



ICH GUIDE

GUIDE FOR THE DEVELOPMENT OF PROCESSES OF VALORISATION OF INTANGIBLE CULTURAL HERITAGE (ICH)

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INTERREG SUDOE LIVHES PROJECT PARTNERS



PRESENTACIÓN SARA GONZÁLEZ CAMBEIRO

Coordinadora del Plan Nacional
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Desde la adopción de la Convención para la Salvaguardia del Patrimonio Cultural Inmaterial de UNESCO en el año 2003 se han sucedido los instrumentos que ayudan a tomar conciencia de la importancia de salvaguardar los conocimientos y prácticas que son expresión de la identidad cultural de las comunidades. La presente Guía es una herramienta metodológica para la valorización de este tipo de Patrimonio, en la línea con los principios y acciones del Plan Nacional de Salvaguardia del Patrimonio Cultural Inmaterial promovido por el Instituto del Patrimonio Cultural de España (Ministerio de Cultura y Deporte) en colaboración con las Comunidades Autónomas. Además, dado que el PCI, además de un valor simbólico de uso y como soporte de la memoria compartida, tiene un papel fundamental en la sostenibilidad medioambiental y social, en la Guía se desgranán medidas para coordinar la salvaguardia del PCI con los acuerdos adoptados en la Estrategia Nacional frente al Reto Demográfico y el Plan Nacional de Adaptación al Cambio Climático.

De una manera transversal y con la mirada puesta en la participación de las comunidades, esta publicación no solo actualiza el marco normativo y de protección, sino que ofrece propuestas muy diversas (tanto a nivel teórico como práctico) para experimentar y salvaguardar el Patrimonio Cultural Inmaterial. Las experiencias que se incluyen en la Guía nos hablan de la diversidad del PCI y de la necesaria creatividad para ofrecer soluciones innovadoras en el reto de su identificación y salvaguardia, comenzando por la coordinación entre instituciones, administraciones y protagonistas, pues este tipo de Patrimonio Cultural requiere, más que ningún otro, un consistente trabajo de colaboración entre todos los agentes implicados.

PRÉSENTATION LILY MARTINET

Chargée de mission PCI à la
Maison des Cultures du
Monde - CFPCI



La France a approuvé le 11 juillet 2006 la Convention pour la sauvegarde du patrimoine culturel immatériel (PCI). Dix ans après, elle a introduit le PCI dans le Code du patrimoine. La mise en œuvre de la Convention a été confiée au ministère de la Culture, plus particulièrement au Département de la recherche, de la valorisation et du patrimoine culturel immatériel (DRVPCI).

Une des premières mesures prises par la France a été le lancement en 2008 de l'inventaire national du PCI. Il a été alimenté dans un premier temps par un appel à projets annuel, puis par des demandes spontanées qui parviennent directement au DRVPCI. Le Comité du patrimoine ethnologique et immatériel examine les projets de fiches et se prononce sur l'inclusion d'éléments à l'inventaire national du PCI. Il émet des avis sur les dossiers de candidature pour l'inscription sur les Listes de la Convention. Ces avis font l'objet d'une approbation par la ou le ministre de la Culture. L'inventaire national compte en 2023 plus de 500 éléments. L'inclusion à l'Inventaire ouvre depuis 2018 le droit d'utiliser l'emblème « PCI en France ».

Outre l'Inventaire, l'action du ministère de la Culture se déploie autour de plusieurs axes : la formation, la recherche, la sensibilisation et la valorisation. Des formations sont organisées chaque année avec le soutien du ministère. La recherche est encouragée grâce au financement de programmes et à la Chaire UNESCO « PCI et développement durable ». La sensibilisation à la valeur du PCI passe, quant à elle, par les initiatives portées par les acteurs impliqués dans la sauvegarde du PCI (écomusées, réseau des Ethnopôles, associations, fédérations).

APRESENTAÇÃO RITA JERÓNIMO

Subdiretora da Direção Geral
do Património Cultural



A Direção-Geral do Património Cultural (DGPC) felicita o Agrupamento Europeu de Cooperação Territorial do Rio Minho (AECT Rio Minho) pelo trabalho realizado no projeto LIVHES, “Living Heritage for Sustainable Development”, uma área da maior importância para esta Direção-Geral no quadro das suas competências e atribuições.

No âmbito deste projeto, agradecemos o convite para nos associarmos ao Guia Metodológico para a valorização do Património Cultural Imaterial (PCI) e congratulamo-nos com sua disponibilização em várias línguas, que contribui para amplificar o acesso à cultura. Este guia traduzido promove ainda a cooperação transfronteiriça na área do Património Cultural, que assume a maior relevância para a DGPC enquanto entidade responsável pela proteção legal deste património em Portugal através do seu Inventário Nacional.

Exemplo de boa cooperação transfronteiriça na área do PCI é a «Pesca nas Pesqueiras do Rio Minho». O Inventário Nacional desta arte de pesca partilhada por Portugal e Espanha entre a região do Alto Minho e a Galiza foi publicado em Diário da República de 30 de novembro de 2022. A liderança da AECT Rio Minho, a investigação conduzida pelo antropólogo Álvaro Campelo e a participação dos pescadores do troço internacional do rio Minho e outros agentes, viabilizaram a inventariação desta prática milenar pela DGPC. Outro trabalho meritório desenvolvido pelas comunidades dos dois países é o projeto “Ponte...nas Ondas!”, valendo-lhe o reconhecimento pela UNESCO na área das boas práticas. A DGPC continuará a acompanhar com interesse estas e outras iniciativas de cooperação transfronteiriça na área do Património Cultural.

PROLOGUE

HONORIO M. VELASCO

Emeritus Professor of Anthropology, UNED

Since it was created as a category, Intangible Cultural Heritage has been constantly growing, opening out and broadening. General cultural heritage is also on the rise, the intangible aspect in particular is not only responsible for this but has also created a field which is as strong as historical-artistic heritage. One laudable task was to generalise (and to a certain extent 'educate on') sensitivity towards practices, objects, expressions and manifestations that were previously not appreciated as such. 'Appreciated' has a double meaning here: visibility and gaining value. This task remains incomplete, while at the other extreme it seems to echo the idea that expansion is unlimited. The issue is often raised that 'practically everything' can be Intangible Heritage, particularly when the proposal refers to apparently insignificant or trivial elements or, concerns elements of highbrow artistic creation, as has been hypothesised at times. If this question is raised, it would surely require identification criteria. These criteria were not set in the UNESCO Convention, although they can be found in the good practice Guides to develop it. We should insist that this emphasises identification rather than than limits. The only clear limits -dixit Unesco- are respect for human rights and respect between communities, peoples and individuals and that of sustainable development.

This question should firstly be bound to a basic principle that shines the Intangible Heritage spotlight on the "bearer communities". This concept of identification is more subjective than objective, in other words, bound to the communities and therefore inseparably associated with representativity. Compared to the document from 1972, the 2003 Convention represented a significant shift in focus from objects to subjects and it certainly still needs to be asserted, because it is often relegated to the background. However, communities should not be



taken as idealised social entities. Occasionally, it is hard to reach a consensus although this is sometimes more the result of strategic interests than common feelings. In any case, heritage designation processes are social (and obviously political) processes.

The 'safeguarding' and 'protection' aspect of Intangible Heritage is a set of programmes and actions of different types and one of them, according to the reports from all over the world, is probably beginning to stand out more: transmission to the younger generations. It is a general constant that the younger generations do not wish or do not show very much enthusiasm to receive traditional practices or take responsibility for passing them on. Of course, this is not universal but does happen widely, depending on the cases and the times. Furthermore, members of the older generations are dwindling in number or disappearing. There are barely any "masters" left and mobility and migration processes dramatically affect the population in many territories. The communities are demographically weakened and there is not enough social density for the practices to take place, making it impossible to pass them down to the next generation.



rations. Cases where it has been difficult to guarantee this are no longer few and far between. In any case, the perception of the complexity and the fragility of the process would have to be sharpened to intensify 'protection' efforts where they are still alive and valid.

Institutionalised 'protection' procedures must be complemented with internal and self-managed procedures, making negotiation essential. It is consistent to conclude that the 'protection' measures for Intangible Heritage are fundamentally social. The lines of transmission have diversified, and joint responsibility is extended with social interaction between peers. To a large extent Intangible Heritage is sufficiently attractive to call on collective participation and shift the role of mere spectator to committed interpreter. Of course, in more than a few cases tourism has helped to turn traditional practices into a spectacle, even though the basic forms of population mobility are the old cultural processes of encounter and hybridising that have driven cultures throughout time.

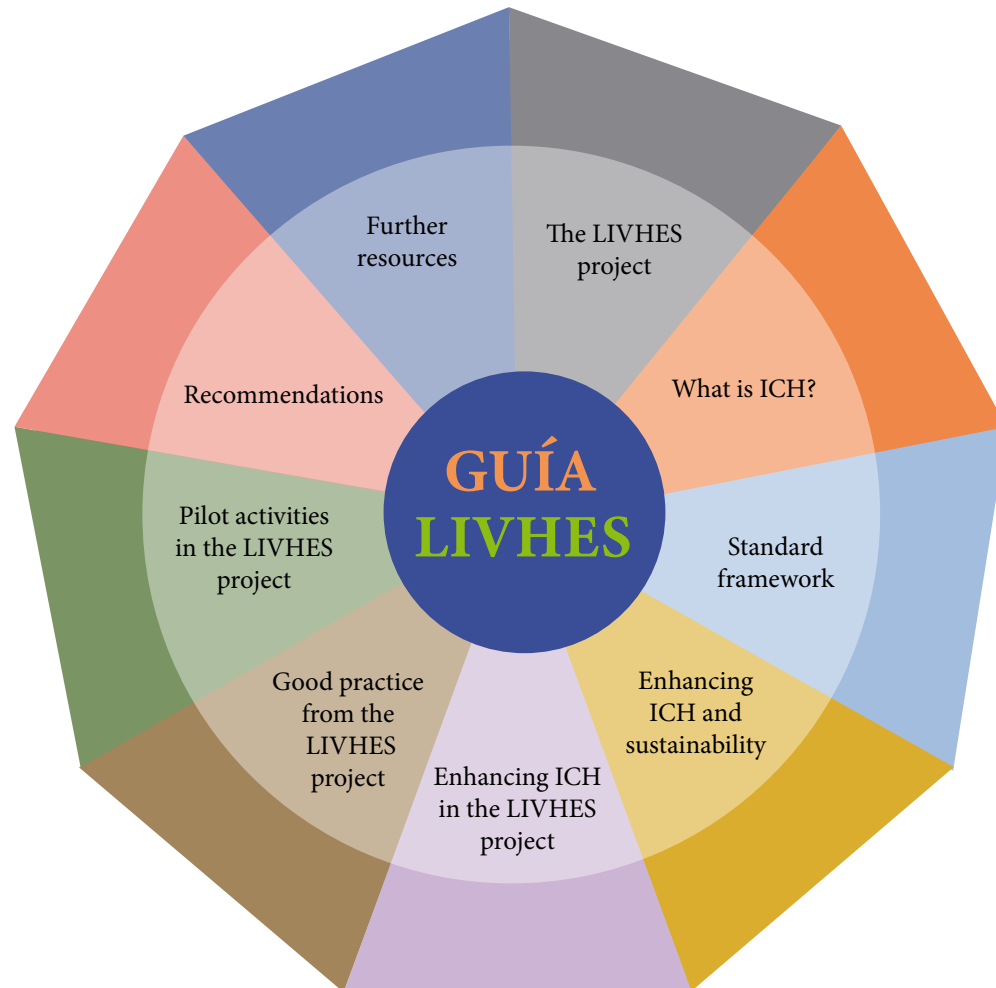
The key aim of the work on Intangible Heritage is, as Levi-Strauss said back in the 1950s, strengthening how we maintain cultural diversity to encourage its continuous regeneration.



LIVHES PROJECT VIDEO



INTERACTIVE SUMMARY



LOCATE YOUR MODULE OF CHOICE

CLICK ON THE HAND ICON TO START THE MODULE

TABLE OF CONTENTS

MODULAR GUIDE

The guide is designed with a modular structure, making it possible to consult a specific section or read it from start to finish. This flexible use will affect the publication design.

On the one hand, it presents two ways of indexing the modules. The previous page provides an interactive summary designed for more specific searches. By clicking on the corresponding icon, you can go directly to the section you are interested in. On the left-hand side of this page, the index gives the numbered sequence of the modules, if you prefer to read it in full.

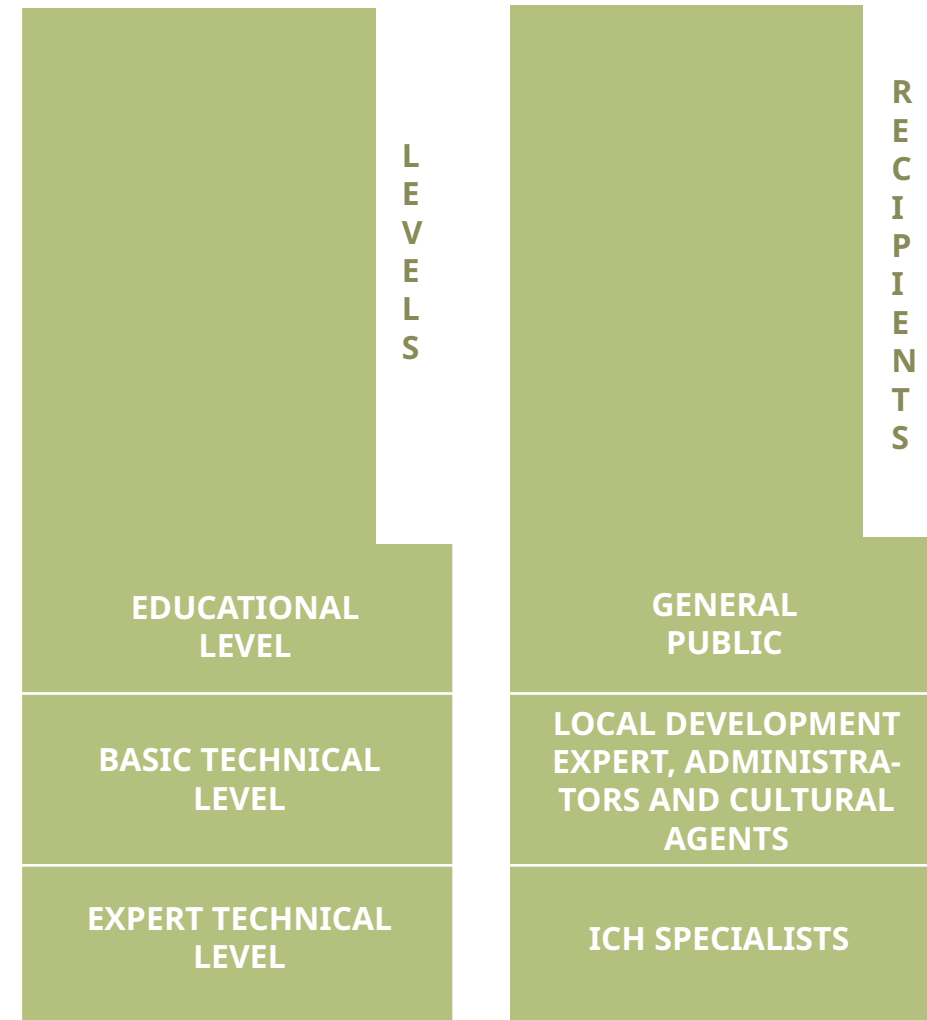
On the other hand, each module is colour-coded and has its own page numbering at the top. The general numbering of the whole guide appears at the bottom of the pages.

GUIDE PROVIDING VARIOUS INFORMATION LEVELS

Not only is the modular structure flexible but the guide is versatile to use in terms of its recipients and the level of information that it offers.

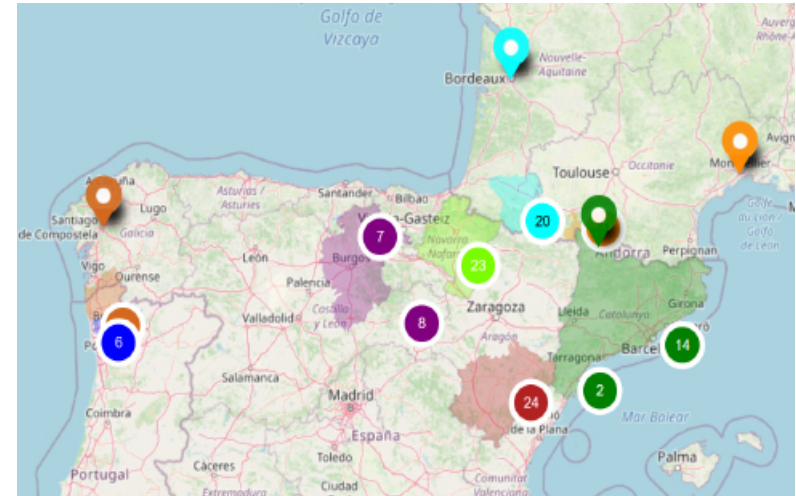
It is designed to be used by the general public, with barely any knowledge of intangible cultural heritage; or local development experts, administrators and cultural agents, as more experienced readers and/or specialised in ICH.

This explains its very visual design, with many infographics and diagrams, on an educational level, while presenting many levels of information which can provide greater detail and be scaled to suit. Links can be used to progressively acquire a basic technical level and even an expert technical level. This prioritises making the guide useful.



1. THE LIVHES PROJECT

- What is the LIVHES project?
- LIVHES project objectives
- Project phases (diagram showing the process and how the guide came about)
- The project partners (map with a small marker for each partner)



WHAT IS THE LIVHES PROJECT?

