in the processes of designating heritage that have arisen around them. However, this activity has encountered legal and administrative limitations, which since the mid-twentieth century have put the maintenance of this cultural fabric at risk, with the consequent loss of cultural and environmental values involved.



Autora: Eva Cote Montes

A mapping of agents was carried out for each case, identifying on the one hand the social groups linked to this intangible heritage related to craft fishing and shellfishing by foot (associations of shellfish gatherers, corraleros, environmental associations, fishermen's guilds, ICH conservation agents, etc.), and on the other hand the institutional agents with competency in legislating and managing these activities (regional and municipal Tourism, Culture, Fisheries, Environment, Coastal, etc. Administrations), which meant an additional complexity factor. Therefore, the use of participatory methodologies (participatory workshops, meetings between administration managers and the associations, etc.) and the ethnographic method (fieldwork, participant observation, interviews, etc.) based on documentary and regulatory analysis, were decisive.

The resulting proposal promotes transferring knowledge and experience among the various stakeholders, from which to implement strategic plans. With a holistic and inclusive perspective that implies opening up to new players to be considered, and that allows understanding the different ways of thinking and acting of the many types of social agents participating in a territory. Unfortunately, so far the suggested measures have not been implemented in the field.

## **INVENTORY OF ICH IN THE MONTSENY BIOSPHERE RESERVE** **Catalonia UNESCO Centre (Local-International)**

The inventory has its origin in a broader project, "Methodology for the inventory of ICH in biosphere reserves: the Montseny experience", promoted by the Catalonia UNESCO Centre and developed between 2009 and 2011, in an attempt to contribute to preserving the natural and cultural heritage of biosphere reserves. For this, the Montseny reserve was taken as a pilot experience. The whole project was supervised by the Montseny Biosphere Reserve, the Montseny Ethnological Museum, the Centre for the Promotion of Catalan Popular and Traditional Culture (currently DDGG of Culture, Popular, Associations and Cultural Action) of the Regional Government of Catalonia (Generalitat de Catalunya) and the actual Catalonia UNESCO Centre.

The previous Montseny Ethnological Heritage Inventory (IPEM) (1995-1999) was used to prepare the inventory and it was verified whether all the elements registered in it met the UNESCO (2003) definition of ICH, namely, that it is a living element, is passed on from generation to generation, the community involved considers it



part of its heritage, it gives the community a sense of identity and it is compatible with human rights and sustainable development. The result was a list of discarded items, a list of items that met the criteria, and a third list of items for which more information was required.

The next step was to carry out a thorough fieldwork to verify the criteria of the pending elements and to identify new elements from the ICH key players or bearers. The last phase involved presenting the inventory in several informative public sessions, to be ratified, or not, by the inhabitants of Montseny, and solve the doubts that still remained unsolved. The resulting inventory shows a series of cultural elements and practices that the people of Montseny actually consider to be part of their identity, while others that are well known throughout Catalonia, such as the sardana, the giants, the chestnut festival, Sant Jordi's Day and many others, are not included. Nevertheless, and given that it is a living heritage of a dynamic nature, it is shown on a website that is open to new contributions to favour its continuous updating and expansion.

The inventory resulted in a methodology designed as a model for future ICH research in other territories throughout the world.

## PLAN FOR THE INTEGRATED MANAGEMENT OF CRAFT FISHING IN FUERTEVENTURA

World Wild Fund for Nature Canary Islands (Fuerteventura)

WWF is a non-governmental organisation, free of any political ideology, economic interest or religion, that allocates its resources to the fight against climate change and defence of nature, and has the following motto: “For a future where humans live in harmony with nature”.

From its delegation in the Canary Islands and aware that the future of conservation depends on collaborating with other players involved in environmental issues: fishermen, administration, other environmental groups, etc., they shaped a co-management project with small-scale fishermen in Fuerteventura, in an attempt to achieve sustainable fishing. On this island, craft fishing is a traditional activity that is deeply rooted and has great social relevance. The fleet is made up of around 100 small boats, which alternate different types of gear and tackle, with almost 150 fishermen from three Cofradías carrying out their activity directly: Corralejo, Gran Tarajal and Morro Jable. Majorero fishermen are aware of the limitations of the resources and have been striving for decades to develop an environmentally friendly activity.

Autor: Carlos de Saá



In this context, in 2016 they promoted a participatory process seeking an agreement to develop a comprehensive management plan for craft fishing that guarantees future fishery resources from an eco-systemic and dialogue perspective. A meeting was organised to create a working group made up of all the agents involved, where a series of problems affecting each category of informants were put on the table. The meeting resulted in an agreement for implementing the participatory process and the commitment of all attending institutions: DG of Fisheries of the Canary Islands, Cabildo of Fuerteventura, MAPAMA Delegation in the Canary Islands and the Guardia Civil Provincial Maritime Service, in addition to researchers from the University of La Laguna, members of Oceana and WWF, and of course members of the three Cofradías majoreras. However, despite the creation of this space for dialogue, commitment and collaboration between all parties, no further steps have been taken so far, although there do seem to be prospects for continuity.

## REGULATIONS FOR THE SHARED ADMINISTRATION OF COMMON PROPERTY

**Labsus-Laboratorio per la sussidiarietà and Bologna City Council (Italy)**

The Regulation is a project developed by Labsus-Laboratorio per la sussidiarietà and the Municipality of Bologna, based on a principle that is recognised by the Italian Constitution since 2001, “horizontal subsidiarity”, or collaboration between citizens and public administrations in decision-making and management of common goods, those that the community recognises and cares for, whether it is a square, an abandoned building or historical memory.

Despite constitutional recognition, the principle has not been applied in practice, so the need arose from citizens to create tools that would allow people and institutions to work, at the local level, for the general interest. Thus, in 2014, the Regulations for Shared Administration were drawn up, a simple tool that provides specific and effective responses, in an attempt to be a framework that can be used in any municipality and adapted to each social and territorial reality.

The main instrument of the Regulations are collaboration agreements between local authorities and citizens, whereby every proposal made by citizens is assessed. No one can be excluded from using an asset, so the agreement is always open to the entry of new agents, which often leads to very interesting synergies. In addition, they usually involve different areas of the administration, so coordination between them is also a requirement.

From time to time Labsus publishes a report on its website on the results (data analysis) of the collaboration agreements signed throughout Italy, together with specific thoughts on certain realities. The conclusions of the last one (2019) include: adopting them in over 1000 different territorial contexts, applying them at regional and no longer only local level, the predominance of associations although losing momentum in favour of collectives or groups not formally constituted, green areas and public spaces as the main target assets, or the increase of interesting experiences around cultural assets.

Among the latter is the “Ravenna Pact” for women’s cultural heritage, which brings together the management and regeneration of a tangible asset (disused building), the conservation and enhancement of a documentary archive (feminist library) and the care and transmission of intangible assets (women’s historical memory).



## AGENTS INVOLVED

- Institutional Agents:
  - State Administrations
  - Autonomous Administrations
  - Provincial Administrations
  - Local Administrations
  - IAPH (Department of Culture)
  - UNESCO (United Nations)
  - Museums
- Academic Agents:
  - University
- Business agents:
  - Cultural sector
  - Urban sector
  - Tourism sector
- Civil Society:
  - Associations and other non-profit entities
  - Social movements
  - Maintenance Agents

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## SEEKING CONSENSUS BETWEEN LEGISLATION AND SOCIAL PLAYERS FOR CERTAIN USES LINKED TO THE ENVIRONMENT

### DESCRIPTION OF THE MEASURE

The practices and uses of intangible cultural heritage are intrinsically linked to the territory they are part of. Many of them are developed in natural environments and sometimes face restrictive legislation in order to be carried out, with the result that much of the knowledge is bound to disappear. The use of natural materials in some traditional crafts, small-scale fishing and other activities linked to ICH are at extreme risk and/or lack any legal status which makes it very complicated to preserve and safeguard them.

The different environmental legislations and policies that indirectly affect ICH have not considered the holders of intangible heritage knowledge, which means that they tend to be very conservationist and do not allow for developing a sustainable use of the territory with the population they are part of.

On other occasions, it is some sectors of the local societies themselves that show a rejection of some traditional uses and practices that lack an environmental and/or animalistic perspective. There are many cases of activists who fight for the abolition of animal abuse in festive and sporting rituals. The same happens with the use of pyrotechnic material, combustion material, etc. This way the consensus between the administration and the social agents with the environment becomes a clear need to safeguard intangible heritage and the environment where it takes place.

With all this, we understand that environmental sustainability can be enhanced by rescuing traditional knowledge which is considered environmentally friendly. Likewise, access should be provided to accumulated knowledge on technologies and problem solving in the territory with the implications that this has on the different ways of life.

Finally, we believe that the dynamics that characterise ICH allow many of the cultural expressions of intangible heritage to adapt to sustainability, it being understood as development that meets the needs hereof without compromising the capacity of future generations, ensuring a balance between economic growth, care for the environment and social well-being.

## REASONS FOR ADOPTING THEM

- Existence of conservationist laws that do not take into account ICH knowledge holders.
- Restrictive policies on access to ICH maintainer resources.
- Abusive use of polluting fuels in the performance of certain traditional activities.
- Noise pollution due to the repeated use of pyrotechnic elements in the celebration of festive rituals.
- Lack of awareness of the loss of marine and agricultural resources.
- Animal abuse.
- Need to consider the social, cultural and environmental context of the practices, considering the close relationship between culture and ecosystem, in addition to the spatial, territorial and temporary frameworks (productive and festive cycles).
- To prevent many ICH maintainers from finding themselves in a clear situation of lack of legal status.
- To promote respect for the environment.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Adapting sectoral legislation to the realities of each territory, considering ICH stakeholders.
- Carrying out sectoral round tables to learn about the problems between the social agents and the territory.
- Regulating the use of pyrotechnic material.
- Promoting synergies between specialised technicians and social agents involved in ICH.

- Adapting current legislation to the reality of the territories where they are developed.
- Promoting the use of environmentally friendly fuels in activities linked to ICH.
- Carrying out environmental awareness campaigns.

### PREVENTING MISTAKES

- Creating environmental policies without considering the social players who maintain the ICH and the population in general.
- Failure to consider traditional knowledge when intervening in the territory.
- Promoting celebrations with clear animal abuse.

## AGREEMENT FOR THE USE OF PYROTECHNICS IN LOCAL FESTIVE RITUALS

The Brotherhoods *Hermandades de Semana Santa*, *Hermandad del Rocío*, *Hermandad de la Virgen de la Estrella* and the City Council of Coria del Río (Seville)

Like in other municipalities in the Aljarafe area of Seville, the use of fireworks is very usual in Coria del Río during the celebration of its festive rituals. A few years ago, a local group, linked to autistic people, suggested to the brotherhood *Hermandad del Rocío* and to a political party in the City Council forbidding the use of pyrotechnic material during the festivities.

This proposal created a controversy among the local population. The brotherhood *Hermandad del Rocío* adopted the measure, not only during the days before and during the parade of the brotherhood, but it also took it to all brotherhoods that crossed the Guadalquivir every year. This way, no fireworks can be used in the city centre.

The same brotherhood met with the rest of the local brotherhoods. Many of them did not agree with the measure. Furthermore, the political party in question brought it to the municipal plenary.



Finally, brotherhoods, city council and the association met and reached an agreement, whereby brotherhoods who did want to continue using pyrotechnics, could use a specific number of them at specific times. The agreement was brought back to plenary and they are currently developing the rules to regulate this.

## TORNEO DEL TORO DE LA VEGA

**Tordesillas City Council, Association of Neighbours and Cultural Associations (Tordesillas, Valladolid)**

The Toro de la Vega tournament is a bullfighting event of medieval origin, that is held in the town of Tordesillas. In 1980 it was declared a festival of tourist interest and in 1999 it was declared a traditional bullfighting show. This event is part of the festivities in honour of the Virgen de la Peña.