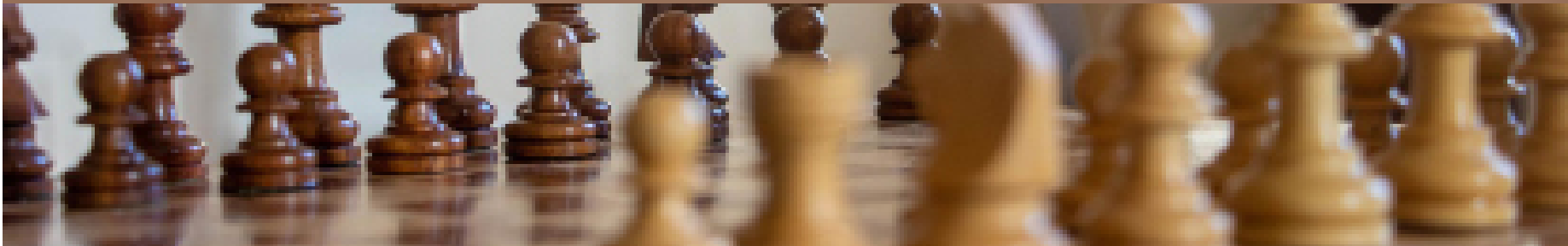
The **LIVHES** project: Living heritage for sustainable development is framed within the Interreg Sudoe project that supports regional development in SW Europe, funding transnational projects through the ERDF Fund. It thereby promotes transnational cooperation to address common problems for the regions in this territory.



LIVHES meets a European need and a territorial challenge shared by scarcely-populated areas in the south of Europe: finding and implementing new ways of enhancing their important Intangible Cultural Heritage (ICH), promoted and recognised by UNESCO, as a tool for sustainable economic development and territorial cohesion.

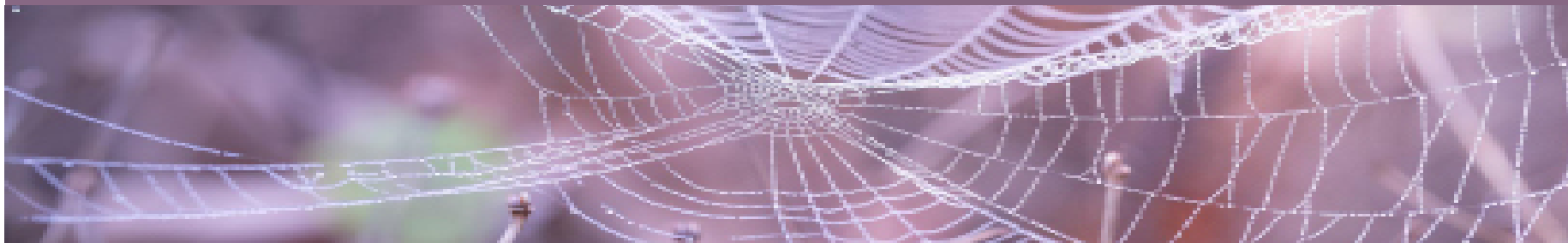
MAIN OBJECTIVE

Generating new ways of enhancing Intangible Cultural Heritage through developing new methodologies.



SPECIFIC OBJECTIVE

Improving methods for managing Natural and Cultural Heritage by implementing networks and joint experience.

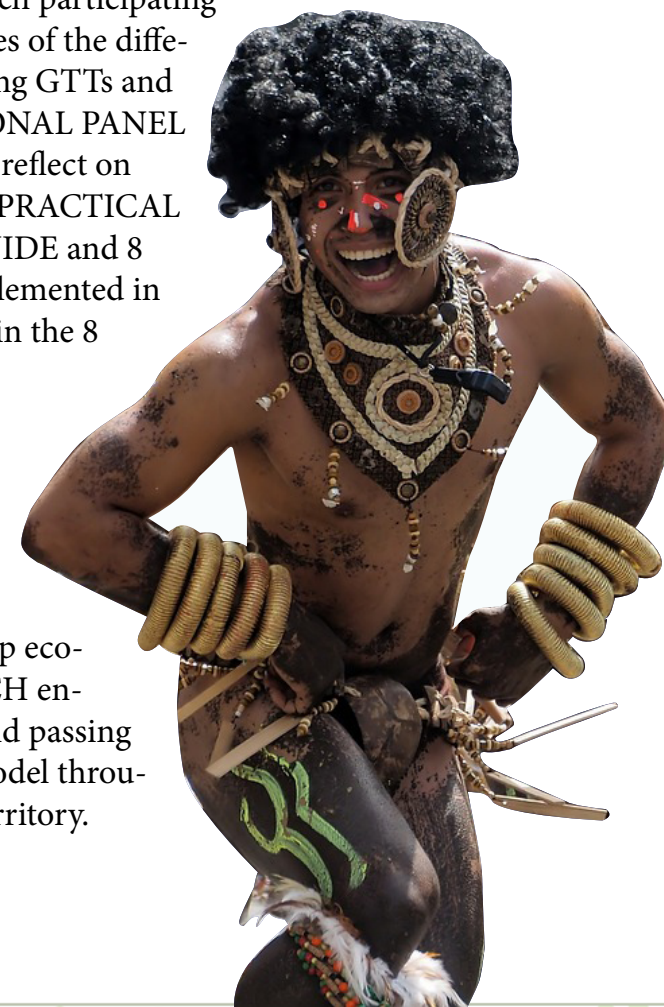


Identify, select and study good practice for enhancing ICH as a way of driving local development and extracting transferable teaching from the SUDOE space involving all the local, regional actors in charge of ICH and local development by setting up PARTICIPATIVE TERRITORIAL GROUPS (GTT) to produce a CONSOLIDATED DIAGNOSIS ON THE CHALLENGES AND OPPORTUNITIES OF ICH as a way of driving sustainable development and a MAP OF ACTORS AND INNOVATIVE SOLUTIONS inside and outside the SUDOE space.

REPLICATE THE ENHANCEMENT MODEL using knowledge transfer and socialization activities and GENERATE NEW ASSESSMENT PROJECTS through a TRANSNATIONAL ICH FORUM and setting up a WORK NETWORK.

Develop a common methodology to enhance ICH and a strategy adapted to each participating region and the circumstances of the different SUDOE territories, using GTTs and organising 2 TRANSNATIONAL PANEL SESSIONS to exchange and reflect on ideas that will be put into a PRACTICAL ICH ENHANCEMENT GUIDE and 8 ACTION PLANS to be implemented in the medium and long term in the 8 participating territories.

Experiment with and assess the methodology proposed by applying it in 8 “PILOT EXPERIENCES” that pair up economic development with ICH enhancement, safeguarding and passing it on, and circulating the model throughout the whole SUDOE territory.



2. WHAT IS ICH?

- The Convention for the safeguarding of ICH
- ICH (definition from the Standard art. 2.1)
- Fields of ICH (from the Standard art 2.2)
- ICH operational guidelines
- Concept of safeguarding (art. 2.3)
- ICH in local or territorial heritage



The General Conference of the United Nations Educational, Scientific and Cultural Organisation, hereafter known as “UNESCO”, in its 32nd meeting, held in Paris from the twenty-ninth of September to the seventeenth of October 2003, approved the Convention for the Safeguarding of the Intangible Cultural Heritage for the purposes of:

Safeguarding the Intangible Cultural Heritage.

Respecting the intangible cultural heritage of the communities, groups and individuals covered by it.

Local, national and international awareness-raising regarding the importance of intangible cultural heritage and its reciprocal recognition.

International cooperation and assistance.



INTANGIBLE CULTURAL HERITAGE IS DEFINED IN ARTICLE 2 OF THE UNESCO CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE (2003)

“Intangible Cultural Heritage” is understood to be the uses, representations, expressions, knowledge and techniques - along with the cultural instruments, objects, artifacts and spaces inherent to them - that the communities, groups and, in some cases, individuals recognise as an integral part of their cultural heritage. This intangible cultural heritage, passed down from generation to generation, is constantly recreated by the communities and groups depending on their environment, their interaction with nature and their history, giving them a feeling of identity and continuity, and thereby helping to promote respect for cultural diversity and human creativity. For the purposes of this Convention, only intangible cultural heritage will be considered that is compatible with the existing international human rights instruments and with the imperatives of mutual respect between communities, groups and individuals and for sustainable development.



UNESCO CONVENTION (2003)

ACCORDING TO UNESCO, INTANGIBLE CULTURAL HERITAGE IS PARTICULARLY SEEN IN THE FOLLOWING **FIELDS**

Traditions and oral expressions, including language as a vehicle for cultural heritage.

Knowledge and uses related to nature and the universe.

Performing arts.

Social uses, rituals and festivals.



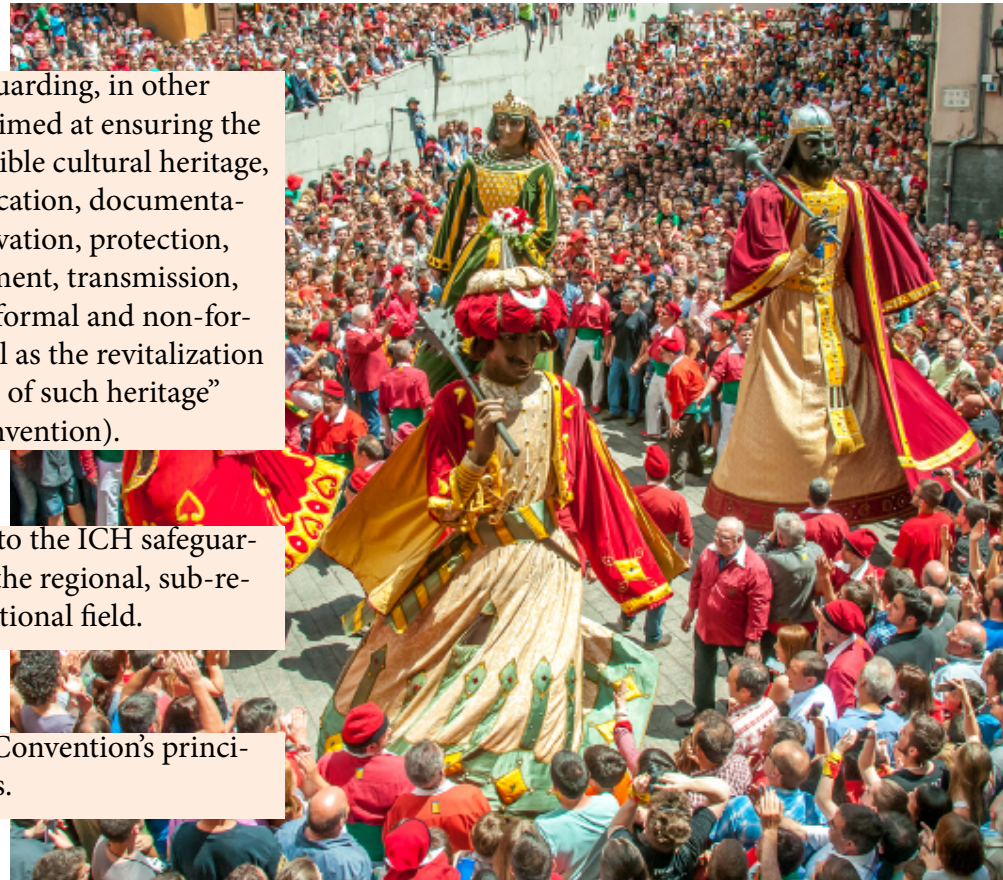
Traditional craft techniques.

THE OPERATIONAL GUIDELINES (ARTICLE 1.3.) OF THE UNESCO CONVENTION DETERMINE THE FOLLOWING CRITERIA TO INCLUDE PROJECTS, PROGRAMMES OR ACTIVITIES IN REGISTERING GOOD SAFEGUARDING PRACTICE FOR ICH

1 - They imply safeguarding, in other words “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” (article 2.3 of the Convention).

2 - They contribute to the ICH safeguarding efforts from the regional, sub-regional and/or international field.

3 - They reflect the Convention’s principles and objectives.



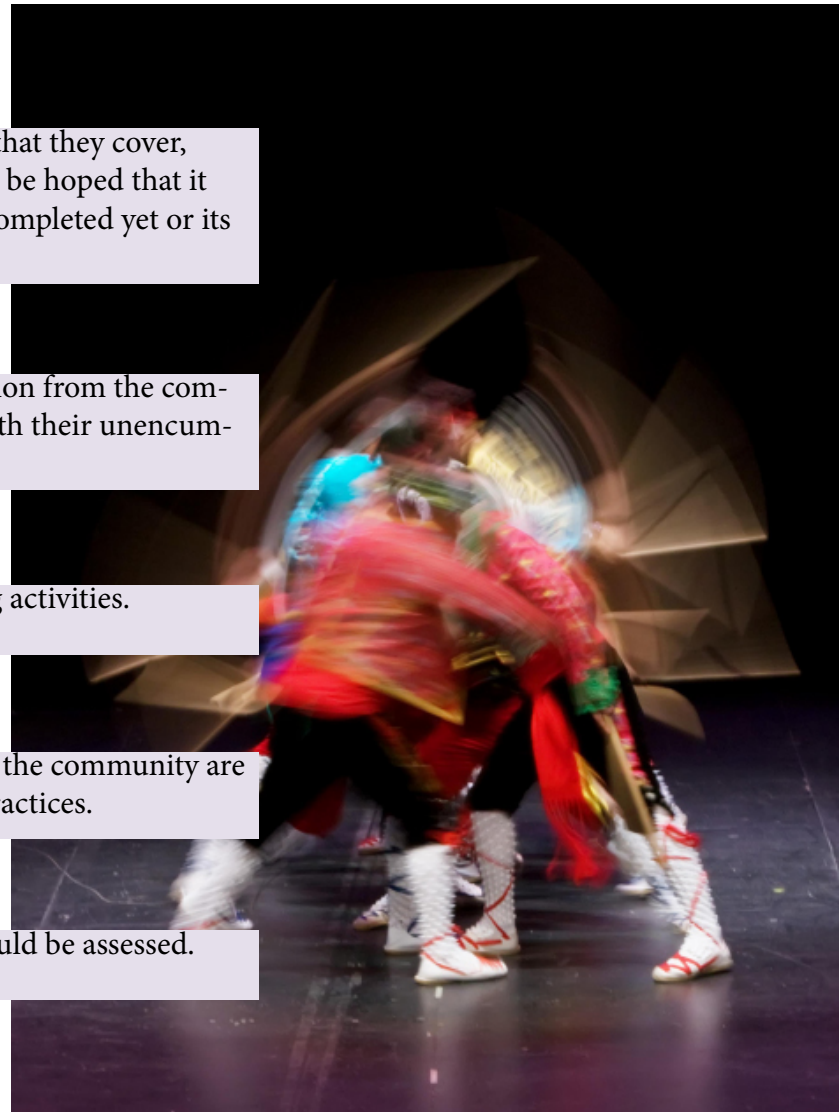
4 - They contribute to the feasibility of the ICH that they cover, when the project has been completed; it might be hoped that it will contribute to its feasibility if it has not been completed yet or its implementation is scheduled.

5 - They have been implemented with participation from the community, the group or individual actors, plus with their unencumbered, prior and informed consent.

6 - They can be used as a model for safeguarding activities.

7 - The organisations in charge of execution and the community are ready to cooperate by circulating exemplary practices.

8 - They include experiences with results that could be assessed.



“Safeguarding” is understood to be the measures to ensure the viability of the intangible cultural heritage, including identification, documentation, research, conservation, protection, promotion, enhancement, transmission - basically through formal and informal teaching - as well as revitalization of the various aspects of such heritage.

As a complement to the 2003 Convention, and the Operational Guidelines, UNESCO defines **12 ETHICAL PRINCIPLES** for safeguarding Intangible Cultural Heritage.



1 - Communities must play a major role in safeguarding the ICH.

2 - Communities' rights must be respected in terms of maintaining the practices, representations, knowledge and know-how to ensure feasibility for the ICH.

3 - Mutual respect must prevail in interactions between countries and between communities.

4 - All interactions with communities associated with the ICH must be characterised by transparent collaboration and are subject to their free, prior, sustainable and informed consent.

5 - Community access must be guaranteed to the instruments, objects, artifacts, cultural and natural spaces and places of memory required to express the ICH.

6 - The ICH must not be subject to external value judgements. Each community must determine the value of its own heritage.

7 - Communities must benefit from the protection of the ICH's moral and material interests.

8 - The dynamic, living aspect of the ICH must be respected,

9 - The communities and the local and state organisations must assess the impact of any action which might affect the ICH's feasibility.

10 - The communities must play an essential role in determining what constitutes a threat to their ICH.

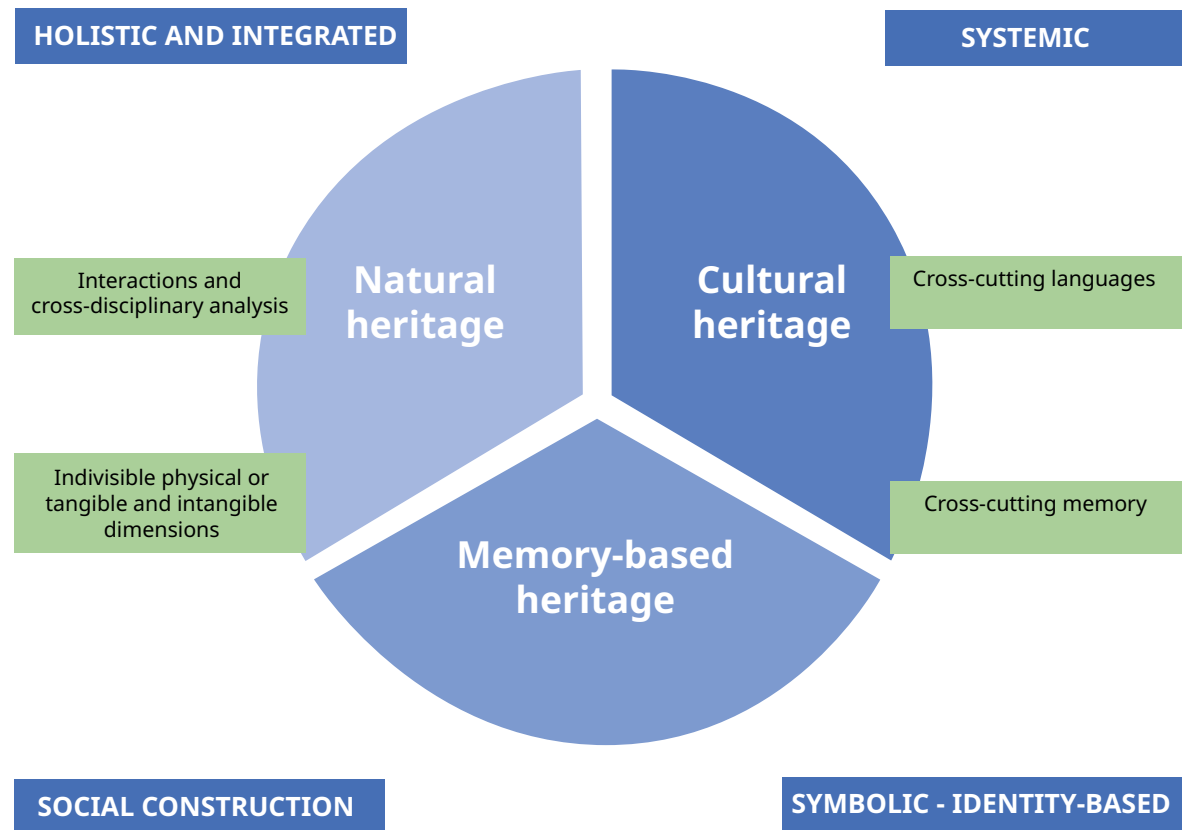
11 - The communities' cultural diversity and identity must be respected.