The tournament consisted in dozens of picadors and lancers chasing and hunting a fighting bull. The bull was released near the village square and was driven by the runners and fans to the Vega del Duero river, where the tournament began. The bull was lanced to death, and was finally pardoned if the lancers had not been able to kill it.

www.elpais.es



Due to citizen protests against the festival for animal abuse, the Regional Government of Castilla y León issued a decree-law on 19th May 2016 prohibiting the death of the animal during the celebration: so, the tournament can be held, but without killing the bull. The City Council of Tordesillas appealed against this measure, although the appeal was not finally admitted for processing by the Constitutional Court. Following the court ruling, the City Council together with different local groups and neighbours, suggested the option of removing this traditional celebration, or changing the ordinance to adapt it to the new times. This is the only option the administration is now considering maintaining the tournament.

The Tordesillas City Council, groups and many neighbours do not agree with forbidding the festivity, because for them it is part of the history and identity of their municipality.

### TRAMONTANA III

#### Tramontana Network (Spain, France, Italy, Poland and Portugal)

The Tramontana Network aims to document, process, analyse, reproduce and disseminate, through innovative, participatory and dynamic means, the intangible cultural heritage of rural and mountain societies in Europe. Established in 2011, the Tramontana Network now consists of eight members from five different countries, working in Spain (1), France (3), Italy (2), Poland (1) and Portugal (1), joined by many associates: partners in the member countries, and two associates from Romania (2) and Albania (1), i.e., two external countries in relation to the main network.

[www.re-tramontana.org](http://www.re-tramontana.org)



All these entities, which have different and complementary histories, missions and methodological approaches, recognise and converge around the safeguarding and restitution of the intangible cultural heritage of the European mountains where they operate.

The intangible cultural heritage of Europe's mountains, handed down from one generation to the next, is constantly being regenerated by the different communities.

It generates and strengthens a sense of belonging, between continuity and evolution, which is a source of cultural diversity and an engine of human creativity. This heritage is also sustainable because it is the result of a balance between respect, development and protection of the environment.

ICH in mountain areas is a living testimony to the extraordinary cultural richness of contemporary Europe. It is a vector of social, cultural and even technical innovation and, because of its scope and unifying nature, it could play an essential role in the present and future construction of European citizenship.

This Europa Creativa project is conceived as a necessary evolution of the Tramontana Network, aimed at creating and consolidating a pan-European platform for action and cooperation focused on the intangible cultural heritage of mountain areas and communities. It is part of a strategy for the full affirmation of an innovative and integrated model for the documentation, cataloguing, transmission, research, artistic creation and dissemination of the intangible cultural heritage of the main mountain regions in Europe. It is a multidisciplinary objective that systematically refers to knowledge and practices that can be explored, deepened and enhanced.

## AGENTS INVOLVED

- Institutional Agents:
  - European Administration (EU)
  - State Administration
  - Autonomous Administration
  - Local Government
  
- Civil Society:
  - Neighbourhood Associations
  - Cultural Associations
  - General Population

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## CREATING A REGISTER OF AGENTS INVOLVED IN THE MAINTENANCE OF ICH, TO PREVENT KNOWLEDGE ASSOCIATED WITH ENDANGERED ACTIVITIES FROM DISAPPEARING

### DESCRIPTION OF THE MEASURE

When a cultural practice disappears, either motivated by the cultural dynamics (change of paradigms and values in society) or forced to extinction by players that threaten it both from the inside (advanced age of the maintaining agents, little or no generational replacement, etc.) and from the outside (emergence of new technologies and materials, administrative prohibitions, etc.), there is the risk that all the knowledge, know-how and techniques associated with it, i.e. an important part of the intangible heritage of the territories, will also disappear with it. One way to alleviate this serious loss could be to create a register of the agents that are somehow involved in maintaining this practice or cultural activity, either by being knowledgeable about this heritage, these skills, or by being its maintainers, in one way or another we would be talking about agents embodying culture.

This measure would partially continue, on the one hand, with the protection approach that UNESCO has been applying since 1993 to individuals and groups that have the skills required to create and pass on certain elements of intangible heritage, through its Living Human Treasures programme. And on the other hand, it would entail applying the recommendations of the Convention for Safeguarding Intangible World Heritage, also issued by UNESCO in 2003, which in its Article 15 deals with the participation of communities, groups and individuals, in the framework of ICH safeguarding activities, in which it states that: “each State Party shall endeavour to ensure the widest possible engagement of communities, groups and individuals, as appropriate, which create, maintain and pass on such heritage, and to involve them actively in its management”. Understanding that the key agents or makers of heritage are an essential tool to safeguard them, and the true representatives of ICH.

We believe that intangible heritage is a scientific, educational, social and economic resource that provides viable answers for the historical reproduction of ways of life, hence the importance of protecting it and bequeathing it to future generations.

## REASONS FOR ADOPTING THEM

- To prevent the loss of knowledge and know-how associated with endangered activities.
- To give more prominence not only the knowledge and techniques that are part of our ICH but also to the agents who know them.
- We must safeguard the activities that are part of the Andalusian heritage and that are in a difficult situation and even at risk of disappearing.
- The duty to pass on our heritage to the next generations.
- The general lack of social awareness and consciousness of the values of ICH.
- Cultural policies should be aimed at placing and registering the agents that create and maintain the ICH, within each specific society.
- The disappearance of a cultural practice has cultural and also economic, social environmental, etc. consequences in the society it is part of.
- There is the need for today's societies, which are growing increasingly apart from nature, to put on the table aspects that are inherent to human action on the territory, such as environmental and economic sustainability.
- We need to reconnect with the resources of our own environment.
- The creation of a register of heritage maintenance agents in a territory can put in contact and create synergies between the different social agents acting in it.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- The creation of a register is also a way of linking social players to their heritage and their territory.
- The loss or deterioration of the natural or environmental heritage of a territory may be a consequence of the disappearance of a cultural practice that has been historical or relevant in that territory.

- The link with our environment can make us move towards an economic model based on knowledge and sustainability of the territory, in addition to preventing the impoverishment of the local socio-economic fabric.
- An enhanced knowledge and know-how associated with cultural practices enables intergenerationality and its transmission.

## PREVENTING MISTAKES

- The agents included in the register should be agreed upon by the agents involved in each specific cultural representation or practice, to prevent any possible disagreement.
- Beware of the fact that local political representatives may use the register of knowledge and/or maintaining agents as a political instrument.
- Do not forget the people, activities and trades that are invisible or marginalised. Especially those associated with roles traditionally performed by women.

## NETWORK OF AGENTS INFORMING ON ANDALUSIA'S ICH

### Andalusian Historical Heritage Institute (Regional)

This is an initiative of the Regional Ministry of Culture and Historical Heritage, implemented through the Andalusian Historical Heritage Institute, to strengthen institutional and citizen collaboration in the production of information on ICH, encouraging social engagement. A direct way of incorporating social groups and heritage agents in the generation of knowledge. It is available in free-to-air access in the Digital Guide to the Cultural Heritage of Andalusia (online), and allows for the collaborative improvement of the information on heritage that is disseminated in the Guide itself, in addition to updating and follow up on two other projects that are also part of the IAPH, the Atlas for the Intangible Heritage of Andalusia and the Register of Landscapes of Cultural Interest in Andalusia (PICA).

Through the Network of Informants, individuals and groups who wish to do so, they can participate actively in the registration of ICH, and become key players in in the process of defining, locating, inventorying and safeguarding their heritage.

Autora: Eva Cote Montes



Within the Network, the categories of informing agents established are: institutional agents (competent departments and others related to ICH, museums, city councils, provincial councils, etc.), academic agents (universities, research groups, research centres, etc.), business agents (production sector, craft, agricultural, tourist, etc.) and civil society (associations, brotherhoods, clubs, social movements, etc.).

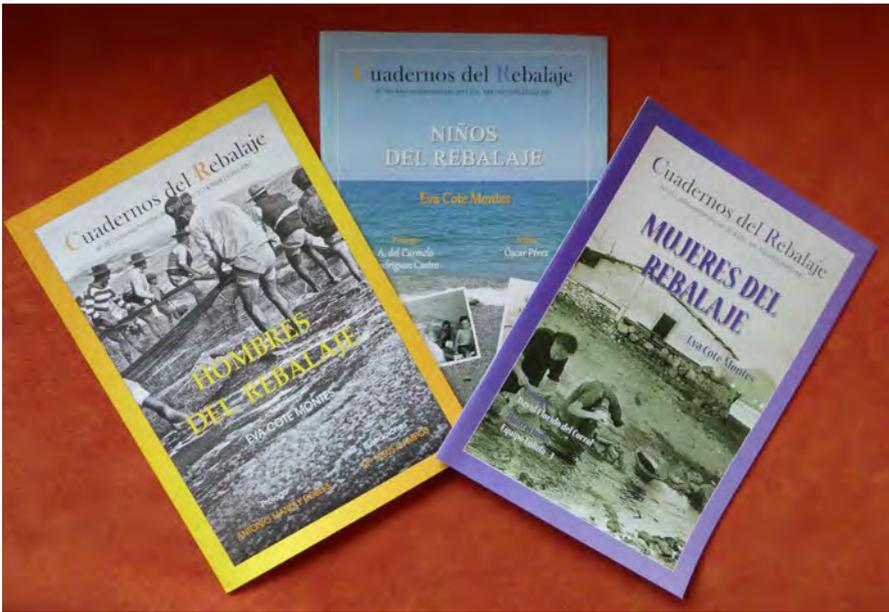
The purpose of the project is: (i) to guarantee the continuity and updating of the current register that is being carried out in the context of the Atlas of Intangible Heritage project, (ii) to involve communities, groups and social agents in safeguarding their heritage following the recommendations of UNESCO (2003), (iii) to promote the sustainable development of the territories where the registered activities take place based on the link between the agents and their heritage, and (iv) to update the register of Andalusian intangible heritage with the collaboration of external social agents.

## **LAS GENTES DEL REBALAJE [The people of Rebalaje]** **Association Amigos de la Barca de Jábega (Málaga)**

Cuadernos del Rebalaje is a quarterly journal that is published by the Association Amigos de la Barca de Jábega, in Malaga, with the purpose of disseminating articles, reports and essays of an unpublished nature, related to the people, boats and customs of the peoples of the Andalusian Mediterranean.

Among its editions is a trilogy devoted to the Gentes del Rebalaje (the People of Rebalaje), the poorest people in Malaga in the late nineteenth and early twentieth centuries: jabegotes, sotarraeces, cenacheros, gardones, jileras, malleras, etc. all of which were sea-related and part of a society attached to nature and firmly attached to their physical environment, the sea. Nowadays, the rebalaje represents all the knowledge that has been accumulated in the collective memory of the people of Malaga, and is still a place where the elderly meet daily, and a place of reference for the new generations.

The aforementioned trilogy consists of: Men of the rebalaje, Women of the rebalaje and Children of the rebalaje, is an ethnography that collects first-person testimonies of the makers and maintainers of this important part of Malaga's intangible heritage, and of their descendants. The journals are based on open interviews and life stories of the protagonists. They describe the ways of life, the knowledge, the trades, the gastronomy, the types of boats, the fishing gear and



a long etc., so the result is a collective story that combines group and individual experiences. But it is also an interesting record of the custodians of this local traditional knowledge, of this eco-knowledge, since each journal ends with a section on the protagonists, which provides their personal details and a brief biography. A real manual to learn about the value of solidarity, the feeling of belonging to a group, the knowledge of tradition or the importance of not giving up and fighting to change things.

## CÉLEBRES DEL CAMINO

**Camino Lebaniego Foundation and Regional Ministry of Innovation, Industry, Tourism and Trade (Cantabria)**

The Camino Lebaniego Foundation is a public entity under the Regional Ministry of Tourism of the Government of Cantabria, in charge of the tourist promotion and maintenance of the two existing pilgrimage routes in Cantabria recognised as World Heritage by UNESCO: the Camino Lebaniego and the Camino de Santiago del Norte.



Its different projects include the one called Célebres del Camino (Famous people of the Camino), which gathers the testimonies, in videos of approximately 12-13 minutes, of some of the oldest residents of the different villages along the Camino Lebaniego, the “guardians of tradition”. The project aims to safeguard traditional culture and highlight the richness and cultural diversity of these communities.

The project began in the summer of 2020, and after a long break due to the COVID-19 restrictions, they plan to resume the recordings in July 2021, although this time they intend to record the new generations maintainers of traditional trades (shepherding, blacksmithing, livestock, etc.), some of which have even adapted to the use of new technologies. The intention of this second part is to create an intergenerational bridge between tradition and innovation. They are also working on the creation of an interactive map where the active workshops are georeferenced to be promoted through the so-called experiential tourism.

They still do not have their own website but they do have a YouTube channel where they upload all their recordings. According to the foundation itself, the project is already beginning to give results as some neighbours are beginning to show interest in their heritage as a result of watching the videos.

## ARRELANT EL TERRITORI

Asociación Arrelaires (Castellón y Valencia)

“Ahondando en el territorio” (Delving into the territory) is a project that has been developed by the Association Arrelaires, which was initially funded through the collective platform Goteo and later with financial contributions from institutions such as the Crafts Centre of the Community of Valencia, the Centre for Studies of the Serranía, the Ramón Muntaner Institute of Catalonia and the Federation of Institutes of Studies of the Valencian Country. It consists in identifying and disseminating traditional knowledge and practices of the territory of Valencia, linked to the craft transformation of the raw materials of the area, and the people who practice, know or promote them.

They began in 2016 touring the 19 villages of the Sierra de Espadan mountain range in Castellon, to locate and document this knowledge and its maintainers, or as they define them, “those who pass on wisdom”. Subsequently they worked the regions of the Serranía, Hoya de Bunyol-Xiva and Requena-Utiel, all in the province of Valencia.



All this information has been collected through fieldwork and is disseminated through a web platform, or digital and open database, with a triple utility: to draw attention to the practices and knowledge and to the people who guard them, to generate networks to share experiences, and to promote direct contact with people who can pass on this knowledge, whether for business or self-sufficiency.

Regarding the type of activities that have been included, they are all linked to the use, utilisation and management of local raw materials, in a sustainable and responsible way, and reflect the relationship of human beings with their environment and the culture of each territory. These are non-industrial craft processes, which gather the accumulated experience of previous generations and whose transmission and re-learning would allow a more respectful relationship with the management of resources.

Its intention is to continue with the project, that is, to continue mapping and identifying other territories, also considering the collaboration of people who want to take charge of mapping their own territory.

## AGENTS INVOLVED

- Institutional Agents:
  - Autonomous Administrations
  - Provincial Administrations
  - Local Administrations
  - IAPH (Department of Culture)
- Public-Private Organisations:
  - Local Development Groups and Local Action Groups
  - Foundations
- Academic Agents:
  - Study and research centres
- Civil society:
  - Associations and other non-profit entities
  - ICH Conservation Agents

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## PRODUCING INVENTORIES, CATALOGUES AND OTHER BROADCASTING INSTRUMENTS TO MAKE THE ICH OF THE TERRITORIES KNOWN TO LOCALS AND FOREIGNERS

### DESCRIPTION OF THE MEASURE

Inventories and catalogues are an essential tool for raising awareness of a territory's ICH, preparing specific safeguarding plans and recognising and enhancing the value of intangible heritage holders. Their enforcement has been growing as the interest of the legal system in regulating the heritage aspects of culture has developed.

In what regards Andalusia, the rich and varied intangible cultural heritage has been little known and insufficiently valued, despite its recognition at a regulatory, administrative and social level. It is true that significant attempts have been made, but they have not gone beyond the sum of inventories and catalogues made at the local and/or provincial level, produced with very different criteria and methods, and giving priority to the material goods of culture.

This way, the process of drawing up inventories and catalogues has been associated with legal protection systems. It is true that legislative changes have found their justification in the transformations of what society understands as heritage to be protected, and above all, in the recommendations that international organisations such as UNESCO have been preparing and suggesting to member states. On other occasions, political agents have carried out some transformations based on economic and ideological purposes, apart from social agents and their sense of belonging and identity.

Thus, we believe that it is extremely urgent to make inventories identifying intangible cultural representations. Inventories may be based on geographic or thematic criteria. These inventories will be the starting point for making a selection of the intangible cultural representations of greatest cultural and identity interest and will enable drawing up catalogues and atlases, enabling the relationship of certain assets with others.

On the other hand, catalogues and atlases show the assets that, together with the community that has them, are considered to be of special identity and cultural interest. These atlases or catalogues should provide full documentation of the current state of the property and an analysis of what it was like in the past. The processes it has undergone will be investigated and the risks will be identified, and so will the procedures and strategies that underpin, organise and regulate the proposals for safeguarding actions. Furthermore, the possibilities of a future continuation of the ICH will be justified. Catalogues and atlases therefore prove to be effective tools to address the safeguarding of intangible cultural representations.

Andalusia has been a pioneer in drawing up the Atlas of the Intangible Heritage of Andalusia. A project undertaken by the Andalusian Institute of Historical Heritage. A process in which the anthropological concept of culture is incorporated into the field of cultural heritage.

By drawing up the Atlas of Intangible Heritage it is proposed, considering the territorial distribution of Andalusian cultural expressions, to provide the documentary basis that allows passing on this knowledge to the groups involved and to society in general, also providing measures that favour its continuity and safeguarding according to the 2003 criteria of the UNESCO Convention for Safeguarding Intangible Heritage and the Andalusian legislation in force.

Recording, documenting and disseminating is essential to foster safeguarding, promoting dissemination and knowledge, and to enhance the social role of intangible cultural heritage.

## REASONS FOR ADOPTING THEM

- Little or no collaboration between inventory compilers and ICH holders.
- Lack of inventories and catalogues of the ICH of most of the municipalities in Andalusia.
- Lack of systematic ICH dissemination programmes and/or activities.
- Obvious lack of dissemination of the ICH.
- Widespread disregard for the transmission and dissemination of knowledge, stories and legends, and other elements of ICH.

- Limitations for the appropriate transfer of cultural expressions and the promotion of values based on multiculturalism and interculturality.
- Lack of knowledge of the local population of catalogues and inventories related to ICH.
- Little or no training of technicians linked to the areas of culture in the preparation of ICH catalogues and inventories.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Creating networks and digital platforms for dumping and reviewing inventory contents.
- Having specialised personnel to update the data of the inventories that have been prepared.
- Coordinated and participatory work between the administrations involved in managing the ICH and the social agents in possession of the trades and knowledge of this heritage.
- Having a common criterion when preparing catalogues and inventories.
- Improving the tools for disseminating ICH.
- Creating a period for reviewing and updating catalogues and inventories.
- Developing a digital tool for the bearer agents and the general public to update and complement the catalogues and inventories (similar to Wikipedia).
- Creating strong networks among all institutional players, academics, private entities, associations, ICH holders and the general population.

## PREVENTING MISTAKES

- Not setting a time period for revising the catalogue and inventory.
- Drawing up catalogues and inventories without considering the carrier community.

## EXAMPLES OF GOOD PRACTICE

### ATLAS OF THE INTANGIBLE CULTURAL HERITAGE OF ANDALUSIA Andalusian Institute of Historical Heritage (Andalusia)

The Atlas of the Intangible Heritage of Andalusia is in a digital database, free and open consultation, divided into four heritage areas: festive rituals, trades and crafts, modes of expression and food and cuisine. It took a team of anthropologists six years to develop this atlas, during which time they documented the entire Andalusian territory from an ethnographic perspective, divided by regions. Each team member stayed in the assigned regions for a full year, to record all the cultural representations and practices that take place throughout the year.

The Atlas brings together institutional, academic and social agents and is the result of the cultural policies that are generated supported by the Statute of Autonomy, the academic studies of Anthropology and the social groups that claim a greater representation through their own cultural expressions as cultural heritage. However, the database remains open to new contributions from all agents who wish to participate.



It is a project aimed at recording, documenting and disseminating Andalusia's intangible heritage as the most effective means of safeguarding it, so its main objective is to pass on all this knowledge and know-how to the groups involved in its maintenance and to society in general.

Another of its objectives is the development of specific theoretical and methodological management tools for recording and recognising cultural expressions, preparing and testing a recording methodology that can be permanently applied at different scales. This is why the criteria used for the register were territorial (by region), extensive (avoiding the exceptional), evaluative (it is the key players who must assign its heritage value) and open (the cultural heritage is approached in an integrated and holistic manner).

## **ESCOITAR. GEO-REFERENCED SOUND ARCHIVE OF GALICIA** **Colectivo escoitar (Galicia)**

Escoitar.org emerged as a collective in 2005, but it was in 2006 when its first works were made public.

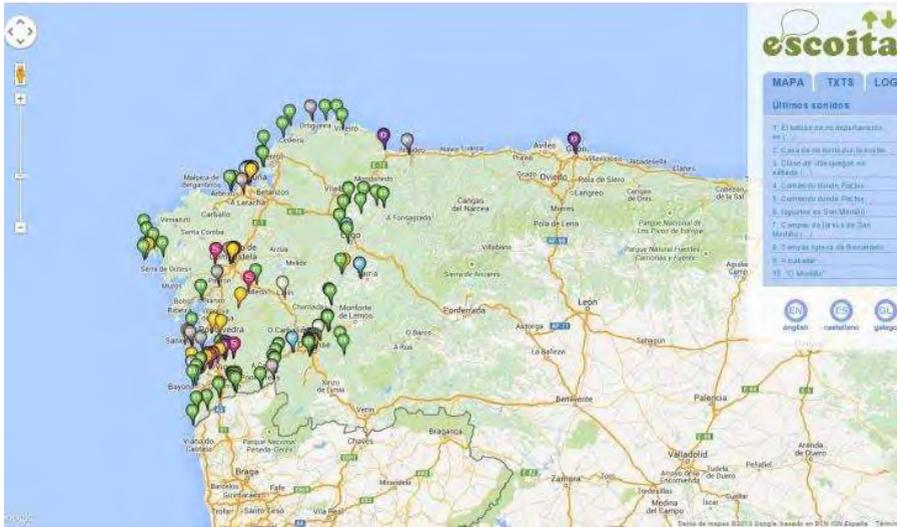
Its origin is the convergence of different individual projects that were being carried out in parallel with sound at its core. Somewhere between multidisciplinary research and creation, Escoitar.org presents itself as an open, free and collaborative project focused on the idea of soundscape.

Escoitar is made up of an interdisciplinary team from different disciplines such as ethno. musicology, anthropology, engineering, history and sound art. It is coordinated as a network project whose main objective is promoting active listening, claiming this attitude as a way of knowledge and pursuing the study of society through its sound imaginary in the context of the so-called Aural Studies.

Thus, a large part of this work has been focused on the use of different strategies aimed at conserving sound memory, enhancing intangible cultural heritage, promoting social participation in the construction of this heritage and studying, recording, representing and contextualising the soundscape of Galicia in an international context.

In this sense, the first step taken was the creation of a geolocated sound archive in mapping format, based on a Google Maps API and a semantic web focused on the idea of participation that allows, whoever wishes to do so, to incorporate sounds in

1. El sonido de un departamento en...
2. Casa de un turista en la zona de...
3. Unos ayer otros en un ay...
4. Comentario desde Plasencia...
5. Comentario desde Plasencia...
6. Fugate en San Martín...
7. Comentario de la zona de San Martín...
8. El sonido de un departamento en...
9. Un turista...
10. Un turista...



the coordinates where they had been recorded, accompanying them with a small file that serves for further analysis.

The purpose of this workspace is to raise questions related to the very idea of the archive, with the coincidences between geographical, political and cultural demarcation while seeking to establish certain mechanisms that serve as a tool to reconsider knowledge from listening and propose new forms of representation through sound. This aspect of cataloguing and analysis became evident in projects such as Fonotopías de Galicia and in several specific field works.