12 - Humanity has a stake in safeguarding the ICH. Consequently, multilateral cooperation mechanisms (regional and international) should be brought in without having to distance the communities from their own ICH.

ICH IN LOCAL OR TERRITORIAL HERITAGE

Local or territorial heritage is holistically made up of **natural heritage, cultural heritage and memory-based heritage**. It forms a system, a socially constructed whole, with important symbolic and identity values (Cuenca, 2012).

As a system, these three types of heritage **intersect** and have fluid, even blurred boundaries. One example of this is the intangible cultural heritage that, although falling within cultural heritage, is closely related to natural heritage (such as traditional knowledge) or with memory-based heritage (festival celebrations are a simple example of this). All three present **indivisible tangible (physical) and intangible dimensions**. All three are a **support or expression of the shared memory**. Finally, all three use **many multi-sensory languages** which are the community's vehicle of expression (social but also emotional).



Natural heritage

“Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty” (UNESCO, 1972).

Cultural heritage

“Selection of goods and values of a culture that form part of the symbolic or real property of certain groups, that also allow individual and collective identity processes for a context and/or a territory” (Fontal, 2003).

Memory-based heritage

Memory places are “remains, the extreme form under which there is an awareness of commemoration of a history that asks for it, because it does not know it” (Nora, 2009).



Natural heritage



Cultural heritage



Memory-based heritage

INTERSECTIONS

The integrated view of the natural and cultural world, the tangible and the intangible, causes these three types of heritage to intersect.

The intersections between natural heritage and cultural heritage have generated interpretation units and cross-disciplinary analysis such as cultural landscapes, sites, cultural spaces, itineraries or routes... Between natural heritage and memory-based heritage, interesting units arise such as memory places... Finally, between cultural heritage and memorial heritage, interpretation units and cross-disciplinary analysis have been generated such as historical complexes...

Holistic heritage

We could talk about eco-heritage, in the sense that this is “the transmissible support of history and identity in the collective experience,” in other words “heritage designed, protected and enhanced by a community, that can be recognised by a legal power, that contributes to the community’s current development and its quality of life, and for which the purpose is to preserve, communicate and transmit the living culture.” It is “a sustainable resource-management instrument,” which has a symbolic and usage value for societies or communities, identified using a symbolic heritage designation process (Dormaels, 2012:12-15).



CROSS-CUTTING ELEMENTS

MEMORY



ICH forms part of the collective or shared living memory, as a socially constructed reality. It refers to both individual biography and collective experience.

LANGUAGES

Heritage uses many languages: verbal language, iconography, plastic, body, sound-musical language, etc. This complex multi-modal set of verbal and non-verbal languages generates shared meanings. This means that it shapes a shared imaginary between the individual and the group or community, for operating and symbolic or semiotic expression.

In the case of ICH, verbal language is the vehicle of expression for many intangible items, and essential in its transmission. Traditional non-verbal languages frequently interact with it (in vocal music for example), although there are non-verbal manifestations of ICH (dance, bell ringing, etc.).



CONCEPTUAL AND TERMINOLOGICAL INACCURACY

The intersections and cross-cutting elements produce a certain conceptual and terminological impression that makes it difficult to set boundaries for ICH in the context of local or territorial heritage. Inaccuracy (and occasionally abuse) in its use mixes up intangible and tangible heritage.

The intangible aspect is present in any human action (talent, knowledge, etc.) because it is its embodied-mental component, but we cannot always consider it to be heritage, as it must also share collective or social range.

The **intangible dimension**, present in all heritage items, encompasses shared uses and meanings for tangible natural and cultural items (property and furniture). It is indivisible from the tangible part of these items.

We talk about **intangible heritage items** to refer to items that are vague and comprise “the non-physical part of village traditions: cultural expressions such as languages, music, ceremonies, rites, festivals, ways of doing things, social habits, oral traditions, etc.” (Querol, 2010:248). In other words, the central component of these items is intangible in the sense that it lives in people, in their embodied mind and in their extended body (Asiáin, 2013) and is shared socially (shared memory and knowledge). Intangible heritage items also have an indivisible tangible dimension.



ICH BOUNDARIES

1. Living and changing heritage: vitality
2. Heritage rooted in the community, passed down from generation to generation: historical continuity
3. Identity and shared heritage: representativity - identity
4. Heritage related to ways of life: functionality
5. Process-related and contextualised heritage: occasionality
6. Wide, varied sensory and emotional heritage: multi-modality- multi-sensitivity
7. Heritage that respects rights: cultural diversity - interculturality - sustainability

(Asiáin, 2022)

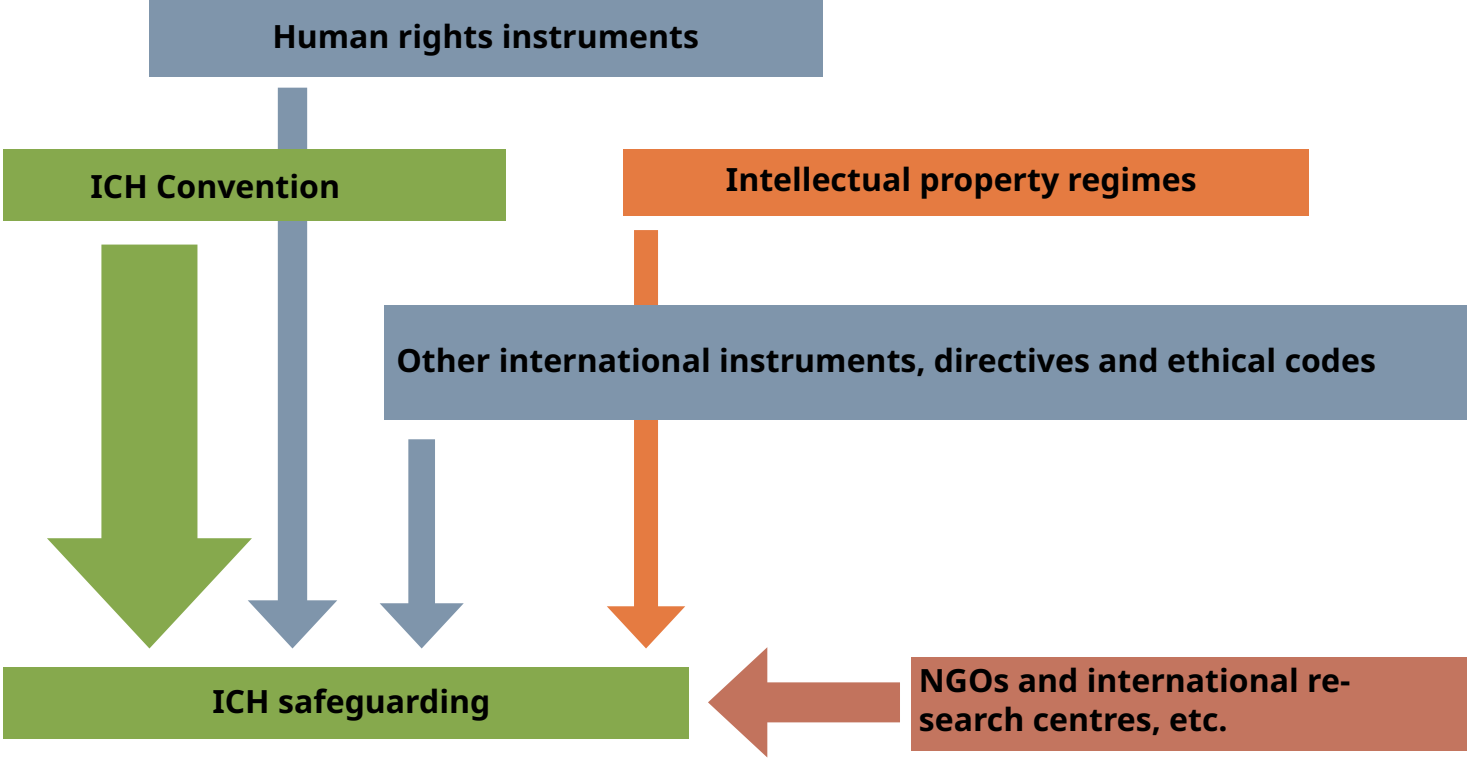


3. STANDARD AND LEGAL FRAMEWORK OF THE ICH IN THE SUDOE SPACE



- **SUDOE standard and legal framework**
- **France (1): national standard and legal framework**
- **France (2): regional standard and legal framework**
- **Portugal (1): national standard and legal framework**
- **Portugal (2): regional standard and legal framework**
- **Spain (1): national standard and legal framework**
- **Spain (2): regional standard and legal framework**
- **Principality of Andorra: standard and legal framework**

INTERNATIONAL FRAMEWORK (UNESCO, 2021)



INTERNATIONAL FRAMEWORK (1). UNESCO AND ITS CONVENTIONS

UNESCO (United Nations Educational, Scientific and Cultural Organization) is an intergovernmental organisation made up of 195 Member States. It contributes to peace and security in the world by means of education, science and culture.

Out of the seven UNESCO Conventions adopted so far, three are particularly relevant for the field of Intangible Cultural Heritage and they are clearly inter-related.

Convention Concerning the Protection of the World Cultural and Natural Heritage (1972).

Convention for the Safeguarding of the Intangible Cultural Heritage (2003).



Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).



COMPARISON OF THE DEFINITIONS FOR THE **THREE INTER-RELATED CONVENTIONS** (UNESCO, 2021)

WORLD HERITAGE (1972)	INTANGIBLE HERITAGE (2003)	DIVERSITY OF CULTURAL EX- PRESSIONS (2005)
1. Protection and conservation of World Heritage sites and items,	1. Safeguarding all expressions, techniques, practices and knowledge related to Intangible Cultural Heritage (ICH),	
2. cultural and/or natural,	2. cultural and/or social,	
3. with exceptional universal value,	3. whose value is defined by the participating communities,	
4. whose authenticity and integrity contribute to defining its value, frequently restricting its development.	4. and that evolves over time.	
	5. Techniques, practices, expressions and knowledge.	5. Cultural activities, items and services (products).
	6. ICH is a collective practice, passed down “from generation to generation.”	6. Cultural expressions: these are usually innovative and individual creations.
	7. Focus on safeguarding the practice and transmission of the ICH.	7. Focus on cultural industries, on circulation and development of cultural products.

INTERNATIONAL FRAMEWORK (2). THE WIPO AND INTELLECTUAL PROPERTY

The WIPO is a self-funded United Nations organisation which has 193 Member States. It is the worldwide forum for debate on services, policies, cooperation and information on Intellectual Property (IP).

Its main aim is to develop a balanced and effective international IP system, allowing innovation and creativity by respecting the rights of all implicated parties.

Currently, the WIPO administers 26 treaties including the WIPO convention. They can be classified in **three sections**.

IP PROTECTION



CLASSIFICATION



REGISTRATION



INTELLECTUAL PROPERTY REGIMES AND ICH

The World Intellectual Property Organisation (WIPO) has also taken an interest in intellectual property applied to the field of Intangible Cultural Heritage. **Three levels** of traditional knowledge have been determined.

L LEVEL 1. Traditional knowledge as such, divided into three areas:

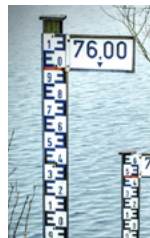
Traditional knowledge in the strictest sense (such as traditional medicine);

Genetic resources (such as plants with genetic and medicinal potential)

and traditional cultural expressions, particularly verbal and musical. The latter comprises both intangible expressions or actions (such as a traditional dance or games) and tangible expressions (traditional attire or musical instruments).

L LEVEL 2. Secondary productions of traditional knowledge. This level includes inventories and digitalised databases, recordings, etc.; ethnographic journals; and Internet content.

L LEVEL 3. Innovations or creations based on traditional knowledge. A whole series of medical, cosmetic, musical, audiovisual products.





INTELLECTUAL PROPERTY REGIMES AND ICH

INTELLECTUAL PROPERTY RIGHTS AND COPYRIGHTS ON TRADITIONAL KNOWLEDGE

This works from the difficulty of applying the legal models to the holders and bearers of this knowledge. **Three protection systems:**

-
- 1) Specific regulation to preserve traditional knowledge.
 - 2) Regulation adapting the modalities of Intellectual Property.
 - 3) Regulation using other Intellectual Property procedures in a broad sense.
-

FROM THE INTERNATIONAL FRAMEWORK TO THE SUDOE FRAMEWORK

RATIFICATIONS OF THE 2003 CONVENTION

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of the Organisation in its 32nd meeting, on October 2003, came into force on 20 April 2006 in Spain and in France.

In Portugal, the Convention was approved by the Resolution of the Assembly of the Republic #12/2008 of 24 January and ratified by the Decree from the President of the Republic #28/2008 of 26 March 2008. The Principality of Andorra ratified the Convention on 8 November 2013.



STANDARD AND LEGISLATIVE DEVELOPMENTS AFTER THE RATIFICATION

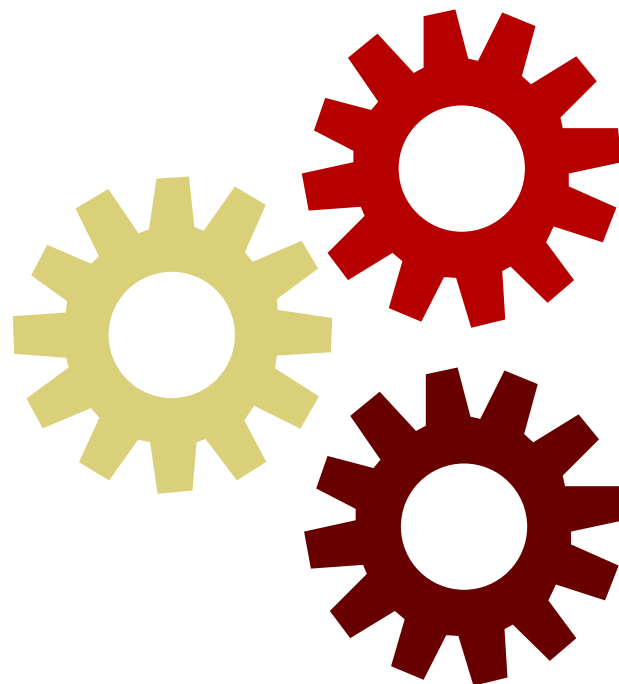
The SUDOE space has developed European, national and regional laws and standards. This whole complex standard and legislative system respects and develops the Convention for the Safeguarding the Intangible Cultural Heritage of 2003.

As explained by the UNESCO itself (2021), there are three levels specifying how to safeguard ICH.

LEGAL AND ADMINISTRATIVE FRAMEWORKS

NATIONAL LEVEL

- Constitution or Charter of Rights.
- Policies on ICH.
- Legislation on ICH.
- Subsidies.
- Networks.
- Legal regime for the intellectual property right.
- Universities, archives and museums.



LOCAL LEVEL

- Decrees, regulations and subsidies for towns and provinces.
- Initiatives from the communities.

INTERNATIONAL LEVEL

- Convention for the Safeguarding of the ICH and other conventions.
- Universal instruments to protect human rights.
- WIPO directives on intellectual property rights.
- Regional agreements.
- International NGOs and Category 2 centres.

EUROPEAN STANDARD AND LEGAL FRAMEWORK

The Council of Europe has a website devoted to the field of cultural heritage. This promotes diversity and dialogue through access to heritage, which is defined as a support for identity and collective memory, and a factor for mutual understanding between populations.

It is possible to access a list of standards from the Council of Europe: Culture standards and Culture Heritage. Out of all these laws and standards, the most influential are going to stand out in the field of ICH.



EUROPEAN STANDARD AND LEGAL FRAMEWORK

1 The European Landscape Convention (Florence, 2000). STE #176 promotes landscape protection, management and planning, and organises international cooperation in this field.

2 Faro Convention on the Value of Cultural Heritage for Society (Faro, 2005). The Faro Convention backs a broader vision of heritage in relation to human rights and democracy in communities and society. It insists that the importance of cultural heritage revolves less around objects and places and lies more in the meanings and uses that persons attribute to them and the values that they represent. The Council of Europe has steered an Action Plan to put the principles of this convention into practice.



3 Strategy 21 (2017). The European Heritage Strategy for the 21st Century is a recommendation from the Council of Ministers of the Member States. Strategy 21 has three main components. The first is social, promoting social participation and good governance with a series of recommendations. The second component is territorial and economic development, which compiles another series of recommendations that follow the sustainable development principles. Finally, the third component also includes recommendations on enriching knowledge and education, by providing research and training. Each recommendation is accompanied by good practice examples. Strategy 21 has a multi-disciplinary and collaborative focus. It has a methodological guide.