However, the work of Escoitar.org goes beyond the archive focusing not so much on preserving these sounds, which obviously have an important documentary value, but on understanding and promoting the different collective -historical, social, cultural...- and individual -psychological- ways of listening and claiming the inclusion of hearing among the epistemological issues in order to promote critical listening.

Always with an artistic, ironic and performatic attitude, Escoitar.org has worked providing its particular point of “ear” (view) on the sound experience and the potential of sound as a witness of history. Escoitar.org has provided courses and workshops in different faculties and cultural spaces in Spain. It has been present at many events at European and international level.

## CATALOGUING AND COMPUTERISING THE HISTORICAL AND MUSICAL ARCHIVE OF THE BURGOS CATHEDRAL

Foundation Caja Círculo and the Cathedral Chapter of Burgos (Burgos)

elcorreodeburgos.elmundo.es



In 1994 Cajacírculo and the Cathedral Chapter signed a collaboration agreement to catalogue and digitalise all the documents that made up the archive of the Burgos Cathedral.

At present, over 150,000 catalogued documents are available to all researchers and the general public and can be consulted on the websites [www.fundacioncajacirculo.es](http://www.fundacioncajacirculo.es) y [www.catedraldeburgos.es](http://www.catedraldeburgos.es).

Furthermore, Mr José López Calo, musicologist and professor emeritus of the University of Santiago de Compostela, completed cataloguing the Musical Archive, recovering all the musical heritage composed and created from the Cathedral's music chapel, which is considered as one of the best in the world. Some of these works were recorded on a CD which was released by Cajacírculo in 2006.

This project is a pioneer in Spain and also in Europe, as there is no other cataloguing process on the whole continent that is so extensive and financed by a private, external entity such as Cajacírculo, and that is carrying out similar work in a Cathedral Chapter and for which we have been awarded several very prestigious prizes.

## INVENTORY OF THE MUSICAL AND CHOREOGRAPHIC HERITAGE OF ETHIOPIA

UNESCO , Addis Ababa University and the Yared Conservatory of Music (Ethiopia)

www.ich.unesco.org



UNESCO has launched a four-year project to collect and inventory musical and choreographic traditions throughout Ethiopia. This project - a first step towards a more comprehensive national inventory of all aspects of Ethiopia's intangible cultural heritage - aims to build local capacities and document living practices and traditions.

To enable Ethiopian specialists to continue inventorying the musical and choreographic heritage, ethnomusicology courses have been organised at Addis Ababa University and the Yared Conservatory of Music, with teaching materials in English and Amharic specifically designed for this purpose. The training for preparing music and dance inventories began in 2006 with the study "Musical Landscape of Addis Ababa", which aimed to catalogue the different Ethiopian traditions in the country's capital. The students then joined European specialists who were already working in the field to study the traditions and customs of different regions. The activities included research work on the Maale of southern Ethiopia and training in handling multi-track polyphonic recording equipment for the staff of the South Omo Museum and Research Centre in the town of Jinka. Many centres and museums throughout the country received training and equipment adapted to their particular needs.

By the end of the project, a generation of Ethiopians will have been trained to make an inventory of the nation's intangible cultural heritage, including other domains, and local and national authorities will be made aware of the relevance of intangible cultural heritage, thus contributing directly to the long-term safeguarding of Ethiopia's living heritage.

## AGENTS INVOLVED

- Institutional Agents:
  - UNESCO
  - State Administration
  - Autonomous Administration
  - Local Government
- Academic Agents
  - Universities
- Public/Private Organisations:
  - Foundations
  - Museums
- Civil Society:
  - Neighbours' Associations
  - Cultural Associations
  - General population

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- <https://guiadigital.iaph.es/>

## PROMOTING THE INTERPRETATION CENTRES OF ICH AS A TOOL TO UNDERSTAND ONE'S OWN IDENTITY, AND TO PREVENT THE DISAPPEARANCE OF RELATED TANGIBLE ASSETS

### DESCRIPTION OF THE MEASURE

When a traditional craft or activity falls into disuse, there is a danger of losing not only the knowledge and techniques that supported it, but also the tangible assets that are the subject matter of this activity and that are a reflection of the aforementioned knowledge. Thus, a large number of significant indigenous elements of the identity of the people have disappeared, which we will never be able to observe if not through drawings or, in the best of cases, photographs. We are not referring to archaeological pieces or “antique objects” but to contemporary elements that, as a result of a know-how that has reached our days, have ended up disappearing as a result of cultural dynamics, losing their functionality and use.

Given the increasing disappearance of local trades, practices and traditional knowledge, and the continuous disconnection of human beings from the resources of their environment, we suggest using/creating heritage interpretation centres such as open-air museums, museum territories, eco-museums, living museums, etc. Here, using different methodologies, the keys are given for a perfect understanding/interpretation of heritage assets, both intellectually and in terms of identity, connecting us with our immediate past, with our cultural, tangible and intangible heritage. That is, with artefacts and objects that have been part of our cultural universe, and with the knowledge and wisdom that made them possible.

In Spain they proliferated from 2000 onwards, mainly focused on the so-called cultural tourism, which provoked in the administrations a very favourable attitude towards the development of this type of projects with the idea of generating economic resources, which resulted in a large number of subsidies (European, national, regional, etc.) that gave rise to a large number of interpretation centres, many of them empty of content and others lacking in heritage assets, that is to say, of capacity for identity. However, if well-equipped and managed these centres can be a very good tool to get closer to our heritage.

The scope of a heritage interpretation centre may include activities, representations, expressions and cultural assets of communities, which are significant of their identity, ways of life and social relations. Although it would be desirable to be exclusively devoted to a specific activity or way of doing things that is really significant for the population where it is located.

This type of centre should move away from providing a closed and fossilised vision of heritage, to connect with the present reality, and to provoke interaction and dialogue between the host community and its heritage. For this not only must the chosen property be a real heritage asset, recognised as such both from an emic and an etic perspective, but also the ways of telling (training activities, workshops, talks and colloquiums, publications, etc.) and the place where it is located must be taken care of. The activity itself, which has disappeared or is in the process of disappearing, can also be housed in a space linked to it, and even in buildings inherent to it, thus recovering the asset's context of production.

## REASONS FOR ADOPTING THEM

- To provide the local population with a cultural space that allows them to approach their territory, their traditions and their practices, so as to know and understand their cultural identity.
- The right to culture associated with education is the door for citizens to have access to their heritage, which is the basis of society.
- To strengthen the feeling of belonging to the territory.
- To raise awareness and sensitise the population on the value of ICH.
- To prevent the disappearance of tangible heritage assets associated with ICH.
- To prevent the loss of the knowledge and know-how associated with this tangible heritage.
- The need to create heritage management instruments from a territorial and identity perspective.
- Interpretation centres (spaces for culture) must have a dynamic educational scope, both formal and informal, with a continuous and renewed interest.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Importance of maintaining the active and dynamic nature of the centre, carrying out workshops and activities aimed at training and raising awareness among the population.
- Importance of enhancing the value of cultural assets, and of its natural environment, whenever possible, to show its landscape identity, its cultural landscape.
- The centre must be founded on a previous thorough research, allowing for a genuine educational message.
- In the same way, the centre's staff must also receive the training required.
- The interpretation centre should bring together the lines of argument of the interpretative message proposed for a given territory: cultural, educational and tourist proposals. This requires promoting the participation of all the players linked to the management of the centre (social, institutional, etc.).
- Importance of the local community's engagement, creating bridges for dialogue that allow the population to identify themselves with the lines of work of the centre.
- Audio-visual media: videos, virtual reconstructions, Apps, audio guides, etc. are tools that can expand information in a practical and efficient way.
- Models and reproductions provide a clear educational and interpretative objective.

## PREVENTING MISTAKES

- Prevent the container from having a greater impact than the content, or from not being directly related to it.
- The interpreted assets must be recognised as an identity by the community that hosts them.
- Avoid falling into the fossilisation of heritage.
- Avoid spaces based on basically aesthetic criteria, with an absence of explanatory and contextualising elements.
- The educational message must be addressed to all groups, including minorities that are not usually present in these spaces.

## EXAMPLES OF GOOD PRACTICE

### PROVINCIAL MUSEUM DE LA UVA DE BARCO DE TERQUE

Association Amigos del Museo and City Council of Terque (Almería)

www.diariodealmeria.es



This museum is dedicated to the documentation and dissemination of the grape-growing culture in the province of Almería, which was at its peak in the nineteenth and twentieth centuries due to the cultivation and export of Ohanes grapes, a type of grape that was used for export by boat (hence its nickname) due to the thickness of its

skin, which allowed it to make long boat trips without too much suffering. The introduction of this grape variety meant a radical change in Almería's economy in the 19th century. It changed from being a subsistence agriculture to a market agriculture, and from cultivating cereals, vines, olives and mulberry trees to the monoculture of shipment grapes.

The museum's initiative began with a town couple who began holding temporary exhibitions during the summer months, on the culture of the ship's grape, for which the City Council allowed them to use a room. Later more neighbours joined them, they began to publish newsletters and blogs, and in 2006 the city hall allowed them to use part of an old grape warehouse that had been restored, and the Association Amigos del Museo was founded, which has managed it since then, totally pro bono, without receiving any type of funding.

The Museum also includes a Documentation Centre, which houses a large number of written, graphic and oral documents related to shipping grapes. Most of these funds come from private donations and are currently the most important documentary archive for research into the history and culture of shipping grapes. Nevertheless, the association has carried out projects such as recording and editing a CD about grapevine songs and grape tasks, collecting and editing in DVD life stories, etc., which is also available to the public.



But in addition to looking after the cultural heritage, they have also been concerned about preserving the natural heritage and in this regard they carried out a project to recover the historical varieties of table grapes of Almeria that the monoculture of Ohanes made disappear. To do this, they travelled to the different towns where they were still preserved, to obtain the shoots or cuttings from the grapevine growers themselves and later graft them onto a vineyard that they planted next to the museum. At present, the vineyard has 46 varieties and can also be visited.

## MUSEUM DE LA CAL DE MORÓN

### Cultural Association Hornos de la Cal de Morón (Seville)

Due to the geomorphological characteristics of the territory, Morón was an important lime production centre until the 1980s, when lime gave way to new materials used in modern industry, such as cement and paint. At present, in addition to the two that form part of the Museum, there are only three active artisan ovens left in Morón, which belong to the same family.

The initiative of the centre, which is in the town of Las Caleras de la Sierra, founded in the 18th century around a series of open-cast limestone quarries, arose in 2001 from a group of neighbours who created the Cultural Association Hornos de la Cal, with the intention of preserving their specific work culture and their material lega-

[www.elmundo.es](http://www.elmundo.es)



[www.caminosvivos.com](http://www.caminosvivos.com)



cy. They bought two kilns dating from the 19th century, from two old lime workers, one of them with the lime kiln house included, and restored them with the help of the local lime workers. Later, the complex was transformed into a Museum and declared a Site of Ethnological Interest. It covers a surface area of 3,000 m<sup>2</sup> which houses the kilns and an Interpretation Centre.

The visit begins with an audio-visual projection, and continues with a tour of the kilns, guided by retired lime workers, so that the visitor approaches the culture of lime through the testimonies and experiences of the actual craftsmen. In one of them placement of the limestone stones to build the vault is shown live, and in the other one, the craftsmen's tools and photographs of different times of the production process are exhibited.

They also carry out activities with schoolchildren both in the museum itself and in educational centres. They have created a Training Centre that gives courses at national and international level, and collaborate with various institutions including the IAPH, the Institute of Cultural Heritage of Spain, the National Network of Masters of Traditional Construction, the University of Seville, etc. They carry out exhibitions, publications and documentaries, and they participate in international meetings and conferences. They are responsible for having revitalised trade, as evidenced by the fact that the only company that remained when they began their work had 4 employees and it currently has 15 on staff. In 2011 the Revitalisation of the traditional knowledge of artisan lime in Morón was declared Intangible Cultural Heritage by UNESCO.