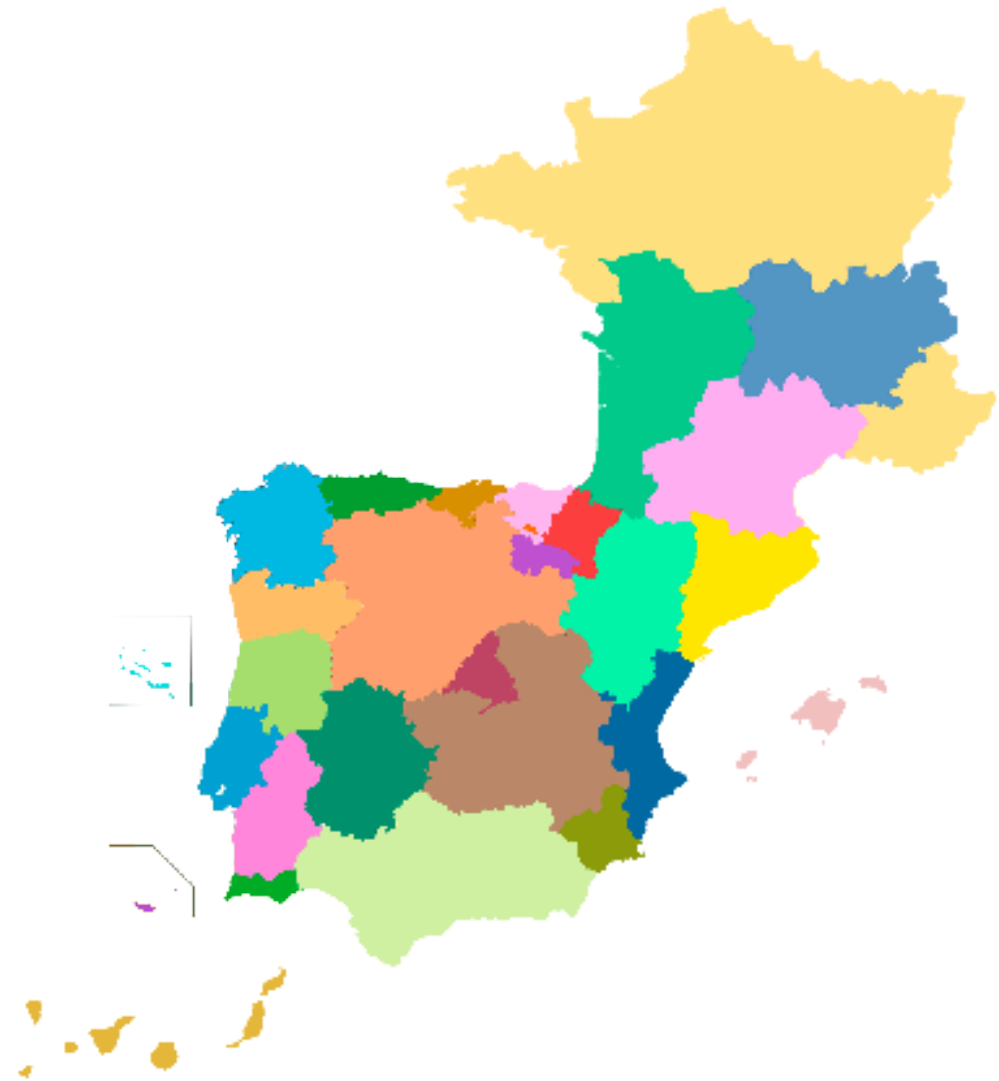
4 Convention from the Council of Europe on Offences relating to Cultural Property (Nicosia, 2017). The Convention aims to prevent and fight illicit traffic and destruction of cultural property, caused by terrorism and organised crime.



STANDARD AND LEGAL FRAMEWORK IN THE SUDOE SPACE

This guide is intended for the Interreg Sudoe programme space. It currently spans the following regions in SW Europe.

- Spain: all autonomous regions and autonomous cities, except for the Canary Islands.
- France: the regions of New Aquitaine and Occitania, and for the region of Auvergne-Rhône-Alpes, the former region of Auvergne.
- The Principality of Andorra is taking part as a third country.
- Continental Portugal.



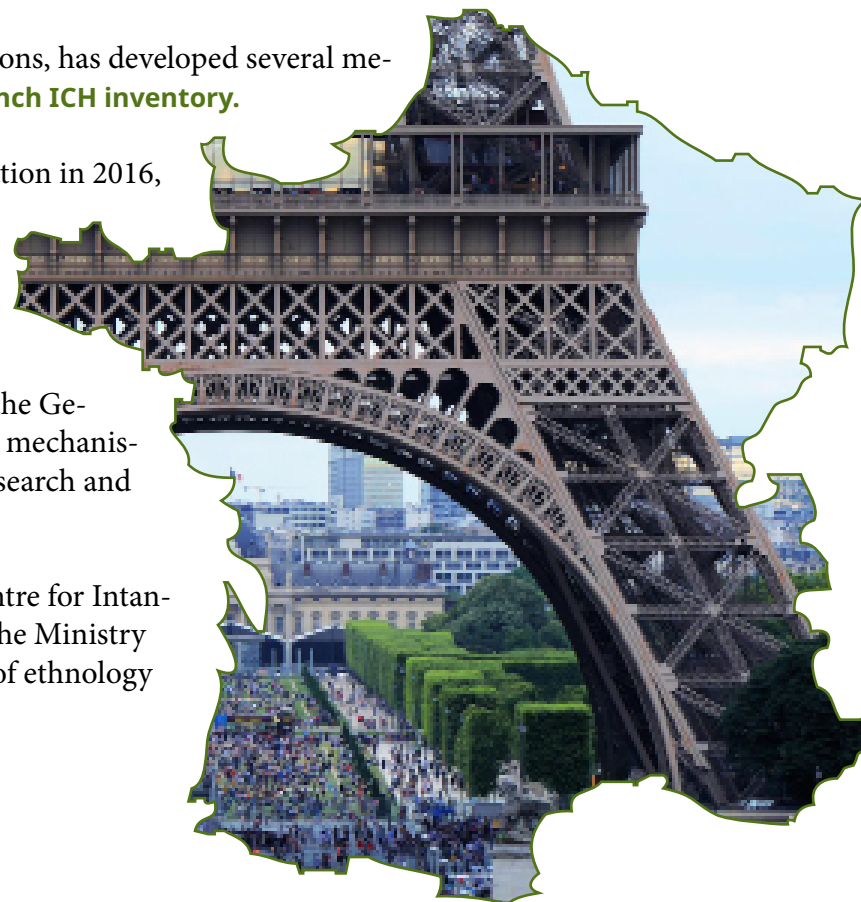
FRANCE (1): NATIONAL STANDARD AND LEGAL FRAMEWORK

The Ministry of Culture, working with competent services and organisations, has developed several mechanisms to manage and enhance ICH, particularly by setting up the **French ICH inventory**.

The idea of intangible cultural heritage was included in the French legislation in 2016, more specifically in article L.1 **of the law on the freedom of creation, architecture and heritage (LCAP)**.

The Ministry of Culture coordinates implementation of the 2003 Convention through the Department of Research, Promotion and ICH within the Delegation of Inspection, Research and Innovation (DIRI) of the General Board of Heritage and Architecture. ICH actions are included in all mechanisms devoted to ethnology in France: research programmes, support for research and training, support for audiovisual creation and grants for publication.

The Ministry develops its ICH actions in association with the French Centre for Intangible Cultural Heritage (Maison des Cultures du Monde). Furthermore, the Ministry works with the CNRS and several specialised research units in the fields of ethnology and heritage.



FRANCE (2): REGIONAL STANDARD AND LEGAL FRAMEWORK

At a regional level, the Regional Boards of Cultural Affairs (DRAC) are the Ministry of Culture's correspondents on ICH matters. Ethnopoies, national ethnological research and documentation centres approved by the Ministry and working with local authorities, also help to safeguard and enhance ICH in the territories: drawing up ICH inventories, engineering and support for communities and associations, mediation, etc.

On the other hand, the 2015 **law on the Republic's new territorial organisation (NOTRe law)** gives each the Region with the authority to "monitor the preservation of [its] identity and promotion of the regional languages respecting the integrity, autonomy and attributions of the Administrative Departments and Towns." Several French communities: regional, provincial or inter-municipal, have now taken the idea of ICH on board and are developing many actions for cultural enhancement.

The French regions in the SUDOE space are New Aquitaine, Occitania and the former region of the Auvergne in the Auvergne-Rhône-Alpes region.



PORTUGAL (1): NATIONAL LEGAL AND ADMINISTRATIVE FRAMEWORK

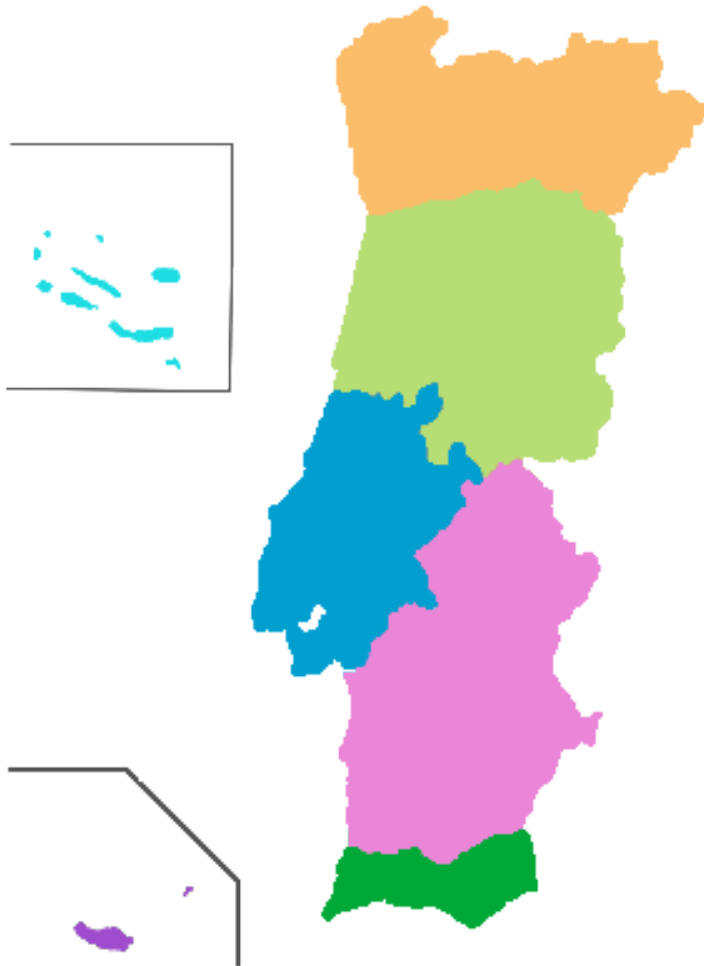
The national baseline law is the **Decree-Law no.139/2009, of 15 June** establishing the legal regime for safeguarding intangible cultural heritage.

It includes safeguarding measures, the inventory procedure and setting up the Intangible Cultural Heritage Commission.

There is a national inventory, **MatrizPCI**, that is managed by the Intangible Cultural Heritage Commission, a body with administrative, technical and scientific autonomy that acts independently and has deliberative and consulting functions in the field of safeguarding Intangible Cultural Heritage.

For the time being, the inventory includes a total of seven (7) manifestations of ICH; another eighty-eight (88) manifestations are currently being analysed and approved.





PORTUGAL (2): REGIONAL STANDARD AND LEGAL FRAMEWORK

The aforementioned Decree-Law recognises the importance of ICH and determines an inventory system using a public access database to allow communities, groups and individuals to help defend and enhance intangible cultural heritage; it entrusts coordination of the inventory to the Museums and Conservation Institute and the regional boards support the actors in the inventory process; it also frames participation from the local authorities in terms of promoting and supporting events to discover, safeguard and enhance ICH.

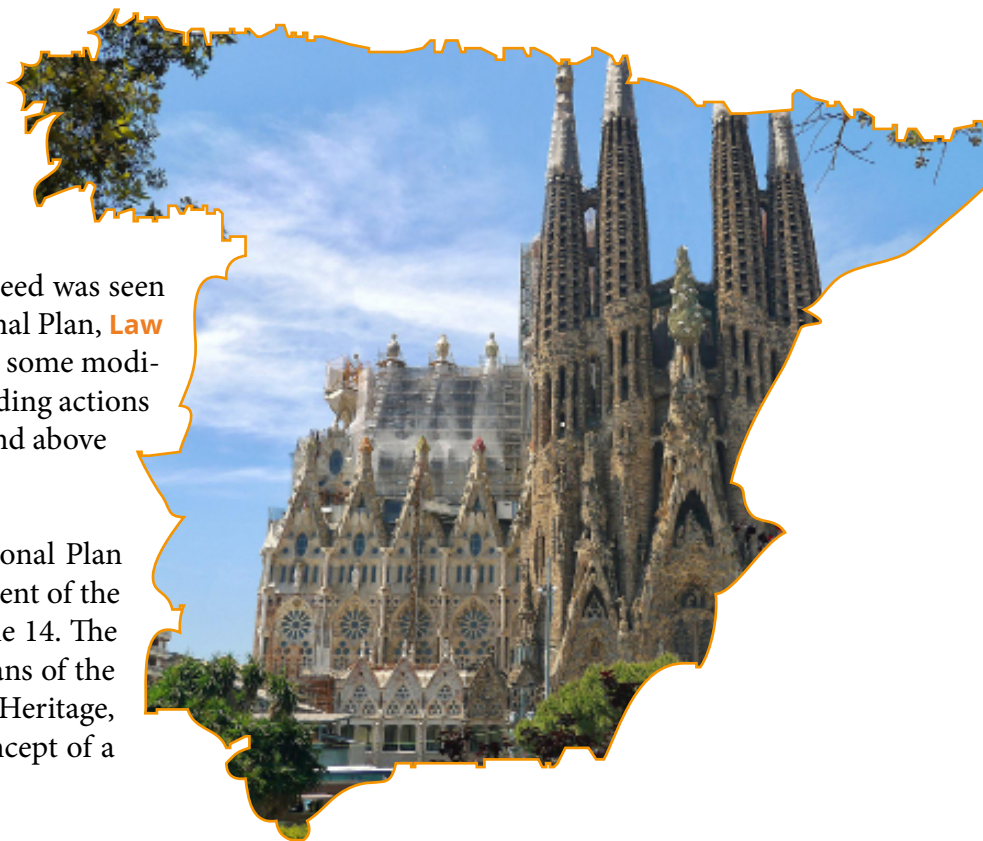
All mainland Portuguese regions are in the SUDOE space. The islands of the Azores and Madeira are excluded.

SPAIN (1): NATIONAL STANDARD AND LEGAL FRAMEWORK

The baseline law on heritage is the decrepit **Law 16/1985, of 25 June, on Spanish Historical Heritage**. The different regional standards are laws are developed based on this, once the transfer of authority for culture and heritage has been approved. The Parliament is working on a new law.

As a result of the National ICH Safeguarding Plan (IPCE, 2011), the need was seen to publish a new law. Although it is fundamentally based on this National Plan, **Law 10/2015, of 26 May, to Safeguard Intangible Cultural Heritage** makes some modifications in Article 2, incorporates some general principles for safeguarding actions in Article 3 which completely match the UNESCO ethical principles and above all determines three competences in Article 11.

The first is the proposal, drafting, monitoring and review of the National Plan for Safeguarding Intangible Cultural Heritage. The second is management of the General Inventory of Intangible Cultural Heritage, developed in Article 14. The third and final one is to safeguard Intangible Cultural Heritage by means of the Declaration of Representative Manifestation of Intangible Cultural Heritage, in article 12. A modification was recently approved to include the concept of a complex manifestation of ICH.



SPAIN (2): REGIONAL STANDARD AND LEGAL FRAMEWORK

Despite the aforementioned national laws, each region holds the competences for culture and heritage. The regions have developed their own standard and legal framework.

All Spanish autonomous regions are included in the SUDOE space, except for the Canary Islands.

INTERACTIVE MAP



PRINCIPALITY OF ANDORRA: STANDARD AND LEGAL FRAMEWORK

The Principality of Andorra forms part of the SUDOE space, although always in partnership with a third country.

There are basically two laws on cultural heritage. The oldest and most general is **Law 9/2003, of 12 June, on Andorra's cultural heritage**.

After ratifying the ICH Convention on 8 November 2013, the aforementioned law was modified: Law 15/2014, of 24 July, modifying **Law 9/2003 of 12 June, on Andorra's cultural heritage**.