## **DOCUMENTATION CENTRE OF LIVESTOCK TRAILS**

**City Council of Malpartida and Rural Development Department of the Regional Government of Extremadura (Cáceres)**

It is situated in a place that has been declared Natural Monument, crossed by the river Salor, which due to its damming at different times has given rise to different ponds, including the Barrueco de Abajo with the old Lavadero de Lanás (washing site) on its bank, a building from the late eighteenth century, which was built taking advantage of the fact that place was ideal for retaining water and for the passage of seasonally mobile sheep through the town. The wool was washed in it later to be sold to textile industries in Europe. The Centre is inside this building. The entire site, which has been declared a Historic Site, is also home to several mills, a fulling mill, several outbuildings and a chapel.



www.rtve.es



www.desnivel.com



The initiative arose in 1997 from the City Council of Malpartida, and was funded by the Ministry of Agriculture and Environment of the Regional Government of Extremadura, carrying out the General Inventory of the Extremadura Network of Livestock Trails, in addition to conditioning different sections of it.

Its main objective is disseminating the value of cattle trails from a historical, heritage and natural point of view, in a close and educational way, combining new technologies with traditional explanatory elements. It is also set up as a documentation centre for researchers. It is divided into two floors. The ground floor houses the Documentation Centre with a large library on livestock trails, the history of the Mesta and transhumance, which includes a digitised collection of historical documents. On the upper floor is the exhibition area, with six halls, former rooms for the different works carried out.

They also organise activities programmes that include conferences, cattle trails, training activities, etc. and have designed excellent educational material for school-children visiting the centre.

## ECOMUSEO SALINAS DE RIO MAIOR

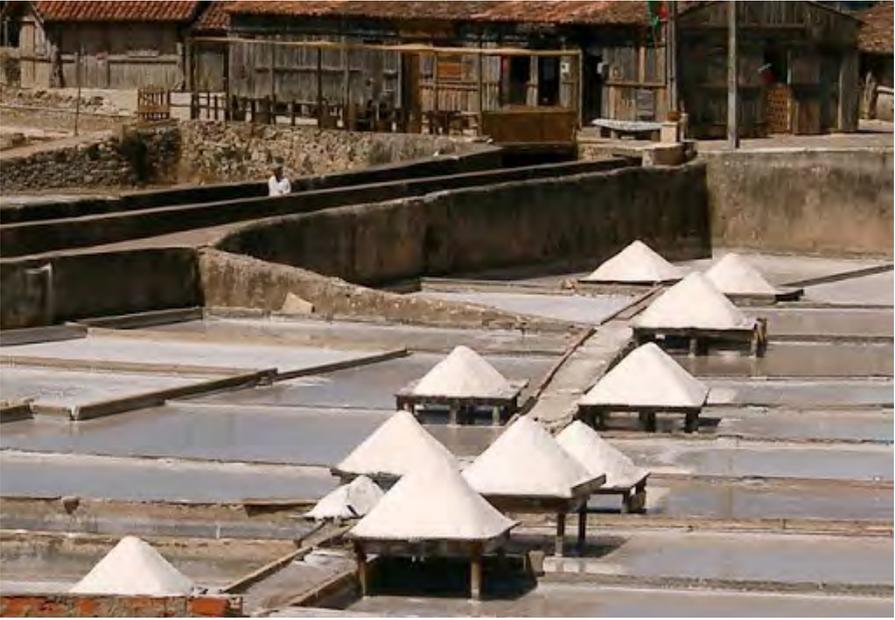
**Municipality of Rio Maior, Cooperative of salt producers, salt mine workers, entrepreneurs and local craftsmen (Portugal)**

It is the only existing inland salt mine in Portugal. Located in a valley within the Natural Park of Serras d’Aire e Candeeiros, surrounded by vineyards and farmland, integrating both natural and cultural heritage. Hence the term eco-museum, because it is an open-air museum, alive, without doors, without opening hours.

The initiative came from the Municipality (city council), to promote educational and tourist activities, fostering local economy, involving the whole community in its maintenance and dissemination: salt producers and owners of the plots, salt mine workers, local businessmen, etc. It was launched in 2012.



[www.ecosal-atlantis.ua.pt](http://www.ecosal-atlantis.ua.pt)



[www.salarium.pt](http://www.salarium.pt)



Most owners do not work the salt mines directly, so the cooperative relies on local full-time workers, in addition to casual workers for salt production and harvesting. The old salt warehouses have also been restored, some houses made of olive wood that had been mostly abandoned, and converted into shops. Previously, in 1977, the salt producers had created a cooperative for reasons of productivity and economic profitability. Since the plots were small and divided among about 70 owners, they did not have sufficient capacity or size to compete in the market. Currently, however, they produce around 2,500 tons of salt, which is sold in Portugal, Europe and the United States.

Of handicrafts, local products (such as salt and its derivatives; olive oil, wines, carpentry, etc.) or in restaurants and cafés. They carry out cultural and natural routes, carried out by tourism technicians of the municipality and local tourism companies.

## AGENTS INVOLVED

- Institutional:
  - Regional Administrations
  - Provincial Administrations
  - Local Administrations
  - Interpretation Centres
  - Museums
- Business:
  - Craft sector
  - Cultural sector
  - Tourism sector
- Civil society:
  - Associations and other non-profit entities
  - ICH Conservation Agents

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- <https://museovostell.org/>
- <https://www.youtube.com/watch?v=oGTSCNKsiSw>
- <https://www.youtube.com/watch?v=Nupn1xZjuaA>
- <https://www.youtube.com/watch?v=MtVpiDkLyy4&t=91s>
- <http://www.museodeterque.com>
- <https://www.turismoriomaior.pt/conte.php?n=35>

## REVIEWING THE PRODUCTION OF TRADITIONALLY DOMINANT STORIES ABOUT ICH, GIVING MORE PROMINENCE TO THE ROLE OF WOMEN AND FAVOURING THEIR INTEGRATION IN THE PUBLIC SPHERE

### DESCRIPTION OF THE MEASURE

In general, we understand heritage as the set of tangible and intangible elements with which a group or collective feels identified, that is to say, those that bring together the feelings of identity. But given that no social group is homogeneous, neither the selection of cultural property nor the heritage speech that legitimises it is impartial; on the contrary, it tends to be conditioned by the dominant groups or elites in a society. This way, the production of a history and collective identity around a series of dominant stories that are based on the exclusion or invisibilisation of everything that falls outside these canons, has been favoured.

In addition, heritage and tradition continue to be identified as something immutable ('it has always been like this'), so accepting that there is a type of heritage that is changing because it is alive and adapts to the times - or what is the same, accepting that new heritages emerge because there are collectives that need to define and identify themselves as such - is still a difficult task. It is thus essential to ensure that all voices in a community are heard without discrimination. In this sense, women, as full members of ICH-bearing communities, demand their active and visible presence in cultural representations.

UNESCO itself (2015) acknowledges that women are not recognised or are underestimated in the processes of creating or recreating cultural heritage. Further noting the small number of sites on the List of World Heritage that are directly related to women's stories and lives, i.e., androcentric interpretations prevail when identifying, selecting, representing and conveying ICH.

Women's struggle for equality is not new, it goes back a long way, and there is still a long way to go, which is why women are forced to constantly defend and legitimise equality. It is therefore urgent and essential to rethink this configuration of heritage (that of dominant narratives) in order to rewrite them based on the diversity of

existing narratives, communities, values and cultural practices, using an inclusive and gendered approach that breaks with the traditionalist conception that roles –including those assigned based on gender– are generic and immutable, to make room for the existence of changing and cross-cutting roles.

## REASONS FOR ADOPTING THEM

- What we understand by Cultural Heritage, far from being a neutral representation of the identity symbols of a culture, is the result of a series of values dictated by the canons of the elites or dominant classes. For nothing has a heritage value by itself, but comes after a process of designation as heritage.
- The dominant processes used for designating something as heritage bring with them the invisibility of the contribution of women (and of other marginalised groups) to the creation, recreation and protection of ICH.
- The appropriation of cultural heritage by the elites also functions as an iron instrument of power to the detriment of other groups.
- Working on heritage from the perspective of diversity means restoring the voice of other realities that have been excluded from history, and visualising other ways of building identity, from other paradigms existing within the community.
- Proposing new readings of the heritage from a gender perspective means claiming a public representation of diversity.
- Gender equality with regard to access to culture, participation in it and the contributions that can be made, is an essential right that must be recognised.
- Women's participation in the different cultural representations, including festivals, highlights the conflicts involved in processes of change.
- We must question the permanence of certain cultural practices that entail and even promote discrimination and subordination, considering the rights of people who may be marginalised by such practices.
- Gender mainstreaming in ICH safeguarding is indispensable for effective safeguarding. In the same way, feminist analyses are necessary in the processes of designation of heritage.

- ICH has a key role to play in the creation and dissemination of gender values, and in their transformation.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- No community is homogeneous, so there can be, and there are, diverse identities within it.
- All people, regardless of their gender, belong at the same time to different, diverse and changing communities of reference.
- Recognition and respect for the diversity of identities fights against policies that deny the possibility of individual and societal pluralism.
- ICH is an ideal context for the construction of gender identities, as all cultural representations convey knowledge and standards related to gender roles and relations.
- While gender standards influence the transmission of ICH, ICH also influences gender standards.
- Gender standards are not static; on the contrary, they are constantly changing and adapting.
- Gender roles and values within ICH should be analysed from a community perspective.
- ICH protection policies should aim to ensure the active participation of all voices in the community, including those of gender.
- The right to participate also includes the right not to participate in any ritual, custom or practice that contravenes the human dignity of women and girls.

## PREVENTING MISTAKES

- Being part of a community does not confer equality within it.
- People should never be forced to identify with only one distinctive aspect of their identity, be it gender, ethnicity, religion or language.
- The effective participation of women in the process of negotiating changes related to gender roles is necessary.
- The existence of segregation (based on age, gender, etc.) is a reality in many cultural practices, but in isolation it should not be considered discrimination, just as it is not necessary to have clear gender marginalisation to be able to identify discriminatory aspects.

## TRADITIONAL RECIPES

### Women's Association Ager Veneriensis (Sanlúcar de Barrameda, Cadiz)

Ager Veneriensis is a women's association in the seaside neighbourhood of Bonanza, in Sanlúcar de Barrameda (Cádiz), which was founded in 1988 aimed at providing training for the residents in the area, promoting equality and social justice, and preserving the neighbourhood's history. Many and varied activities are carried out to this end throughout the year (training courses, workshops, conferences, children's toy library, exhibitions, etc.) aimed at both adults and children, as many of the children's activities are aimed at balancing family and working life. Members range in age from 30 to 80 years old. Its presence in the town's social and cultural life has become more and more present over time.



One of its main areas of work is collecting and disseminating local heritage, and more specifically that associated with popular gastronomy and therefore women. In this sense, they have compiled and published ten books of traditional seafood recipes and pastries typical of the area (Tierra y Mar (2010), Un Mar de Sabores, Verde y Mar, La Mar de azúcar, Al gusto, Sal y Azúcar, El Buen comer, La Mar de vida, Hecho en casa y La Mar de Aromas (2021).

All based on traditional recipes, that have been passed down from generation to generation. They relate remnants of the life of the man or woman who gave their recipe during the interviews conducted in relation to the origins of the dish, the raw ingredients used and the different ways of preparing it. Each story or recipe comes with the name of the person providing the information and a small photograph, to give more prominence to the bearers of this heritage. In addition to the cookbooks, they have also published several short stories and tales and hope to continue making many more.