4. ENHANCING ICH AND SUSTAINABILITY

- The Sustainable Development Goals (SDG) in the 2030 Agenda
- Concept of Sustainable Development (SD)
- Heritage designation process for ICH and enhancement
- UNESCO: safeguarding and sustainability for ICH
- Council of Europe Strategy 21: recommendations



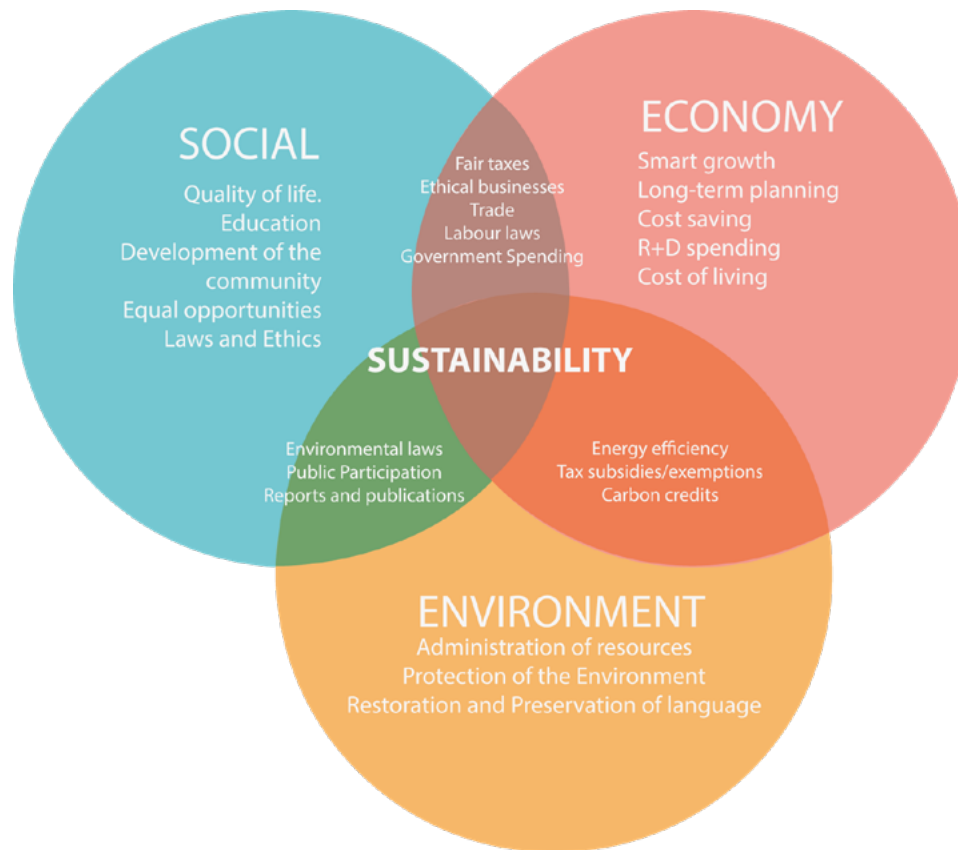
2030 AGENDA FOR SUSTAINABLE DEVELOPMENT

The 2030 Agenda is an action plan that tackles the three dimensions of sustainable development - social, economic and environmental - through 17 Sustainable Development Goals (SDG) considered to be interdependent spheres of action. Back in the definition of ICH by the 2003 Convention, an express reference is made that any practice must be compatible with human rights, respect and sustainable development of communities.

- SDG 1:** No Poverty
- SDG 2:** Zero Hunger
- SDG 3:** Good Health and Well-being
- SDG 4:** Quality Education
- SDG 5:** Gender Equality
- SDG 6:** Clean Water and Sanitation
- SDG 7:** Affordable and Clean Energy
- SDG 8:** Decent Work and Economic Growth
- SDG 9:** Industry, Innovation and Infrastructure
- SDG 10:** Reduced inequality
- SDG 11:** Sustainable Cities and Communities
- SDG 12:** Responsible Consumption and Production
- SDG 13:** Climate Action
- SDG 14:** Life Below Water
- SDG 15:** Life on Land
- SDG 16:** Peace, Justice and Strong Institutions
- SDG 17:** Partnerships to achieve the Goals



The logo for the Sustainable Development Goals (SDG) features the words "SUSTAINABLE DEVELOPMENT GOALS" in a bold, blue, sans-serif font. The word "GOALS" is significantly larger than "SUSTAINABLE DEVELOPMENT". The letter "O" in "GOALS" is replaced by a circular icon composed of 17 colored segments, each representing one of the 17 Sustainable Development Goals.



SUSTAINABLE DEVELOPMENT

“**D**evelopment that meets the needs of the present without compromising the ability of future generations to meet their own needs.” (Brundtland Commission, 1987).

The ultimate aim of SD is to achieve a balance between environmental sustainability, economic sustainability and social sustainability to guarantee long-term transmission from generation to generation.

This implies seeking a better future, with a balance that is hard to achieve.

IT BLENDS FOUR FACTORS

FAIRNESS

It can be said that sustainability for society depends on the availability of appropriate health systems, peace and respect for human rights, decent work, gender equality, quality education and the welfare state.

FEASIBILITY

The sustainability of the economy depends on adopting appropriate production, distribution and consumption.

ENVIRONMENTAL SUSTAINABILITY

Environmental sustainability is driven by physical planning, appropriate land use, and conservation of ecology or biodiversity.

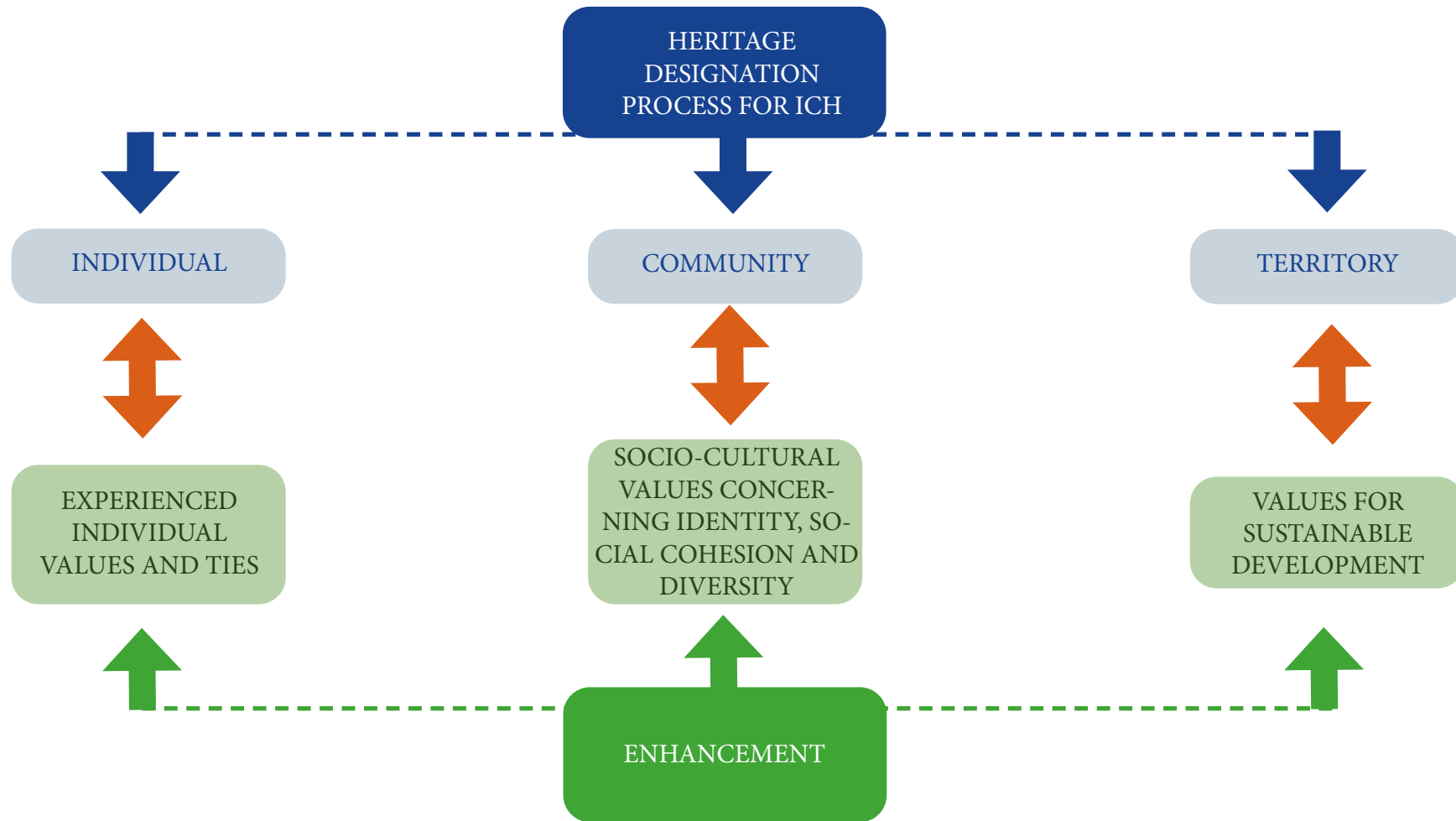
CROSS-GENERATION ASPECT

This is the long-term perspective, thinking about the generations to come, not only as replacements but also ensuring their well-being.



**SUSTAINABLE
DEVELOPMENT**

HERITAGE DESIGNATION PROCESS FOR ICH AND ENHANCEMENT





HERITAGE DESIGNATION PROCESS FOR ICH AND ENHANCEMENT

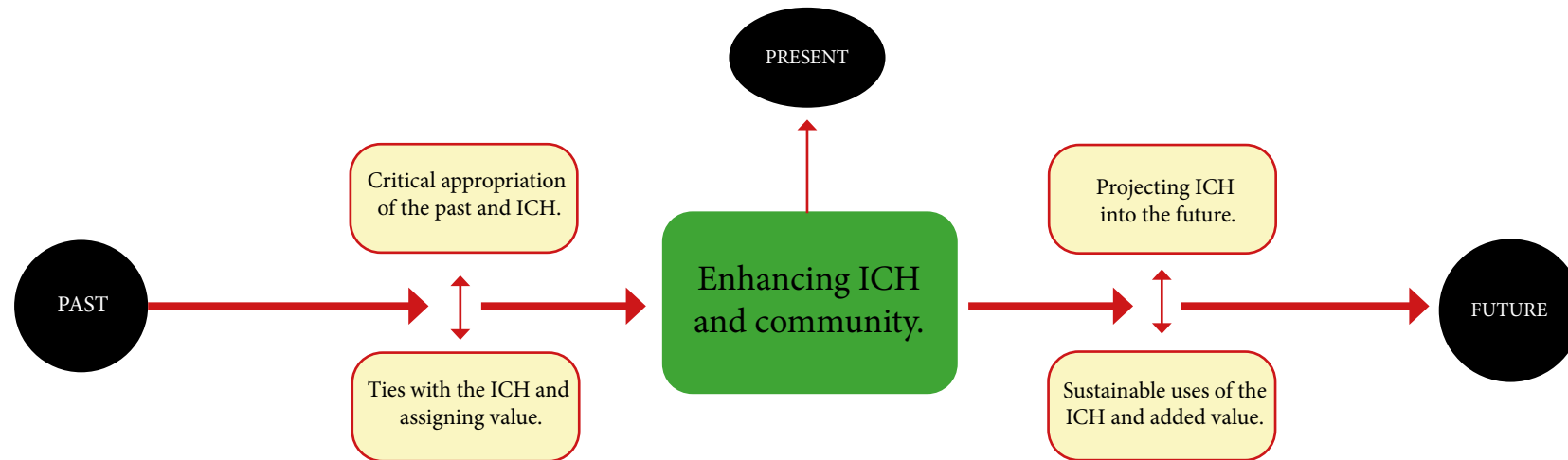
The heritage designation process is three-pronged: **mental** (individual), **social** (community) and **political-administrative** (territory).

The individuals and the groups or communities **share** uses, knowledge, expressions, meanings, practices, etc. This works in both directions anthropologically: from the individual to the community, with creative and innovative processes; or from the community to the individual in the enculturation process or transmission from generation to generation. Both directions make up the embodied mind of the individuals.

The communities and the territories **select, highlight and protect** any elements from the past that they think are valuable both in the

present and for future generations. They can be auto-managed processes by the actual communities, although institutions with standards, laws and declarations usually participate.

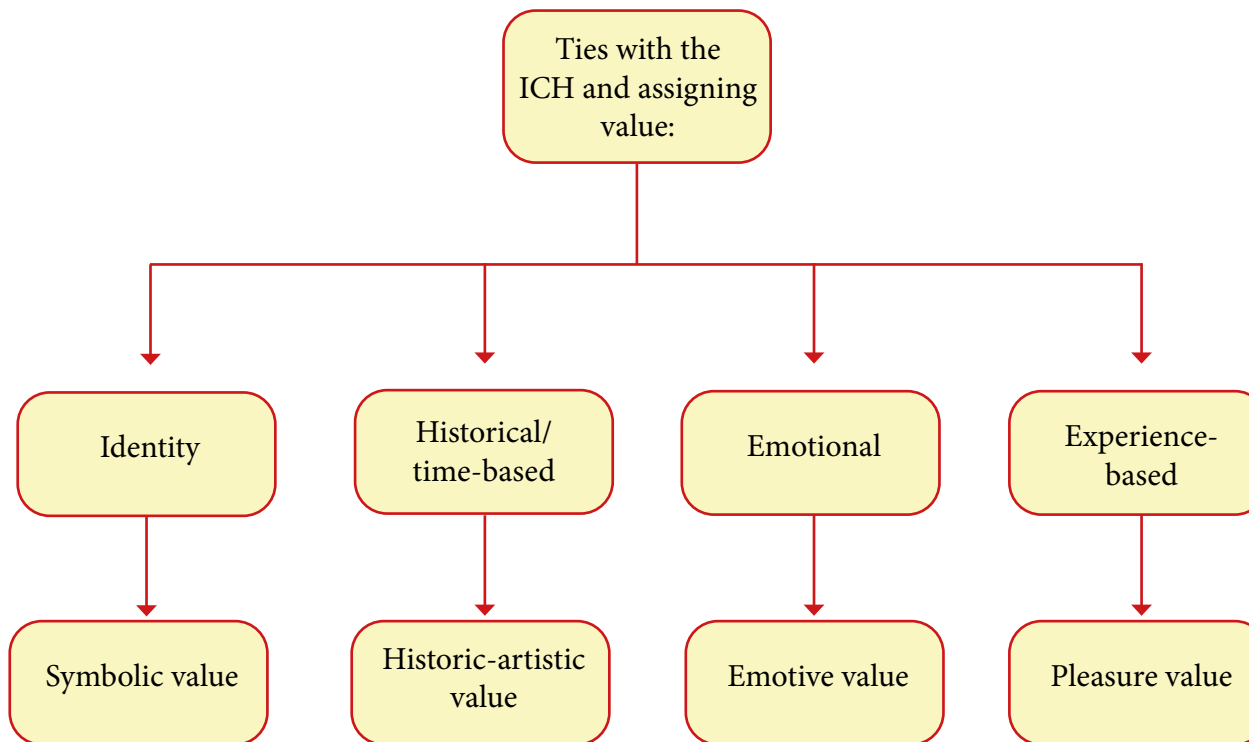
Therefore, if **enhancement** is defined as assigning values to the heritage, it firstly comprises a series of **individual values and ties** experienced by people; secondly, **sociocultural values** that the community develops around identity, social cohesions and treatment of diversity; and finally, a series of **sustainable development values** that the territories strengthen.



Intangible cultural heritage (and cultural heritage in general) is a construction in the present (a selection) that builds a bridge between the past and the future of communities, individuals and territories. As it is living and changing, it is characterised by constant negotiation between continuity and change.

As a look back at the past, it represents **critical appropriation** of a legacy to which values are assigned and which rejects anti-values by generating **ties**.

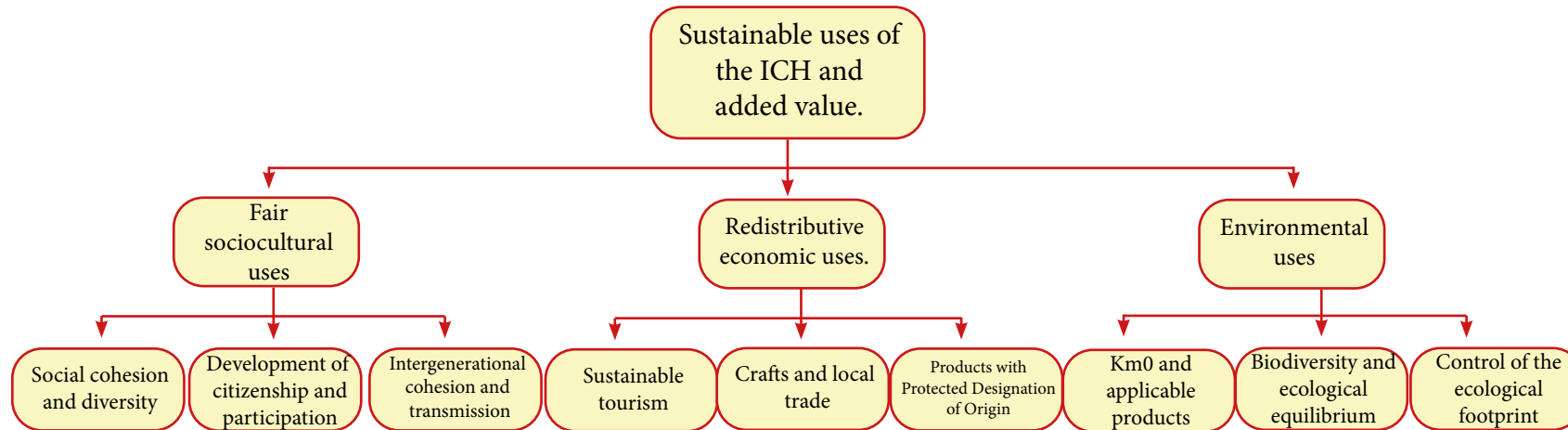
As a projection into the future, enhancing ICH provides **sustainable added values**.



The ties between people and heritage are determined in four spheres (Fontal and Marín, 2018): **identity, historical-time based, emotional and experience-based.**

In each of these spheres, the individual detects and assigns symbolic, **historical-aesthetic-artistic, emotive and pleasurable values** related to ICH.

The bearers of ICH also enhance its **functionality** and the **material and economic** value of its productions, products and elements.