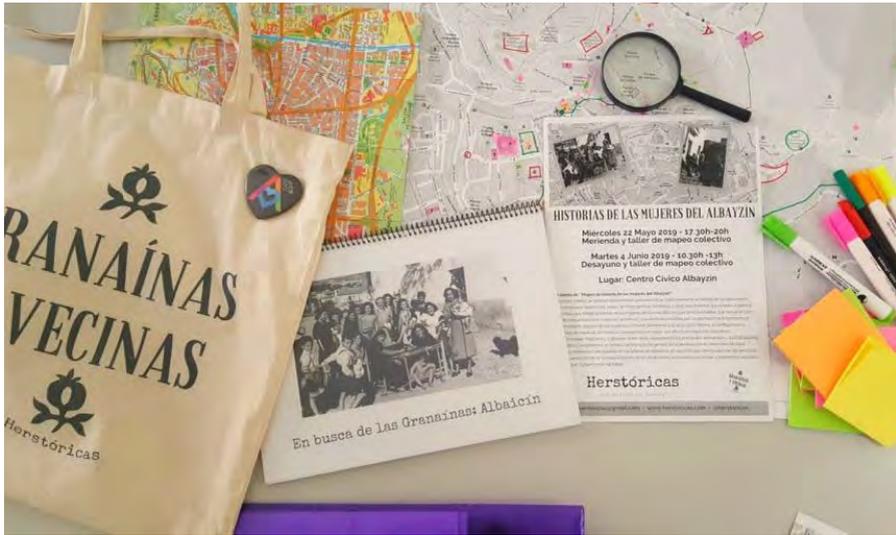
Except for occasional subsidies for a specific project or activity, they finance themselves through different activities, including the sale of their publications. In 2009 they were recognised by the City Council of Sanlúcar with the Gold Badge, for promoting equality between men and women, in 2011 they were awarded the Equality Award and in 2013 the Clara Campoamor Award.

## HERSTÓRICAS

### Educational and cultural association (Granada and Madrid)

It is a cultural and educational project that aims to make give prominence and value to women's historical contribution to society, reflecting on their absence from a feminist perspective, the herstory (as opposed to history, a play on words to criticise traditional historiography made by men). Its aim is to encourage and promote the values of genuine and effective gender equality in all areas, promoting diversity with an inclusive approach.

The project began in London in 2017 and was subsequently exported to Granada and Madrid. They form an interdisciplinary team originating from feminist activism and all their activities are directed towards the vindication and visibility of women's history, in closer, local environments.



Its activities include courses, workshops, guided tours and walks through the city, during which the spaces associated with women are rediscovered, encouraging the re-appropriation of these spaces and their discourses, thus recovering the local herstory. All these activities are carried out through the different research projects that are underway. The broadest of all involves Recovering the local history of women, in an attempt to re-signifying in the collective imaginary the feminine spaces of interaction, and to vindicate their historical contributions. Resistencias, a project for the dissemination of the democratic memory of women is another one. In this case it seeks to know the spaces of historical memory, by women (repression against women, survival and resistance strategies, etc.). This project has been co-funded since its inception by the Ministry of the Presidency, Relations with the Courts and Democratic Memory.

They work under two approaches, the historical approach (documentary and bibliographic dumping) and the community approach, which complements the former with testimonies collected from the neighbours during the activities. Subsequently, all the documentation collected is made visible in exhibitions, notebooks, magazines, interpretative tours with the protagonist neighbours, and a long etc.

They hold that the projects can be adapted to the needs of each neighbourhood or town, so they think that they could be replicated in other places, either through

educational centres, women's information centres, etc. They are currently working in Granada and Madrid, although they occasionally go to other cities, but always working with local women's groups.

## **ANALYSIS OF WOMEN'S PARTICIPATION IN THE ICH: CURRENT SITUATION, EXPERIENCES AND FUTURE PROSPECTS**

**Institute of Cultural Heritage of Spain (National level)**

This project is part of the 2019 Work Plan of the Observatory for Gender Equality in the field of Culture of the Ministry of Culture and Sport, and is carried out by Labrit Patrimonio, the Association Intangia and the Complutense University of Madrid.

The goal was to analyse the processes and demands of women in terms of their incorporation into the visible and public part of ICH, starting from three premises: that gender equality continues to have to be continuously defended and legitimised, that gender is a social construct, not determined by sex but by society itself which attributes gender and its roles to it, and that women occupy smaller areas in the field of heritage.



First of all, a literature review was carried out, which also included a review of laws and regulations regarding the position of women in terms of ICH and CIS (cultural interest site) (or similar) declarations. From there, ethnographic fieldwork began to be carried out, focusing mainly on festive representations and covering three types of situations, each of them supported by three different case studies within the national territory.

On the one hand those in which there has been a natural incorporation of women, gradually and without conflict or with some small overcome conflict (Dances of Belinchón, Misteri de Elche, etc.), on the other hand those in which women are having a major social conflict, and either are still unable to participate, or suffer attacks because of their participation (Alardes de Bidasoa, Lucha leonesa, etc.), and finally those in which the incorporation of women has been carried out through a mediation process, set in motion by an external agent (court, institution, etc.) forcing a change in the model, which is not exempt of conflict (Brotherhoods Semana Santa de Andalucía, Gastronomic Societies of the Basque Country, etc.).

After analysing the cases, a list of good practices was drawn up, and the complete study can be viewed by clicking on this link <http://www.culturaydeporte.gob.es/dam/jcr:60200a40-ec07-490d-ab2b-5b8d2686b158/participacion-mujeres-patronio-inmaterial-ipce.pdf>

## AMUGUIMAPA

### Non-governmental organisation (Guinea-Bissau)

AMUGUIMAPA is the name of the Association of Guinean Women Cloth Markers, an NGO that brings together a group of 30 women who are craftswomen of traditional embroidery in Guinea, who have come together to claim the cultural value of their crafts, strengthen their economic independence so as not be economically dependent on men, and fight against women's genital mutilation and other sexist violence that are commonplace in their country.

The cultural relevance of their work stands out. Not only does it help to make their culture known, these cloths are used in traditional ceremonies such as weddings, funerals, etc., but it also generates employment for women. It is a craft that they learned since they were little girls, they started making designs and cutting threads and then moved on to embroidery. It is a very laborious and time-consuming craft. Women were never paid for doing these tasks, but now they are paid for their

work. In addition, by implementing chain work, they have managed to shorten production times, so while some weave the different sashes that make up a cloth, others make the borders that serve to join the sashes, and others are in charge of the embroidery. Each sash has its name, which corresponds to what the embroidery represents, and each cloth is made up of four or more embroidered sashes. Each woman is paid according to the complexity of her task.

They also hold talks and meetings where they share their different life stories, riddled with daily discrimination in a deeply male chauvinist country that overshadows women both the public and private spheres. One of its dreams is to create a traditional embroidery school to teach the craft to young girls so that they can empower themselves and refuse to be mutilated, since more than half of Guinean women between the ages of 15 and 49 have undergone genital mutilation. For now, they do not have the means to make it a reality, so they are open to foreign partners or NGOs that want to export their creations outside the country.



Autor: Álvaro García

## AGENTS INVOLVED

- Institutional:
  - IPCE (Ministry of Culture)
  - State Administrations
  - Local Administrations.
- Academic:
  - University
  - Educational centres
- Business:
  - Cultural Sector
- Civil society:
  - Associations and other non-profit entities
  - Participating social agents
  - ICH Conservation Agents

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## INCORPORATING KNOWLEDGE OF ICH AS PART OF THE CURRICULUM AT ALL EDUCATIONAL LEVELS

### DESCRIPTION OF THE MEASURE

Education is one of the key means to know and appreciate ICH. At present, educational programmes do not include ICH as part of the official curricula; it is only taught in specific cases and in a cross-sectional way, depending on the teachers' initiative.

This is thus reflected in the lack of knowledge of this type of heritage and its subsequent assessment by students, being these, in most cases, players in many of these heritage activities.

As regards initial teacher training in ICH, reflection and criticism of educational practice must be encouraged through participation, in order to describe, understand and transform the educational reality in a feedback process. This subject should be passed on not only to teachers in charge of subjects related to the Social Sciences, but also to those who teach other subjects related to Science, creating synergies and knowledge with aspects of daily life, trades and knowledge, festive rituals, etc.

In Andalusia, the training of trainers in this area usually takes place at the Teacher Training Centres (CEP), but the initiatives come from the centre's management, and few usually deal with Intangible Cultural Heritage. When dealing with the topic of heritage, the focus is on Material Heritage from a perspective linked to Art History, so ICH is relegated to ignorance, or to folklore and tradition, with no recognition of heritage and identity.

Therefore, an ICH training programme should be created for educators in order for them to convey their knowledge of ICH appropriately and include a curricular axis in educational law that integrates Cultural Heritage in a broad sense. This knowledge should be taught at all educational stages, going from what is global to what is local, thus understanding Cultural Heritage as something shared by all humanity, fostering respect for diversity and cultural identity.

## REASONS FOR ADOPTING THEM

- Traditional activities have disappeared and therefore so has the associated knowledge.
- The advanced age of ICH maintainers poses an imminent risk to the safeguarding of ICH. Such knowledge disappears and is impossible to recover.
- There are scarce research studies that collect traditional knowledge and techniques to be put into practice, or simply document and record them.
- New lifestyles mean that the transmission of this knowledge is insufficient or interrupted, as no “formal” mechanisms are sought for teaching this in educational centres.
- To prevent the loss of knowledge and know-how by seeking alternatives that favour its transmission.
- The former boom of employment workshops and workshop schools in Andalusia has moved on to their scarcity and non-existence. These trades and knowledge which were formerly learned as training for employment have ceased to be relevant and are in the process of extinction and / or have disappeared completely.
- At present, there is little or no investment by the administration in charge of providing educational training on ICH, which would require teacher training and the inclusion of ICH in school curricula.
- The existence of administrative obstacles for the training action of those who have knowledge of the activities and knowledge, makes participation practically impossible when it comes to teaching this knowledge.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- Bureaucracy must be reduced so that those who are knowledgeable about traditional knowledge and activities, many of whom are retired, can combine their retirement pensions with teaching in educational centres.
- Including the teaching of ICH in curricular projects, creating a compulsory subject called “Cultural Heritage”.

- Going back to work and training centres to teach traditional trades and their capacity as a source of employment.
- Creating an inventory of the ICH among all the teaching centres of the Andalusian municipalities, creating networks among them to create a common platform where all the administrations involved in Heritage can meet.

### PREVENTING MISTAKES

- Reducing the bureaucratic obstacles arising when hiring people who do not belong to the centre and do not form part of the teaching staff.
- Not falling into local ethnocentrism when teaching ICH, and not neglecting the cultural diversity of students enrolled in schools.
- Leaving the preparation of curricula linked to ICH in the hands of the educational community alone, leaving aside cultural professionals, specialists in the field, and holders of this knowledge.

## EXAMPLES OF GOOD PRACTICE

### ANTHROPOLOOPS WORKSHOPS

Association Aventuras Domésticas (Seville and Madrid)

The association was founded in 2010 by the members of the musical group Las Buenas Noches. In the last two years the association's activities have focused on developing the Antropoloops Workshops, an art and education initiative focused on designing and implementing an innovative approach to multicultural music education by remixing traditional music from the whole world.

The initiative, which began in Seville in 2017 with a pilot experience funded by the Carasso Foundation, is already being implemented in other cities such as Madrid with the Reina Sofia Museum and La Casa Encendida, and activities have been carried out in collaboration with educational centres in Istanbul and Warsaw. It has been considered as a case study in two European projects and has recently been tested in the United States.



## INTEGRACIÓN DEL PATRIMONIO VIVO EN LAS ESCUELAS

RedPea UNESCO (Internacional)

It is a component of the joint UNESCO-European Union project in 2018, which suggests an innovative approach to school education by integrating intangible cultural heritage (ICH) into school curricula and extracurricular activities. UNESCO associated schools (ASPnet) providing primary and secondary education in the European Union promote this new approach, as trusted partners, thereby contributing to the safeguarding of living heritage through education.

Global experiences show that the use made by students of ICH in the teaching of core subjects such as mathematics, science or literature can increase the relevance of the learning process by improving the connection between what is learned in class and children's daily lives. It also strengthens links between schools, families and communities, reinforces relationships between children, their parents and grandparents, stimulates pupils' curiosity and promotes the safeguarding of ICH, while making learning more accessible and interesting for pupils.