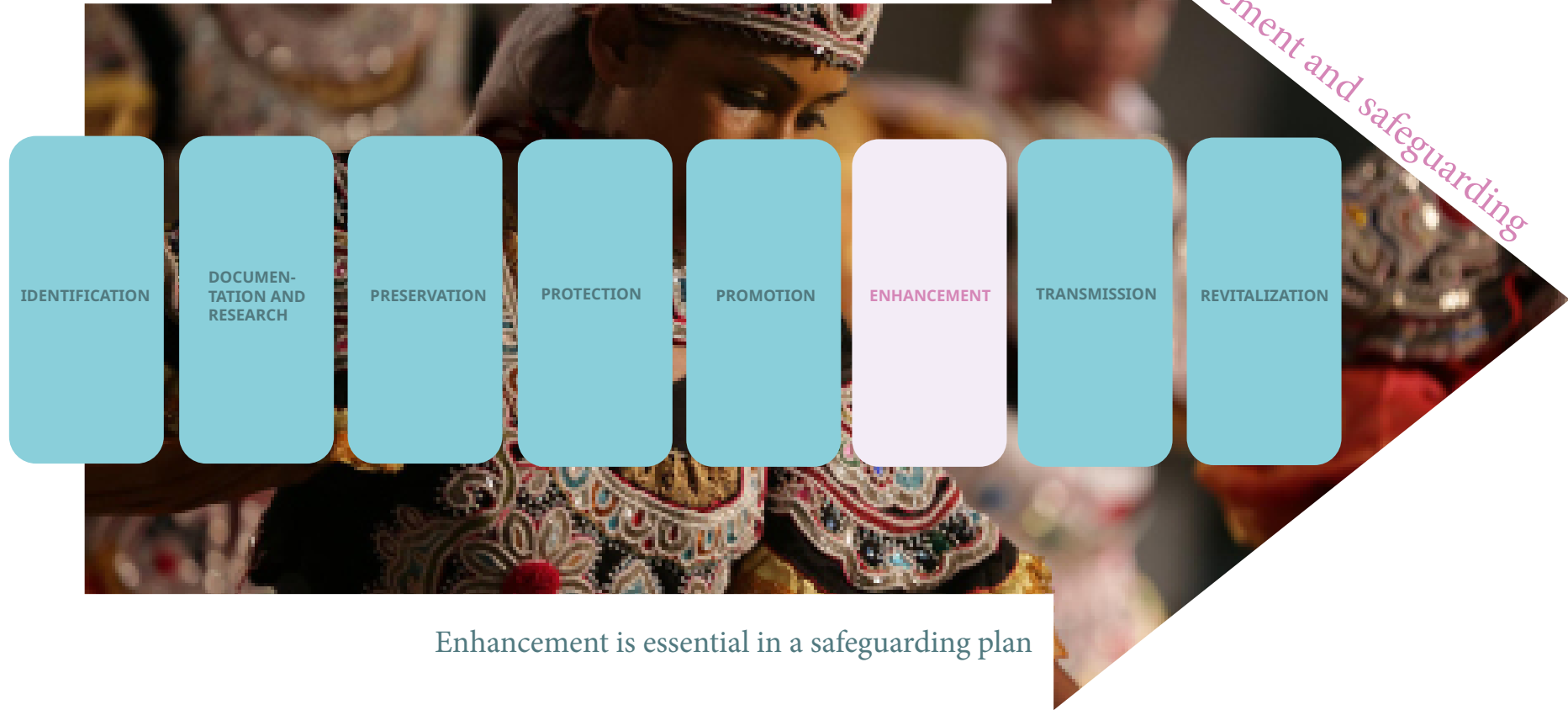
THREE GROUPS should be considered in terms of the sustainable uses of ICH and its added values:

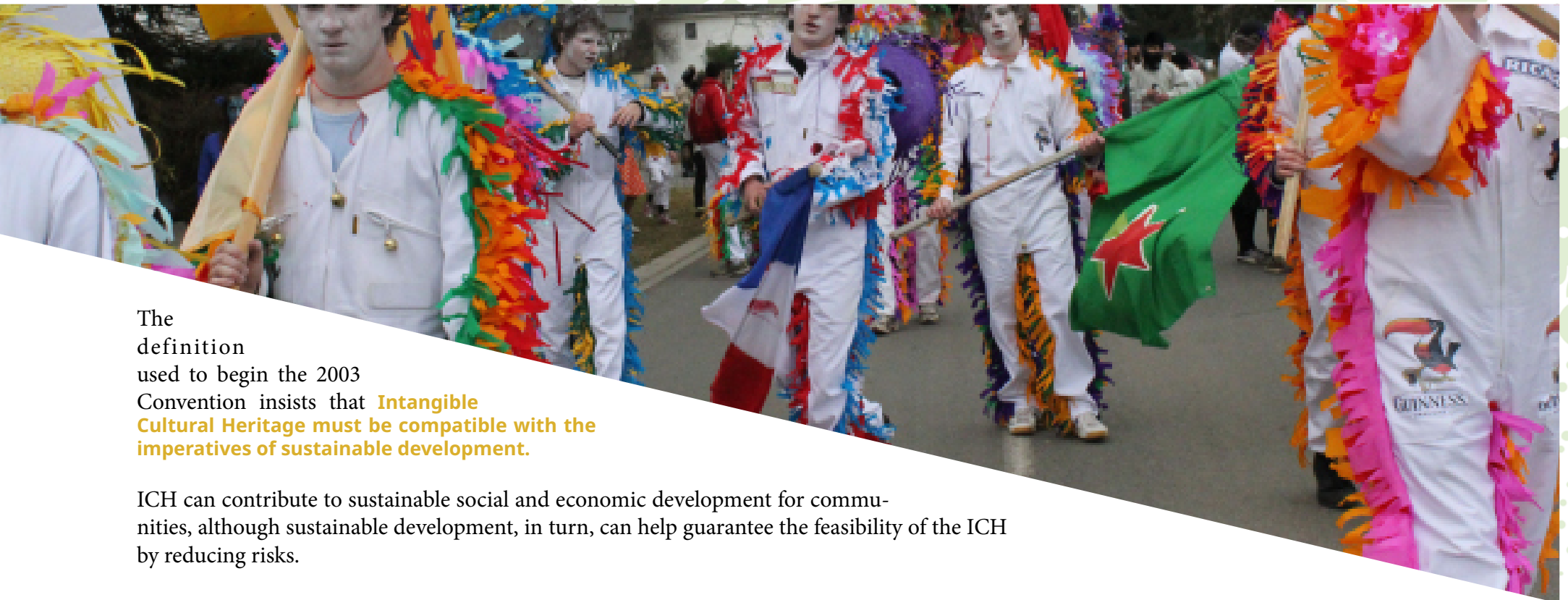
The sociocultural uses characterised by social equity encourage **social cohesion and diversity management**. They strengthen **development of citizenship and participative processes**.

The redistributive economic uses are related to the “green economy” (new economies, circular economies, etc.). They explore forms of **sustainable tourism**, develop **crafts and local trade**, and protect and distribute **products with Protected Designation of Origin**.

Finally, the environmental uses back **proximity products** and **extensive livestock farms, preserving biodiversity and ecological equilibrium** by controlling the ecological footprint.

UNESCO: SAFEGUARDING AND SUSTAINABILITY OF ICH





The definition used to begin the 2003 Convention insists that **Intangible Cultural Heritage must be compatible with the imperatives of sustainable development.**

ICH can contribute to sustainable social and economic development for communities, although sustainable development, in turn, can help guarantee the feasibility of the ICH by reducing risks.

Therefore, enhancement is one of the essential actions for safeguarding ICH because it **strengthens important FOUR EFFECTS** related to sustainability:

- Socio-cultural well-being.
- Economic prosperity
- Good relations between communities and within each of them.
- The quality of the environment.

ENHANCING ICH AND SUSTAINABILITY

SOCIO-CULTURAL
WELL-BEING

COMMUNITY
RELATIONS

ECONOMIC
PROSPERITY

QUALITY OF THE
ENVIRONMENT



SOCIO-CULTURAL WELL-BEING (UNESCO, 2021)

Intangible cultural heritage is very important to achieve food security, with a varied and healthy diet.

Traditional medicine, physical activity, traditional games and sports contribute to well-being and good health for members of the community of all ages.

Traditional practices relating to managing water supply can help provide fair access to drinking water and sustainable use of water, particularly in agriculture and other means of subsistence.

Peace and security are also values transmitted in many traditional manifestations.



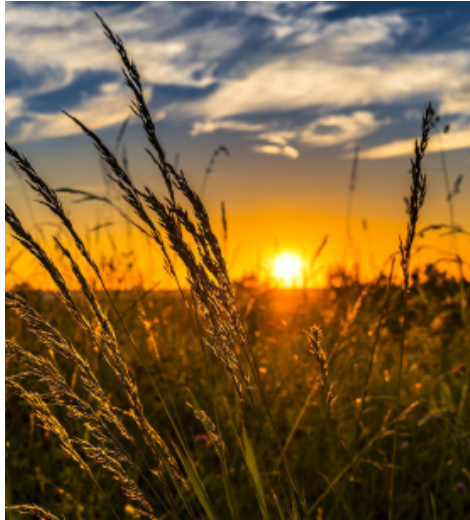
COMMUNITY RELATIONS (UNESCO, 2021)

Intangible cultural heritage provides living examples of method and education in values that young people learn.

Intangible cultural heritage can help reinforce social cohesion and inclusion, by means of rites, festivals and a wide variety of celebrations that help to establish harmonious social relations, in and between rural and urban areas.

Living heritage is decisive in creating and transmitting the identities and roles assigned to each gender, so gender equality is fundamental.

Intangible cultural heritage can help to prevent and resolve social disputes, promoting a culture of peace or even re-establishing it.



QUALITY OF THE ENVIRONMENT (UNESCO, 2021)

Intangible cultural heritage can help protect biodiversity; traditional farming systems provide many societies throughout the world with a varied diet for appropriate nutrition, while preserving ecosystems and maintaining genetic biodiversity.

Intangible cultural heritage can contribute to environmental sustainability, such as with traditional practices relating to managing water supply, which encourage sustainable use of water, particularly in agriculture and other means of subsistence.

Native practices and knowledge relating to nature can contribute to research on environmental sustainability, such as when minimising energy consumption and adopting resilient, regulated and pacific responses to changing weather conditions or when accessing shared natural spaces and resources.



ECONOMIC PROSPERITY (UNESCO, 2021)

Intangible cultural heritage is frequently essential for groups and communities to survive, in terms of finding a decent job and a source of income.

Intangible cultural heritage can generate income and provide jobs for a wide range of people, including the poor and vulnerable, for whom crafts and tourism can be vital.

The communities have the right to benefit from tourism activities related to their intangible cultural heritage.

ECONOMIC DEVELOPMENT AND ICH: POSSIBILITIES, RISKS AND RISK ALLEVIATION (UNESCO)

ECONOMIC POSSIBILITIES

Material benefits derived from use and practices of the ICH and its knowledge:

- Bring traditional healing practices and products into health systems, either as a standalone or combining them with biological sciences.
- Environmental management based on traditional knowledge of nature that generates benefits for the community.

Generating revenue thanks to ICH representations, activities devised to transmit them, and marketing related products at fairs, festivals or competitions. Use of traditional knowledge for innovative purposes.

Sustainable cultural tourism.

Direct economic support from administrations for ICH bearers:

- Payment for products and technical services.
- Payment for representations.
- Paid representations of elements of ICH.

Indirect economic support from the administrations:

- Backing the people involved with awareness-raising or promotion campaigns.
- Helping to market crafts.
- Protected denomination of origin and protection of intellectual property.
- Facilitating business sponsorship.



RISKS OF ECONOMIC ENHANCEMENT

Fossilisation of the ICH elements, meaning that they cannot evolve (Article 2.1 of the Convention and DO 116)

Abusive exploitation of natural resources (Article 2.1 of the Convention and DO 116).

Loss of function and meaning of the ICH elements (DO 117)

Decontextualisation of the ICH elements (DO 102.a)

Diminishing the image of ICH practitioners (DO 102.b).

Undue use of the ICH elements (DO 117).

The lack of fairness in the distribution of income generated by the ICH elements (DO 116)

ALLEVIATING THE RISKS

Participation and consent from the communities (Article 15 of the Convention),
Strengthening skills (DO 82)

Creation of consulting mechanisms (DO 80).

The risk assessment, evaluation and monitoring (DO 105 c. and 109).

Establishing legal frameworks to protect the communities' rights (DO 104).





European Heritage Strategy for the 21st Century

The Namur Declaration (2015), the European Cultural Convention adopted by the European Union ministries, promoted a shared and coordinated focus to manage cultural heritage. Consequently, this “European Heritage Strategy for the 21st Century” was put in motion at Limassol (Cyprus, 2017). It is an invitation for political leaders, actors and citizens to tackle current challenges, through a series of recommendations.

Website.

<https://www.coe.int/en/web/culture-and-heritage/strategy-21>

Strategy for the 21st Century fact files

<https://www.coe.int/en/web/culture-and-heritage/strategy-21-factsheets>

Methodological guide

<https://rm.coe.int/european-heritage-strategy-for-the-21st-century-strategy-21-full-text/16808ae270>

Good practice

<https://www.coe.int/en/web/culture-and-heritage/strategy-21-good-practices>

Promotion of social participation and good governance (S)

The “social component” (S) focuses on the relationship between heritage and societies, citizenship, transmission and the exchange of democratic values through participative governance and good governance, through participative management.

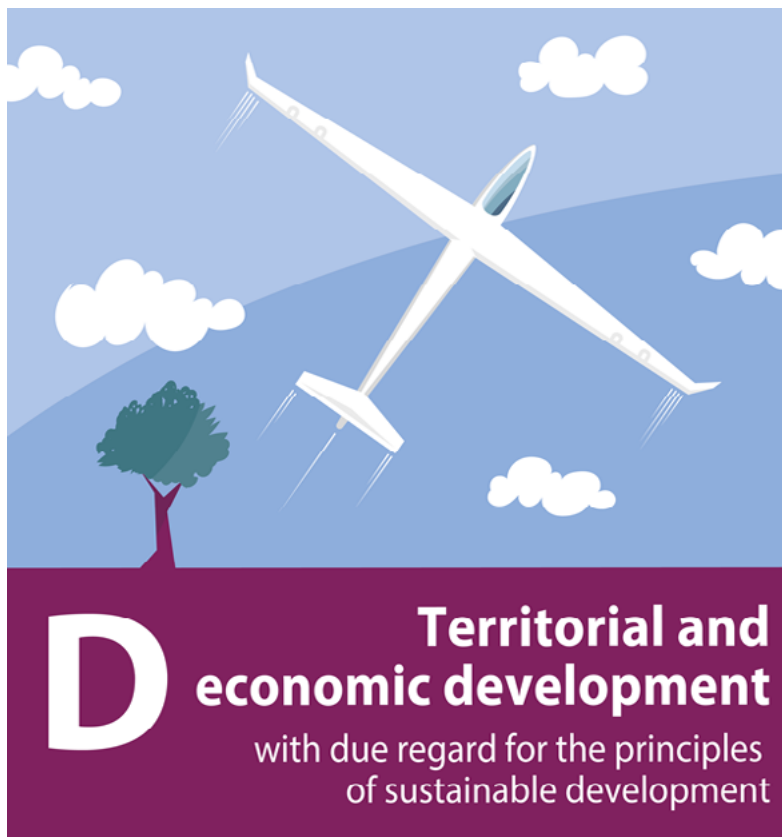


Recommendations

- S1** Promote participation from citizens and local authorities in capitalising their everyday heritage.
- S2** Make heritage more accessible.
- S3** Use heritage to state and transmit fundamental values from Europe and European society.
- S4** Promote heritage as a meeting point and a vehicle for intercultural dialogue, peace and tolerance.
- S5** Encourage and assess practices and procedures for citizen participation.
- S6** Create an appropriate framework to allow local authorities and communities to take measures that benefit their heritage and how it is managed,
- S7** Develop and promote participative programmes for identifying heritage.
- S8** Encourage initiatives for communities and local authorities to restore heritage.
- S9** Support intergenerational and intercultural projects to promote heritage.
- S10** Facilitate and encourage associations (public and private) in projects that promote and conserve cultural heritage.

Territorial and economic development and territorial cohesion (D)

This focuses on the relationship between cultural heritage and spatial development, the economy and local and regional governance, duly respecting the principles of sustainable development.



Recommendations

- D1** Promote cultural heritage as a resource and facilitate the financial investment.
- D2** Support and promote the heritage sector as a means of creating jobs and business opportunities.
- D3** Promote heritage skills and professionals.
- D4** Produce heritage impact studies for renovation, construction, planning and infrastructure projects.
- D5** Encourage reuse of heritage and use of traditional knowledge and practices.
- D6** Guarantee that the heritage is considered in development policies, classifying the land, environment and energy.
- D7** Consider heritage in the sustainable tourism development policies.
- D8** Protect, store and enhance heritage, making greater use of new technology.
- D9** Use innovative techniques to present cultural heritage to the public, while keeping it in one piece.
- D10** Use cultural heritage as a means to give the region a distinctive character, raising its profile and appeal.
- D11** Develop new management models to ensure that the heritage project makes the most of the economic benefits that it generates.

Knowledge and education (K)

The “knowledge and education” component focuses on the relationship between heritage and shared knowledge, and addresses awareness-raising, training and research.



Recommendations

- K1** Incorporate heritage education more effectively into school curricula.
- K2** Implement measures to encourage young people to work on heritage.
- K3** Encourage creativity to capture the attention of the heritage audience.
- K4** Provide optimum training for non-professionals and professionals from other sectors connected to heritage.
- K5** Diversify the training systems for heritage professionals.
- K6** Develop knowledge databases on materials, techniques and local and traditional knowledge.
- K7** Make sure that the knowledge and skills involved in the heritage trades are put across.
- K8** Guarantee the skills of the professionals who work in the classified heritage.
- K9** Develop study and research programmes that reflect the needs of the heritage sector and share the findings.
- K10** Encourage and support network development.
- K11** Explore heritage as a source of knowledge, inspiration and creativity.

5. THE LIVHES PROJECT FOR ENHANCING ICH



EL MUSEU DE LA PESCA I L'ESPAI DEL PEIX
 Carrer Major, 58, 17130 Palamós
 Baix Empordà - Girona (Catalunya)

ÁMBITOS

- Estudios socio y socioeconómicos
- Espacios verdes, rurales o activos
- Investigación y conservación de los recursos y patrimonio
- Técnicas artesanales tradicionales

VALORACIÓN
 Investigación y evaluación

INDICADORES DE CALIDAD

DESCRIPCIÓN:
 Es un laboratorio del Museo de la Pesca dedicado a la promoción y difusión del pescado fresco de la Bahía de Palamós, especialmente de las especies mariscas asociadas al marisco. Pretende establecer el sector pesquero.