In close collaboration with ASPnet schools in the European Union, UNESCO will work with ICH experts and educators, teachers and students to develop guidance materials to help teachers identify and locate the living heritage of school communities and explore ways to integrate it into curricula and extra-curricular activities.



## EDUCATIONAL PROJECT

### Centre for Traditional Culture-School Museum of Pusol (Elche)

The educational project of the Centre for Traditional Culture-School Museum of Pusol, registered by UNESCO in 2009 in the Register of Good Practices for Safeguarding Intangible Cultural Heritage, has been developed since 1968 in the public unitary school of the rural district of Pusol, in Campo de Elche.

As a result of its great activity, over time the Museum's area of influence has expanded to other rural areas and to the city of Elche. So nowadays it covers all ethnological aspects: agriculture, commerce, industry, folklore, traditions, etc., and constitutes the Centre for Traditional Culture - School Museum of Pusol, an entity that has a unique and unpublished collection, as a result of an incessant activity rescuing and restoring heritage, with an outstanding educational calling, and available for scientific studies at all levels.

It is an educational project for the school's integration in the environment, focused on meaningful learning and educational values. Its primary educational tool is cultural and natural heritage.



It encourages autonomy, responsibility and teamwork among schoolchildren in safeguarding activities (fieldwork, inventory, museography, conservation and dissemination). Schoolchildren learn in direct contact with the environment and the elders who are the custodians of the traditions, with the support of teachers and external collaborators. Its success lies in its community, which is open and participative.

## ASOCIACIÓN PONTE...NAS ONDAS (Galicia, Northern Portugal)

PONTE...NAS ONDAS! It is a Cultural and Educational Association that, since 1995, has been carrying out educational and cultural activities in Galicia and northern Portugal. The association's purposes include promoting cultural and educational activities and promoting the common identity of the two peoples within a general perspective of European integration and the Portuguese-speaking world. In 2002 the commitment to work on recovering and disseminating Cultural Heritage that is common to Galicians and Portuguese was added to the purposes of the association.



Several activities have been carried out over more than two decades at schools on both banks of the river Minho as a result of the cooperation between Primary and Secondary schools, building a bridge of communication that crosses the border of two territories, discovering a common heritage shared by the ancient Gallaecia. Many awards and recognitions have been received, including the ONDAS award in 2014 for the best coverage of the Galician-Portuguese intangible heritage, the Galicia Communication Award in 2005 or the Good Ibero-American Practice seal of the Ministry of Culture and Sport in 2013.

In March 2021 the Ministry of Culture and Sport confirmed the candidacy for the Register of Good Safeguarding Practices, in the category of Intangible Cultural Heritage, at UNESCO.

Portugal and Spain's candidacy, with the support of the Regional Government of Galicia (Xunta de Galicia), is a recognition of the work carried out by Ponte...nas ondas! for 25 years in its commitment to the common heritage of Galicia and Portugal.

## AGENTS INVOLVED

- Institutional Agents:
  - UNESCO
  - State Administration
  - Autonomous Administration
  - Local Government
- Academic Agents:
  - Educational centres
  - University
- Civil Society:
  - Craftsmen's Associations
  - Cultural Associations
  - General population

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## FAVOURING SYNERGIES BETWEEN THE DIFFERENT TYPES OF CULTURAL AGENTS INVOLVED IN THE SAME TERRITORY FOR THE PROMOTION, DISSEMINATION AND SAFEGUARDING OF ICH

### DESCRIPTION OF THE MEASURE

One way of activating the ICH of a territory is undoubtedly through cooperation between the different types of cultural agents involved. This brings about the awareness of the existence of a group identity, away from individualistic visions and claims that diversify efforts in different directions, and aimed at creating synergies and fostering cooperation between the different areas of the ICH. Understanding culture as an essential dimension to achieve the development of any community, and cultural cooperation as a strong ally of the communities when it comes to making their heritage known and managing it through projects with the community itself as key player. This way, when a community knows and acknowledges its cultural heritage, it opens a path towards social cohesion, since culture is a source of consolidation of identities, both within the community and in its projection outwards, and also with the territory it belongs to.

In this line, involving the largest possible number of cultural agents in a territory, from a holistic and inclusive perspective, can generate interesting synergies and is also essential to learn about the different ways of thinking and acting.

In addition, this approach also includes an economic aspect, as already pointed out at the UNESCO Convention for Safeguarding the ICH (2003), which recognises the importance of culture in the development of a society, considering ICH as “the melting point of cultural diversity and guarantor of sustainable development (...) a factor of rapprochement, exchange and understanding between human beings”.

We must therefore seek initiatives to raise awareness, especially in the younger generations, about the value of their cultural wealth, to reduce the risk of disappearing. Because a people that lives and seeks its roots in its culture, understanding, enjoying and spreading it, can generate economic development projects. In this sense, an active engagement by the community is decisive for cultural cooperation projects and initiatives to succeed, since culture is inherent to the human being and heritage cannot be isolated from the community that shaped it.

Meanwhile, public financing policies should also be promoted and resources mobilised through public-private strategies of local culture. Such investment should be diversified and aimed at promoting opportunities and capacities, generating social and economic inclusion, fostering dialogue between different sectors, all under the principles of equity and transparency.

## REASONS FOR ADOPTING THEM

- Lack of group awareness and/or lack of unity between the different types of social agents acting on ICH in the same cultural territory.
- Existence of conflicts between agents working in the area of heritage.
- Need to create local/county/regional identity awareness for strengthening and safeguarding the ICH.
- Need to understand cultural heritage as an integrated set of processes, practices, expressions and objects, resulting from a common historical evolution and a series of specific ecological-cultural characteristics.
- Generating partnerships and collaboration between members of a community around the defence of their tangible, intangible and natural heritage.
- The need to find strategies that allow new generations to get to know the ICH better, to work on its preservation and dissemination.
- Cultural cooperation can contribute to the sustainable development of a community by strengthening its intangible cultural heritage.
- The collaboration between the different types of cultural agents that act in the same territory can serve as a catalyst at serves boosting the economic engine of the area.
- Scattered demands have a lower influence on the public authorities.
- The search for contacts, cooperation and synergies allows us to position ourselves favourably for external financing or for attracting indirect resources.
- Culture, ICH, can be understood as a process that contributes to creating networks of mutual support that foster community resilience.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR APPLICATION

- A collaborative way of working in heritage must be implemented.
- The different activities and cultural expressions that are part of the living heritage must be identified and documented in order to create initiatives and projects based on local realities.
- Strengthening the meaningful elements of a community's ICH can generate development for its members.
- Possibility of working in mixed cooperation systems between the public and private sectors.
- Importance of managing cultural projects from different socio-economic and administrative sectors (culture, tourism, local development, employment, etc.)
- Importance of understanding the processes involved in building a cultural identity in its different contexts.
- Placing special emphasis on intergenerational learning.

## PREVENTING MISTAKES

- Avoid thinking about cultural cooperation strategies without considering the active participation of the different cultural players.
- The promotion, dissemination and safeguarding of ICH can also be targeted at the tourism sector, but it should not be its main objective.
- Avoid a purely economic approach.

## MEETINGS OF PROXIMITY HERITAGE

Andalusian Institute of Historical Heritage. Regional Ministry of Culture of the Andalusian Regional Government (Junta de Andalucía) (Autonomous)

<https://repositorio.iaph.es/handle/11532/326411>



The IAPH organised the 1<sup>st</sup> Meeting of Proximity Heritage in 2018, in an attempt to share experiences and think about practices to activate cultural heritage carried out from the local or proximity level.

Many activities were presented over the course of two days. They were grouped by theme and implemented throughout Andalusia by a wide range of agents (professionals, groups and associations), who contributed their ideas and their different experiences, giving rise to a meeting space where possible future collaborations were discussed. These sessions for presenting experiences alternated with round tables for reflection. They structured the debate on the criteria of continuity in the territory, the role of the agents involved and the need to seek mechanisms for citizens to occupy their spaces and to coordinate their participation in a real way, overcoming administrative and socio-cultural obstacles.

The participating agents ranged from local agents from public administrations (councillors, town council technicians, etc.), entities and professional groups from

the cultural sector (archaeologists, anthropologists, historians, museum and interpretation centre staff, artists, etc.), the educational sector (primary and secondary school teachers, university researchers, etc.), the tourist sector, civil society (citizen platforms, neighbourhood associations, etc.), all of them capable of activating heritage in many different ways.

The result was a map of agents, initiatives and projects implemented in Andalusia, which brought to light that cultural heritage is part of the life of the citizens, and that there are no longer unique views on heritage, there are now many different views. That citizens claim their place and that heritage initiatives need justification and social repayment to go ahead. Therefore, cultural heritage cannot be separated from the rest of the social and economic sectoral policies because they fall under the same management.

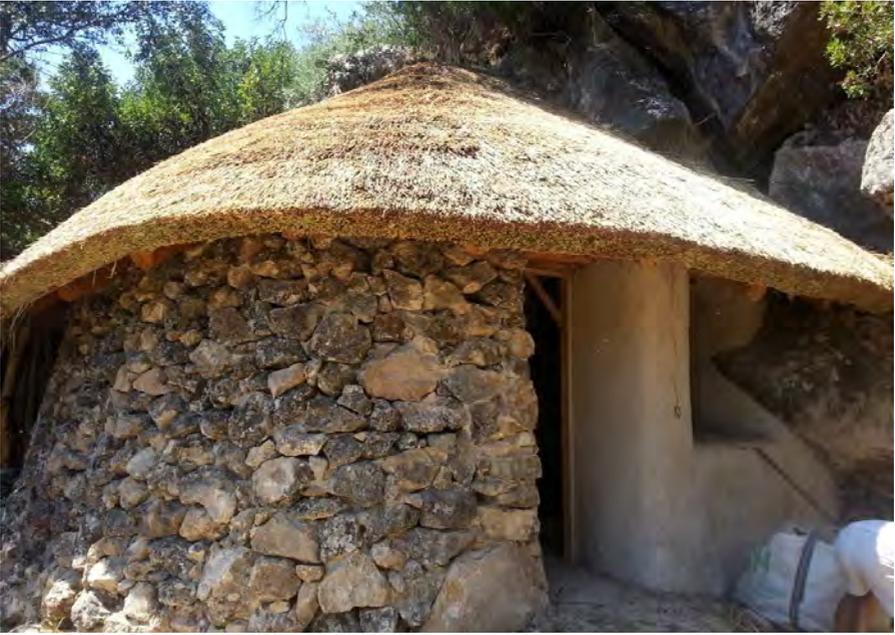
After the positive results of that first meeting, the 2nd Meeting of Proximity Heritage was held in 2021, this time in an online format due to COVID-19, and divided into three days; one for presenting the projects and the other two, as round tables, to discuss ways of looking after the neighbouring heritage. These spaces for debate served once again to give prominence to the initiatives and people involved in the proximity heritage process, to reflect, create networks and share knowledge and experiences.

## **NATIONAL NETWORK OF MASTERS OF CRAFTSMANSHIP CONSTRUCTION**

**Richard Driehaus Foundation, INBAUT and Maintainer Agents (National)**

The National Network of Masters of Traditional Construction is a directory of the most qualified people and companies in the different trades of traditional construction and restoration. Those who are recognised in each region as the best in each discipline.

It is an initiative based on the previous work developed by the IPCE in its National Plan for Traditional Architecture, and launched through the support of the Richard Driehaus Foundation, the Rafael Manzano Award, and the INTBAU (International Network of Traditional Buildings and Urbanism). Its main objective is to keep traditional trades alive and recover them to be used in the construction, architecture and urban planning of the 21<sup>st</sup> century.



The trades in the Network include: stone cutting, dry stone, mudwall and adobe, wrought ironwork, blacksmithing, bell casting, tinsmithing, goldsmithing, wood carving, carpentry, inlay, mocárabe, plant roofing, plaiting, mosaic, stucco, forging, wooden coffered ceilings, tile making, tile work and many more. The Network's website collects each of these trades and their maintainers, of whom it provides a brief biography, a description of the activity performed, their contact details, and several photographs and videos that illustrate the work of the master during the production process.

The network aims to give prominence to these teachers both nationally and internationally. Its development has brought many people into contact with each other, and has stimulated recognition and respect for these trades from the different institutions in charge of preserving heritage, which will be able to use and recommend this tool for the performance of their own activities. In 2019 it was recognised with the Hispania Nostra Award in the category of "Conservation of Heritage as a factor of economic and social development", and it also received a Special Mention from the Jury of Europa Nostra that same year.

## MEMOLA PROJECT

### European Funds (Mediterranean Area)

www.memolaproject.eu



MEMOLA is the acronym for Mediterranean Mountainous Landscapes, a project that aims at approaching cultural heritage from a historical perspective based on traditional agrosystems. It consists of an interdisciplinary study of the mountainous cultural landscapes of the Mediterranean, based on four areas: Sierra Nevada (Spain), Monti di Trapani and Colli Euganei (Italy) and the Vjosa Valley (Albania).

It bases its conviction on the fact that cultural landscapes are strongly conditioned by the need to ensure the life of rural communities. Landscapes are essentially, space representations of production and reproduction strategies that societies have implemented throughout history for their maintenance and survival. Their understanding requires knowledge of the historical processes involved in the development of specific ways of relating to nature, especially with regard to the extraction and use of natural resources. Uses that have been transforming the environment, giving rise not only to its configuration but also to the cultural forms that make the management and maintenance of this environment possible.

These landscapes can therefore be conserved by recognising this heritage and coordinating cultural and environmental conservation strategies for the sustainable development of rural areas. All this aimed at protecting the cultural heritage, while increasing and passing on knowledge of it in benefit of local and European society in general.

The activities carried out within the framework of the project fall under different fields, such as ethnography, archaeology, agronomy, hydrology, etc., also suggesting their dissemination through conferences, exhibitions, courses and workshops.

## TERRA CHA CULTURAL CENTRE

### Terra Cha Cooperative (Rio Maior, Portugal)

www.facebook.com/cooperativaterracha



It arose as a result of a local development process launched in the village of Chãos (municipality of Rio Maior) which is part of the Natural Park of Serras d’Aire e Candeeiros. In 1984, a group of neighbours created the Association “Rancho Folclórico de Chãos”, in an attempt to think about the challenges faced due to the decline of agriculture as a structuring activity of the territory, and to promote the representations of the intangible heritage, typical of the region, among its inhabitants.

One of these representations, the handlooms, had fallen into decline, so they bought looms and brought them to the weaving workshops at the old Forestry Services facility. The training was provided by an old weaver from a neighbouring village, following the traditional line of the Serra dos Candeeiros, blankets and carpets.

In 1990 they saw the need to enlarge the space to accommodate the increasing number of meetings, exchanges and training activities. In 1996, the construction of the Chãos Cultural Centre began and in 2000 the Terra Cha cooperative was created for local development through the dissemination and enhancement of the environmental, cultural and landscape heritage of the region. The construction of the Centre allowed the inclusion of other activities that are typical of the territory such as a honey factory that collects honey from 80 beekeepers in the area, the grazing of a community herd of goats that produces milk and cheese with its own brand, or a restaurant that serves dishes from the region based on local products. In addition to the traditional weaving workshop that currently has 6 looms where all the village women under 50 years old have learned to weave, and seek to establish a link between the traditional treatment of wool and weaving techniques with innovation in new designs and more attractive pieces for the visiting public. The Centre also provides accommodation, tours of the Alcobertas Caves and a series of activities that highlight the cultural and natural heritage of the Serra dos Candeeiros region.

## AGENTS INVOLVED

- Institutional Agents:
  - Local Administrations
  - Autonomous Administrations
  - State Administrations
  - IPCE (Ministry of Education, Culture and Sports)
- Public/private organisations:
  - Foundations
- Civil Society
  - Associations and other non-profit entities
  - Associative movements
  - Maintenance Agents

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- <https://www.turismoriomaior.pt/>

## GENERATING LOCAL IDENTITY AWARENESS THROUGH THE EXISTING ASSOCIATIVE NETWORKS, FAVOURING THE ASSOCIATIVE MOVEMENT

### DESCRIPTION OF THE MEASURE

The emergence of modern voluntary associationism in Andalusia occurs with greater delay than in other central parts of the country, due to the marginal and dependent role assigned to this in the configuration of the Spanish capitalist system.

The most representative expressions in Andalusia are fraternities and brotherhoods, but it is worth mentioning others that have a notable significance in the life of many Andalusian towns and cities, such as leisure and free time associations, non-religious entities of a civil nature, such as casinos, circles, clubs and recreational and cultural societies.

The presence of organisations that formally bring together social players is very weak in Andalusia. In what regards handicrafts, associations have been, and continue to be, quite scarce, despite being a sector with a predominance of self-employed and small businesses. However, it seems that the number of associations was increasing, as a result of a change of mentality of the new generations of professionals and of some of the policies developed by the administration, encouraging associationism. But this upward trend has slowed down, according to data provided by representatives of the FAS or FEHU, mainly due to the need to reduce costs in their companies in view of the crisis situation they are in.

In addition to this, only regularised professionals can belong to an association, and it is precisely the handicraft sector that is most prone to the underground economy, both because of the slowdown that high taxation entails, and because of practising certain trades with the sole purpose of getting some extra income for the family economy.

This way, alternative policies must be created to promote associationism, through awareness-raising measures for professional craftsmen, highlighting the economic, labour and social advantages resulting from cooperation and associationism. Likewise, promoting the associative movement in civil society favours the feeling of belonging to a community and a specific place, it empowers its members and creates synergies that favour the socio-economic development of the territory.

## REASONS FOR ADOPTING THEM

- Scattered demands that exert less influence before the public authorities.
- Lack of associative awareness and/or lack of unity of social players.
- Internal struggles within the same collective.
- Unfair competition.
- Need to promote the social fabric of the territories.
- Lack of participatory policies to energise the associative fabric.
- Need to promote ICH activities as a new source of employment among the younger ones.

## ELEMENTS TO TAKE INTO ACCOUNT IN THEIR ADOPTION

- Promoting coordinated work with the different administrations and bodies that have an impact on the ICH, by creating a consortium or foundation that represents everyone.
- Demanding more cooperation from the register of associations of the autonomous community, managed by the Regional Ministry of Governance and Justice.
- Making members aware of the need to report to the Register the registrations and cancellations in order to be able to keep a better control of the associations.
- Sub-sectorising and particularising the different trades of the sector, in an attempt to alleviate the generality considered under current legislation, as they appear in other autonomous regulations: artistic or creative activities, activities for the production of consumer goods and service activities.
- Promoting and streamlining the creation and adhesion to associations as a means to promote new ways of territorial development.
- Supporting creative initiatives that arise from associations to promote, market and disseminate craftsmanship.

## PREVENTING MISTAKES

- Preparing measures to promote associationism without taking into account the social agents.
- Promoting general economic aid without considering local realities.

## IONAD CULTÚRTHA

(Cork, Ireland)

Ionad Cultúrtha is a cultural arts centre that fosters and promotes different elements of intangible cultural heritage within the Gaeltacht Mhúscraí region of Cork. In addition to plastic arts exhibitions, the centre organises and hosts classes, workshops and concerts of traditional music, such as Sean Nós singing, lúibíní (sung dialogue) and the playing of various traditional instruments, in addition to other performing arts such as agallaimhebeirte (poetry through dialogue) and traditional dances (such as céilí or stage dances).

This all-encompassing space is a strong supporter of genuine Irish culture and its transmission to all generations. It has been essential in retaining and promoting cultural activities within the region and its unique configuration not only allows for community/social participation, but also welcomes tourists and people from outside the region to immerse themselves in the culture and history of the region. Many of the spoken elements conducted within the centre are conducted through the Irish language using the unique dialect Gaeltacht Mhúscraí. However, performances, which are cultural and immersive in nature, ensure that they transcend language comprehension and are welcoming to all who seek a genuine experience.

[www.ionadculturtha.ie](http://www.ionadculturtha.ie)



## ATALAIA

### Association Redeiras (Baixo Minho. A Guarda, Pontevedra)

At the end of the year 2002, the Department for Fisheries and Maritime Affairs began to establish contacts with the redeiras (net menders) of different Galician towns. On 30th October 2003 the 2nd Encontro de Redeiras meeting was held in Santiago de Compostela. At this meeting, the possibility of creating a Galician federation began to be considered. On 1st November 2004, after holding the 3rd Encontro de Redeiras, the Board of Directors of the Federation was established.

The Association Redeiras do Baixo Miño “Atalaia” of A Guarda was created with the purpose of professionalising this craft work, which has been performed for centuries as an essential task for fishing. Before creating the association, each net menders worked independently. When these were girls they did it in the so-called chabolas (shacks), later in their homes. At present, they have their own production space. The workshop is open all year round and works to order. They do not have an established working season; it depends on the orders for networks received and they alternate it with the making of fashion accessories and costume jewellery.

Atalaia is made up of 6 net menders, which are under the Special Social Security Scheme for Sea Workers (Law 47/2015, of 21 October, regulating the social protection of workers in the maritime-fishing sector) who work as employees.



They believe that by joining together, after struggling for this for a long time, they have been able to organise themselves better, they have obtained a decent salary, and a space in the port.

The net menders are responsible for preparing, assembling fishing gear and tackle, and repairs and maintenance according to traditional drawings and/or procedures. They are therefore professionals of an eminently manual work carried out by women (99% in the case of Galicia).

As for the dissemination of this activity, this group carries out guided tours for students, associations, tourists, etc. where they give demonstrations of the craft and invite attendees to participate. In times of less work, especially in summer, they go to craft fairs all over Galicia and include their products in the Artesanía de Galicia brand.

## **MANTEROS OF BARCELONA**

### **Popular Union of Street Vendors (Barcelona)**

This union arose from the need, as a result of the presence of African ethnic groups who live undocumented in the city of Barcelona, and as in other cities of Spain sell different products on the streets.

Immigration laws in Spain obliges migrants to be undocumented for at least 3 years. In view of this situation, a group of street traders created this union to inform their neighbours and fight for regularisation and have more prominence in society.

One of the strategies was creating a textile workshop, where they design clothes with fabrics from different African countries, T-shirts with messages that vindicate their situation or allude to human rights and, this year, they have designed their own social and solidarity brand of trainers. They are called Ande Dem, which means “walking together” in Wolof, the Senegalese language spoken by most manteros (street vendors) in Barcelona. The latest launch of the union of street vendors results from two years of collective work, and are produced locally, following sustainability and social justice criteria. All profits will be used to improve the living conditions of street vendors and their families, both to provide legal assistance to regularise their situation and to encourage their inclusion in the labour market.



## ARRAYÁN NETWORK OF CULTURE, HERITAGE AND ENVIRONMENT

### Non-Governmental Organisation (Salamanca)

The main purpose of the Association Red Arrayán is to contribute, effectively and decisively, to the Sustainable Development of Rural Territories, providing people and organisations with innovative tools for personal and community development.

Its aims are to encourage and promote a new commercial outlet, create jobs for people, and to favour the sustainable development of less favoured rural territories, by integrating products and activities in joint and collaborative craft workshops, environmental and cultural heritage and other quality local products, in cooperation with the new representations and initiatives of rural tourism in these territories.

It designs handicraft prototypes; accompanies and tutors insertion and employment projects; designs processes of cultural innovation and insertion of women; designs corporate images; manages shared creation projects with groups of women and mixed groups of general interest; designs plans and projects of community interest.



## AGENTS INVOLVED

- Institutional Agents:
  - State Administration
  - Autonomous Administration
  - Local Government
- Civil Society:
  - Neighbours' Associations
  - Cultural Associations
  - Craftsmen's Associations
  - Artists and Craftsmen Federation
  - General population

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*Embroidering a manila shawl. Hinojos (Huelva).*  
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## About INTERREG Atlantic Area

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