Es un laboratorio de un grupo de empresas vinculadas a una demanda para completar el ciclo de comercialización sobre el estado de la pesca, su explotación, el producto, el día de la pesca, la tradición pesquera, las técnicas, la evolución de la actividad desde una mirada etnológica.

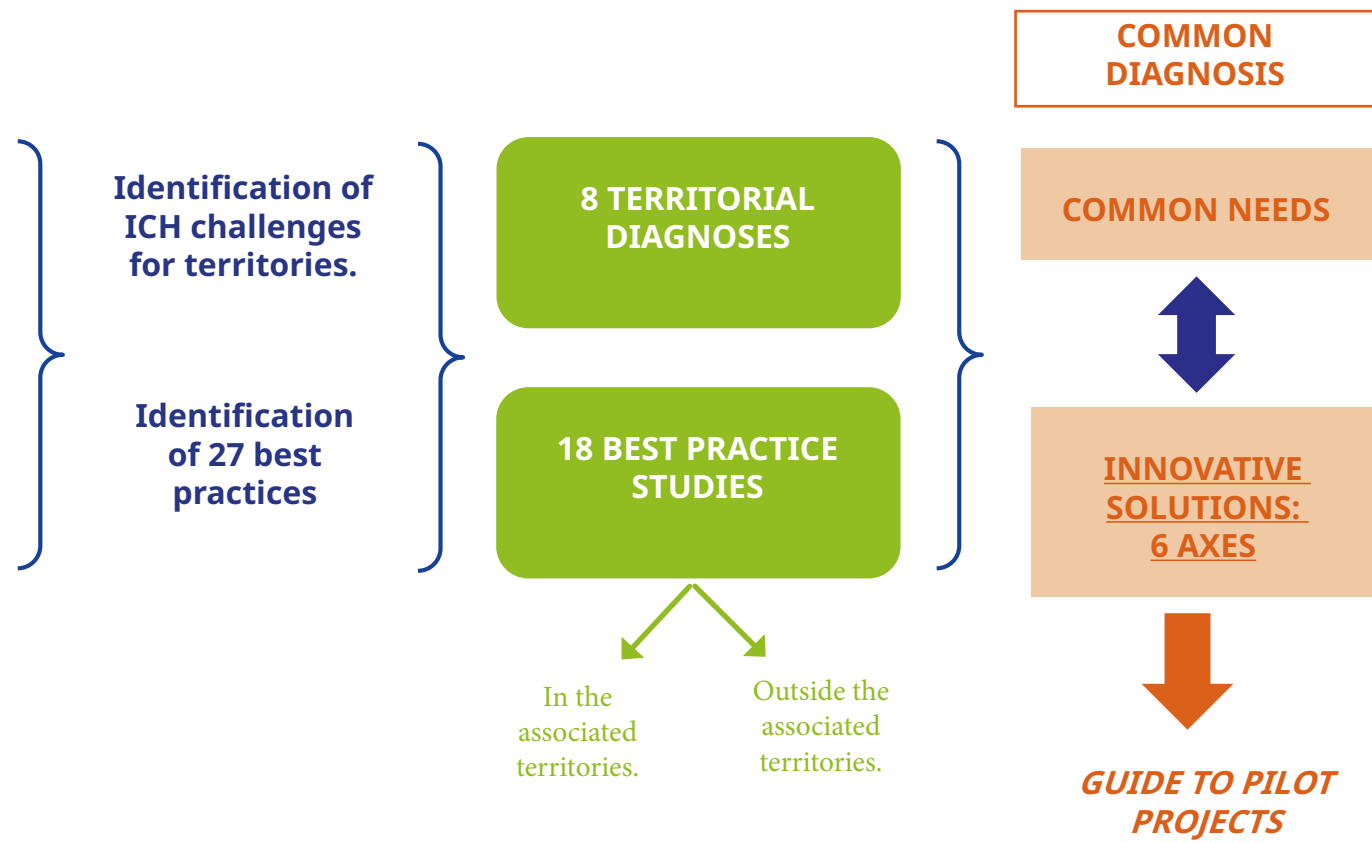
Es un laboratorio para el estudio del pescado, la marisca, su gastronomía. Aborda aspectos como las clases de pescado así como sus variedades, las clases para su consumo en el momento o congelado y su calidad en el momento del pescado.

La posibilidad de disponer de estos recursos se ofrece a través de programas del comercio tradicional de los pescadores o de la cocina más actualizada, cuando existen de personalidad, variedad, singularidad y de bajo coste.

Enlaces Oficiales www.museudefisam.com
 Mapa práctico: Museo de la pesca i l'espai del peix
 Para saber más: <http://www.museudefisam.com>



THE LIVHES ENHANCEMENT PROJECT: PROCESS FOR A COMMON DIAGNOSIS ON NEEDS AND SOLUTIONS TO ENHANCE ICH



8 TERRITORIAL WORK GROUPS

The LIVHES project is based on participative methodology. Within the associated territories, the partners have formed 8 territorial work groups (GTT) to get to grips with the problems and find answers that might promote transmission and enhancement of the ICH as a vector of sustainable local development.

The GTTs gather the “key actors” for ICH identified by the partners in their territories: actors that structure the practice and the representations associated with it; professionals with skills (know-how and opinions) recognised by the community, trainers, organisers, public decision-makers, etc. This comprises all types of actors, practice bearers and volunteers, professionals, associations and institutions.

The GTTs represent the diversity of practices within the territories and the fields of innovation to enhance ICH (digital perspectives of the ICH, experience-based tourism, agro-food sector, crafts and trades, festive practices, education and awareness-raising, transmission, linguistic expressions).

To set up the GTTs, the partner entities have attempted to consider a wide range of points of view within the different practice communities; the variety of focus points and practices within the same community; and an inter-generational focus (including young people as key actors in transmission).



8 TERRITORIAL WORK GROUPS

To conciliate representativity and efficiency, the partners have organised the GTTs in one or more levels according to the territory. GTTs that comprise a large number of participants (such as more than 12-15 participants) have been divided into three levels:

One level that groups together the public institutions working for the ICH, like the State, local authorities, economic institutions, universities or heritage institutions.



One level that groups together essential local or regional associations or organisations, which might be general (actors from several areas of ICH) or topic-based.



One level that includes professionals and local collectives, inhabitants or other actors that are not included in the two previous levels.

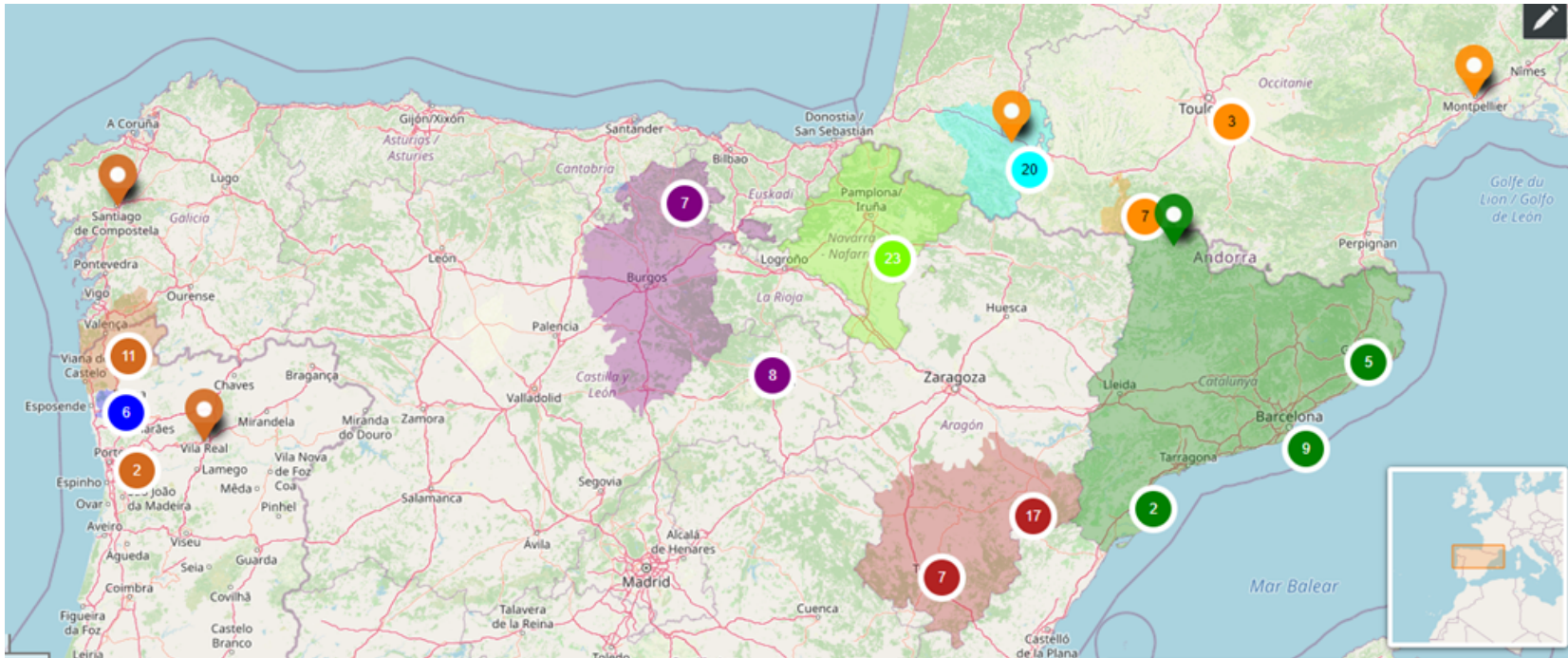


The Institut Català de Recerca en Patrimoni Cultural (Catalan Institute on Cultural Heritage Research), the Universidad Pública de Navarra (Public University of Navarra) and Pays de Béarn (Béarn Region) working with CIRDOC - Instituto Occitano de Cultura (Occitan Culture Institute) have chosen to organise their GTT in three levels.

THE LIVHES ENHANCEMENT PROJECT // LIVHES PROJECT METHODOLOGY

The GTTS: key ICH actors in the associated territories

- Administration
- Association
- Researcher/Research Centre
- Museum/Heritage Institute
- Others





IDENTIFICATION OF ICH CHALLENGES IN THE TERRITORIES

The challenges or needs to enhance ICH within each territory have been identified using SWOT analysis (Strengths, Weaknesses, Opportunities and Threats), drafted from meetings with the Territorial Work Groups.

These needs are related to the territorial dynamics of the ICH, that affect both the local practice communities and the different administrations and organisations that work locally in the ICH field and that are intrinsically linked to social, cultural and economic processes in the territories.





COMMON NEEDS TO ENHANCE ICH:

The needs to enhance ICH identified by the LIVHES project partners through the 8 diagnoses carried out are summarised around 3 common axes for the associated territories:

- Feasibility, recognition and visibility of the ICH in its diversity.
- Support and mentoring for the ICH actors and collectives for transmission and highlighting the importance.
- Territorial cooperation and common governance to enhance ICH.

COMMON NEEDS TO ENHANCE ICH

Feasibility, recognition and visibility of the ICH

Institutional recognition of the ICH and the bearers and local actors.

Recognition of the diversity of the ICH (ordinary practices, cultures tied to regional or minority languages, etc.).

Recognition of the social, economic and territorial functions of the ICH.

Consideration of the risks of decontextualising the ICH.



COMMON NEEDS TO ENHANCE ICH

Support and mentoring the actors and collectives in ICH.

Support for the **own social dynamics of the practice communities** (essentially in the transmission processes)

Technical and administrative support to the associations

Creation of networks and structuring of the actors for ICH

Sustainable enhancement of ICH



COMMON NEEDS TO ENHANCE ICH

Territorial and governance cooperation

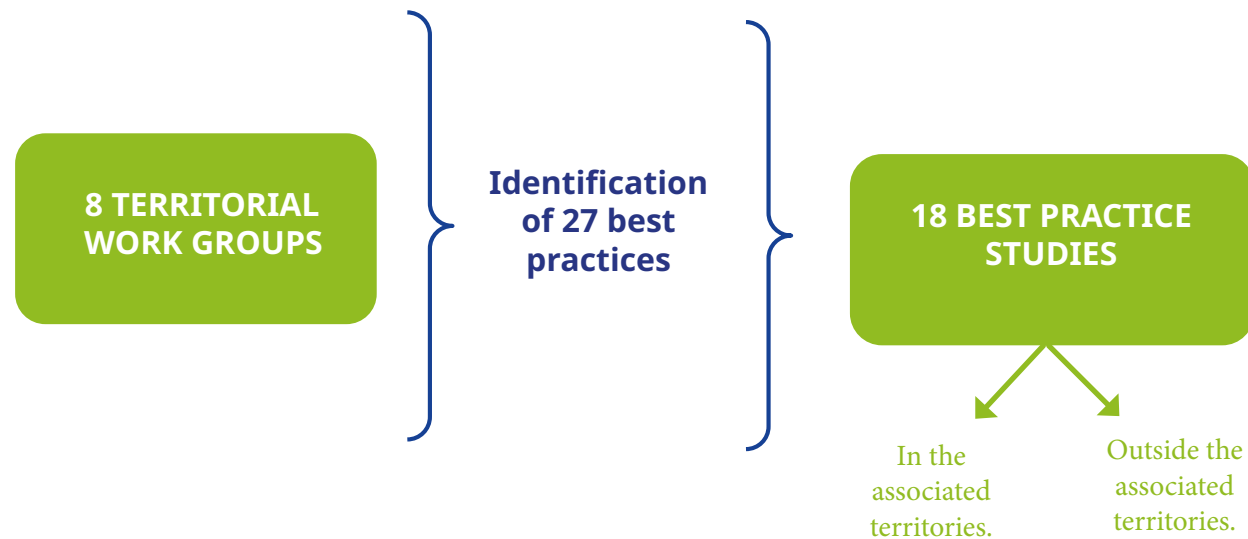
Inclusive governance: integration of associative and private actors in ICH.

Inter-territorial cooperation and governance

Positioning of **public institutions as fundamental actors** for common governance.

Cooperation between administrative departments and disciplinary fields

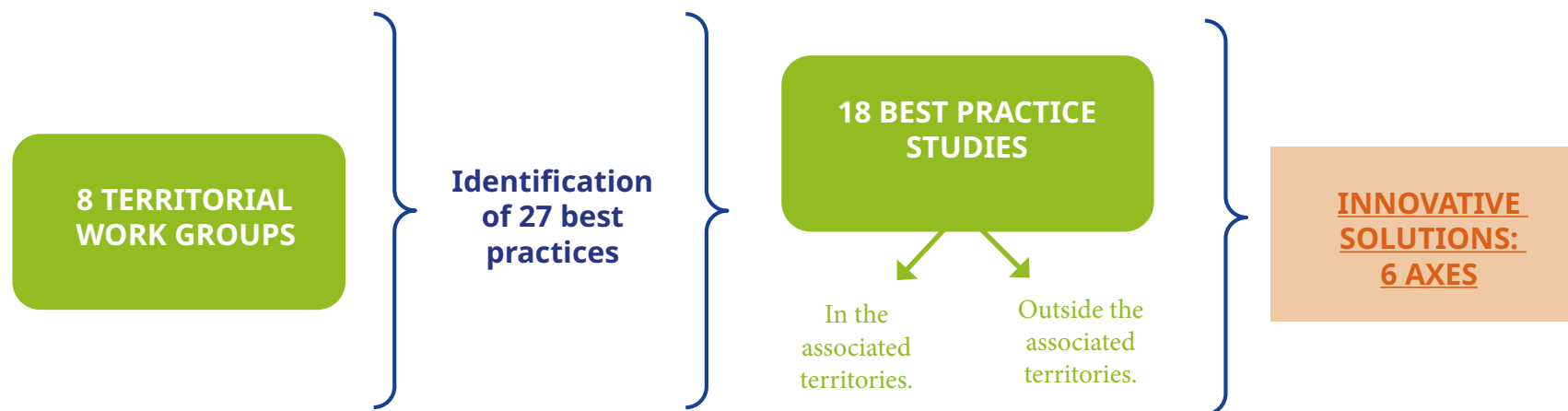




IDENTIFICATION AND STUDY OF GOOD PRACTICE FOR ICH ENHANCEMENT

Working with territorial work groups (GTT), the partners have identified “good practice” to promote ICH: three per entity (one in the partner’s territory, one in the SUDOE space and one outside the SUDOE space). In total, 27 cases were pre-selected that could be defined as good practice. Out of these, 18 cases were eventually studied (9 in partner territories and 9 outside them). In this selection, the partners have sought equilibrium between the different ICH fields and among the different collectives implicated in ICH enhancement processes; the idea was to include both own dynamics from the bearer communities for the practice and projects carried out by the associations or administrations.

Therefore, the analysis of the 18 best practices works from the **case analysis methodology**. Firstly, each of these cases looked at its exemplary nature and transferability in greater depth.



INNOVATIVE SOLUTIONS TO ENHANCE ICH

Analysis of the 18 good practices originated from many subcategories that have been grouped into 6 categories or main axes, as can be seen in the following pages of the guide. Focused on ensuring prior vitality and transmission, they are presented as guidelines or possible solutions to implement ICH enhancement strategies.

6 CATEGORIES OR INNOVATIVE AXES TO ENHANCE ICH:

- **SOCIAL DYNAMICS**
 - **DOCUMENTATION AND RESEARCH**
 - **TRANSMISSION AND MEDIATION**
 - **SUPPORT AND MENTORING**
 - **NETWORKS AND GOVERNANCE**
- } • **DIVERSITY**

SOCIAL DYNAMICS

Dynamics capable of creating ties and boosting transmission.

Generated by the practice communities.

Generated by a territory echoing its cultural identity.

They drive federation, participation and implication of the local population.

They produce interactions between different practices.



DOCUMENTATION AND RESEARCH

Projects that interact with ICH bearers.

Accessible to practice communities/fed by their actions.

They include ordinary, rare or threatened practices.

They consider cultural diversity.

Vectors of a cultural identity that is familiar to the inhabitants.



TRANSMISSION AND MEDIATION

Integrating, accessible, participative and experience-based plans.

They combine formal and informal processes.

They implicate practice communities.

Based on participation from the apprentices/public.

Accessible to everyone, above all the territory (or even mobile).

They allow tourist mediation to advertise the territory.



SUPPORT AND MENTORING

Actions intended for practice bearers, associations and economic sectors.

Technical and financial support to safeguard, transmit and enhance.

Structuring the local economic and cultural sectors.

Working within the actors' network.



NETWORKS AND GOVERNANCE

Inclusive, inter-sector and inter-territory projects.

Participation from practitioners and key actors in governance.

Leadership from local public entities.

Working in a network between the ICH actors (the same field/ between different fields).

Within variable geographic perimeters, even cross-border.



DIVERSITY

Programmes that guarantee plurality and complementarity of safeguarding-enhancement actions.

Multi-modal devices promoted by practice communities, associations, administrations, cultural establishments, etc.; or a combination of them. They combine a variety of practices (dance, cuisine, crafts, singing, festivals, games, farming uses, fishing, linguistic expressions, etc.).

They combine a variety of fields of action (educational action, economic development, research, museums, tourism, craft businesses, agro-food sector, digital perspectives, etc.).



ASSESSMENT OF BEST PRACTICES: INDICATORS

In addition to getting possible guidance or solutions, a good practice determines a quality standard or requirement in various indicators. In the case of the LIVHES project, these quality indicators are related to enhancing ICH.

When focus groups validate good practice, this can be done methodologically in several ways: firstly, the indicators can be compulsory, in other words, if they are not met, the good practice will be rejected; secondly, an approach can be made from the recommendation and intensity, in the sense that it seeks general compliance, although to various extents. This second option was used in LIVHES: highlighting the most outstanding indicators (intensity), after reviewing that they were all at least present in the practices.

Defining the 25 working indicators considered not only the general good practice traits but also the specific traits of ICH and the current concept of sustainability. This specifically studied best practices from UNESCO and the EU Strategy for the 21st Century, and concepts were incorporated such as fairness, feasibility, environmental sustainability and cross-generational vision. The result is the following list of indicators and icons.

CERTIFIED

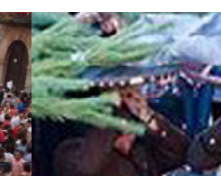
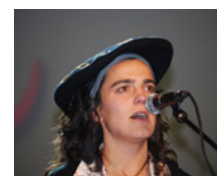
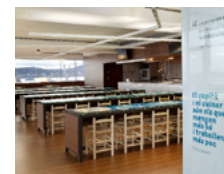


QUALITY INDICATORS FOR GOOD PRACTICE

Adapted to the UNESCO Convention and its fields.		Its task is complete, and the planned goals have been met.		Economically viable, because it guarantees funding that is adapted to a quote.		It takes a closer look at one or several UNESCO safeguarding actions.		It provides direct and indirect economic benefits which are well distributed.	
Aware of the gender focus.		Quantitatively and qualitatively successful.		Economically transparent.		It provides cultural diversity or intercultural ties.		It benefits the political-social community.	
Strengthens creativity.		An exemplary practice for the territory and can be transferred to other contexts.		Economically accessible.		It has been assessed over several years during which it has been repeated.		It respects legislation.	
Works from good identification and boundary setting, description and contextualisation for ICH practice.		Efficient in terms of cost-to-goal ratio, in managing human resources and making the most of technical requirements.		It raises environmental awareness and enhances its impact on conserving the natural world and biodiversity.		It respects the UNESCO ethical principles and the main international rights and goals.		It abides by intellectual property rights and the collective rights of the bearers with whom the benefits are shared.	
Multi-lingual.		Innovative		Inclusive and accessible.		The community takes part in it.		Socially cross-generational.	

6. GOOD PRACTICE FOR ICH ENHANCEMENT

- Fact file for Good Practice
- Geographic index of good practices
- 18 good practices in alphabetical order
- Lessons or teachings from Good Practices.



FACT FILE FOR GOOD PRACTICE

NAME OF THE GOOD PRACTICE

GEO-LOCATION OF THE GOOD PRACTICE

LOCATION

GRAPHIC IDENTIFICATION

BRIEF DESCRIPTION

ICH FIELDS ACCORDING TO UNESCO


ENHANCEMENT CATEGORIES

QUALITY INDICATORS

FURTHER INFORMATION

DINÁMICA SOCIAL DE LAS FIESTAS DEL FUEGO DE LOS PIRINEOS FIESTA DEL "BRANDON"

Luçon; Comminges; Pirineos centrales; Haute-Garonne; Occitania; Francia

ÁMBITOS

- Tradiciones y expresiones orales
- Usos sociales, rituales y actos festivos
- Técnicas artesanales tradicionales

VALORIZACIÓN

Dinámicas sociales

INDICADORES DE CALIDAD

BREVE DESCRIPCIÓN

El "brandon" de San Juan ("Eih bar" o "halbar" en gascón occitano) es una fiesta popular de los Pirineos (Pirineos centrales) que se celebra la víspera de San Juan, es decir, la noche del 23 al 24 de junio.

El elemento central de esta fiesta tradicional es un tronco tallado con el que se construye una antorcha gigante de 8 a 12 metros. El tronco, cortado al menos tres meses antes, se descortiza, se parte y se cubre con cuñas para secarlo. Suele plantarse en la plaza del pueblo o en elevaciones cercanas. Se recubre el mismo día de la fiesta. A veces se adorna con flores y se remata con una cruz. Tras estas preparaciones, el brandon o tronco se enciende con antorchas y arderá durante varias horas.

En Francia, esta práctica social y festiva asociada al solsticio de verano tiene lugar en el valle de Barousse (Hautes-Pyrénées) y en Comminges (Haute-Garonne). Un ritual similar ("falles" o "haros") se celebra en Andorra y en los valles pirenaicos de Aragón, Cataluña y Aragón (España).

Enlaces Oficiales

Buenas prácticas: [Inventario del Patrimonio Cultural Inmaterial de Francia](#)
Para saber más: [Declaración de la UNESCO](#)

All the fact files are designed with the same **informative layout**, so that information is easy to find and understand.

The right-hand column includes three more analytical sections: **ICH fields**; **main enhancement category**; and **outstanding quality indicators**.

This can be used to extract **teachings or lessons** for the 18 good practices that have been studied in the LIVHES project.



GEOGRAPHIC INDEX OF GOOD PRACTICES

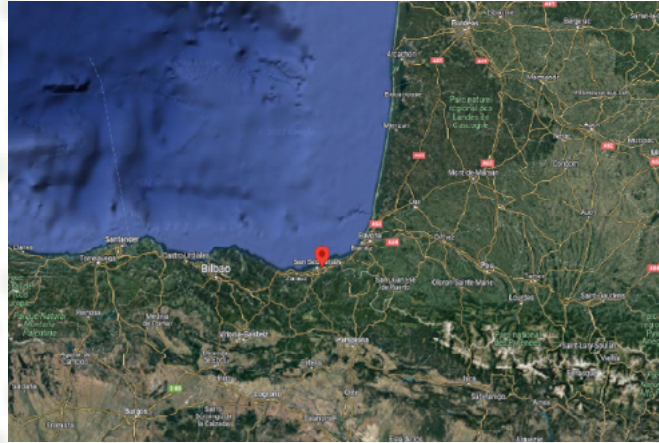
INSIDE THE ASSOCIATED
TERRITORIES (T)

OUTSIDE THE ASSOCIATED
TERRITORIES (F)



Pasaia, Gipuzkoa, Basque Country, Spain

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

The “Albaola” Living Museum in Pasaia is a museum-workshop dedicated to maritime technology and craftsmanship, and Basque maritime heritage in general. It houses a museum space, a shipyard which is building a replica of a 16th century whaling boat, called ‘San Juan’, and a vocational training centre on marine carpentry. It also has a website and a very interesting media centre.

It works circularly, where heritage restoration, conservation, transmission and mediation tasks constantly interact: the people employed in works-

hop also teach at the vocational training centre; the apprentices help to welcome the public and show them round; and the visitors are spectators in the reconstruction process of the whaling boat as it happens.

Vocational training is free for apprentices, of many nationalities, who will help out with maintenance and general operation of the museum-workshop in exchange.

FIELDS

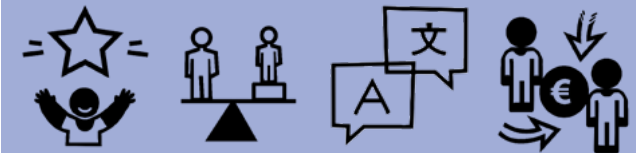
- Traditional craft techniques

ENHANCEMENT

Transmission and mediation



QUALITY INDICATORS



DANCE DE ALCALÁ DE LA SELVA (8 SEPTEMBER)



Alcalá de la Selva; Comarca Gudar -
Javalambre; Teruel, Spain

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

This dance, a traditional performance that incorporates representations, dances and recitals, takes place over two days from the start of September, in honour of the Virgen de la Vega. It represents Moors and Christians, and features dancing children accompanied by shepherds or fools. The dancers are eight children aged between 8 and 12. They dress in white, with coloured sashes and straw hats. They always dance in front of the Virgen de la Vega accompanied by castanets.

This tradition is passed down by the group of ins-

tructors on Dances de Alcalá de la Selva (Teruel), who are entrusted with preserving it, teaching and guiding the moves and changes in the dances. They begin rehearsals around 15 August, to fit in around twenty practice sessions before the festival.

FIELDS

- Social uses, rituals and festivals
- Traditions and oral expressions
- Performing arts

ENHANCEMENT

Transmission and mediation



QUALITY INDICATORS



Official Links

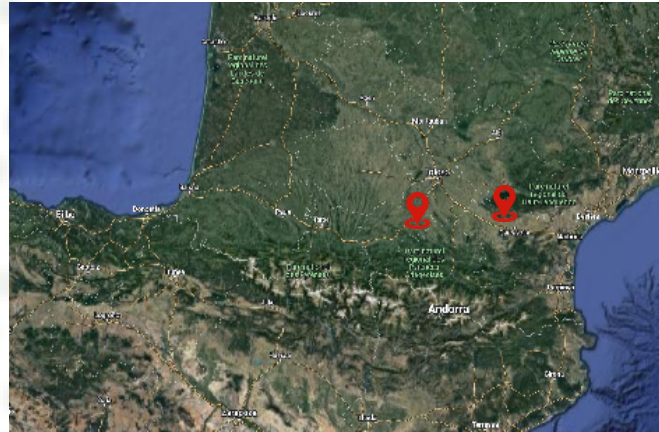
Good practice:
To find out more:

[Dance de Alcalá de la Selva](#)
[Alcalá de la Selva celebrates la Virgen de la Vega](#)



Luchon; Comminges; Central Pyrenees;
Haute-Garonne; Occitania; France

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

The San Juan “brandon” (“Eth har” or “halhar” in the Occitan language) is a popular festival from the Pyrenees (Central Pyrenees) held on Midsummer’s Eve (St John’s Night) in other words, the night of 23rd to 24th June.

The central element of this traditional festival is a carved tree trunk which is used to construct a giant torch standing 8 to 12 metres tall. The trunk, cut at least three months previously, is stripped, split and wedges are cut all over to dry it out. It is usually set up in the village square or on nearby hills. It is covered on the day of the festival and sometimes deco-

rated with flowers and topped off with a cross. After these preparations, the brandon or trunk is lit with flaming torches, and it will burn for several hours.

In France, this social and festive practice associated with the summer solstice takes place in the Barousse Valley (Hautes-Pyrénées) and in Comminges (Haute-Garonne). A similar ritual (“falles” or “haros”) is held in Andorra and in the Pyrenean valleys of Arán, Catalonia and Aragón (Spain). This whole set of fire rituals was declared to be intangible world heritage by UNESCO.

FIELDS

- Traditions and oral expressions
- Social uses, rituals and festivals
- Traditional craft techniques

ENHANCEMENT

Social dynamics



QUALITY INDICATORS



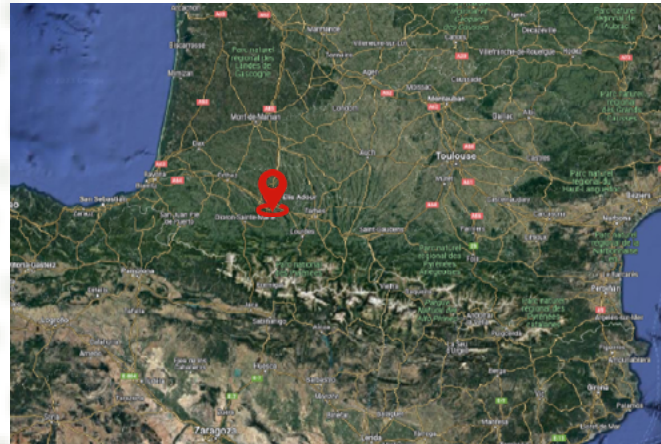
Official Links

Good practice: [Inventory of the Intangible Cultural Heritage of France.](#)
To find out more: [UNESCO declaration](#)



Béarn and Bas – Adour, France

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

The bearers of the polyphonic singing in Béarn are amateur groups who get together to sing in private or public spaces, in different contexts: programmed events, local festivities or, informally, in the street, bars, markets, etc.

These get-togethers, involving beginners and experienced singers, encourage transmission by immersion or intergenerationally. The transmission of this practice is also bolstered by specialised training at the Pau Music Conservatory and in workshops organised by the professional polyphonic singing associations.

This manifestation is promoted and enhanced by organising concerts of professional groups, festivals or competitions, and producing and releasing CDs of their music or uploading them on to various digital tools and platforms.

Polyphonic singing is a symbol of local identity and a vector for local development that uses the economic agents in the territory (winegrowers, craftsmen, sports clubs, etc.).

FIELDS

- Social uses, rituals and festivals
- Traditions and oral expressions

ENHANCEMENT

Diversity



QUALITY INDICATORS



Official Links

Good practice:
To find out more:

[Inventory of the Intangible Cultural Heritage of France. Sondaqui, the Occitan ICH site in the Aquitaine region](#)



BRIEF DESCRIPTION

The Ecomuseu in Barroso is a museum dedicated to the area around Terra de Barroso. Its function to reveal and strengthen identity, constantly related to the local population, has turned it into a bearer of collective memory for a community with a rich and diverse heritage, and with a stand-out collective imaginary.

It is located on the high plateau or highlands of Terra do Barroso, between the Serra do Gerês, de Bornes, de Larouco and de la Cabreira (mountain ranges), in a region where its people preserve secular practices bound to the land and animals, with traditional

knowledge and techniques, and where they continue to celebrate unique festivals and rituals.

The museum has nine structures that address themes in its tangible and intangible, natural and industrial heritage, particularly dedicated to customs bound to the land and to work, to the cooperative social organisation of sheep herding and other factors in the medium-high mountain and highland landscape.

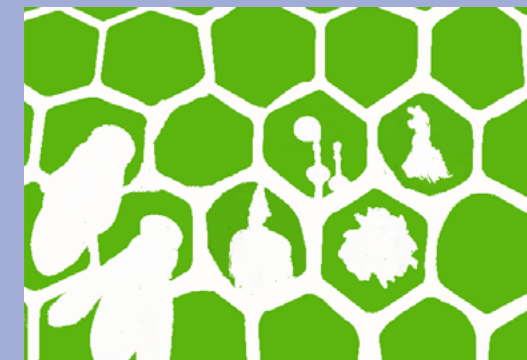
It stands out for its drive in the inventorying processes and for studying and promoting the manifestations of living ICH in Terra do Barroso.

FIELDS

- Knowledge and uses related to nature and the universe.

ENHANCEMENT

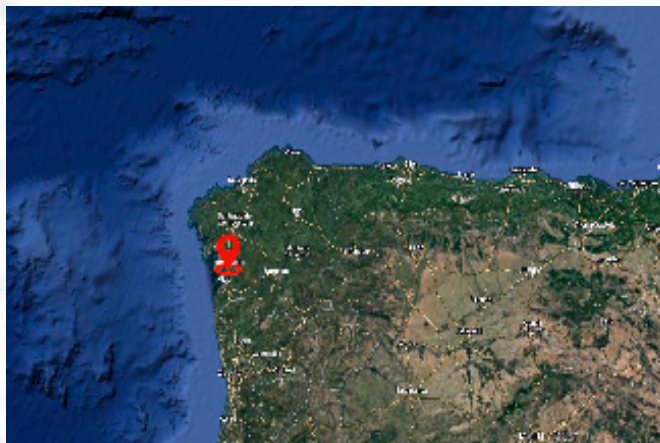
Social dynamics



QUALITY INDICATORS



 Lugar de Baltar 26 1º; Castrelo, Cambados; Pontevedra, Spain



BRIEF DESCRIPTION

The “Culturmar” Galician Maritime and River Culture Federation was set up in 1993, after an event held in Ribeira for traditional boats. It was mainly organised to back, spread the word about Galicia’s maritime heritage, although river heritage was also included at a later date. It currently comprises 43 collectives, including sporting, cultural, neighbourhood and ethnographic associations. It stands out because altogether they have forged an official volunteering network that enhances maritime and river heritage in Galicia and Portugal.

When designing its action plan, it was decisive to exchange experiences with other territories in restoring this heritage, its enhancement and capitalisation. As a result of these contacts and exchanges, it was invited to join European Maritime Heritage in 2009.

In addition to exhibitions and other activities, it also organises the Encontro de Embarcacións Tradicionais de Galicia. It uses these actions to encourage several craft sectors associated with maritime and river heritage and it strengthens communities’ tourist attractions to boost sustainable tourism.

FIELDS

- Traditional craft techniques

ENHANCEMENT

Transmission and mediation

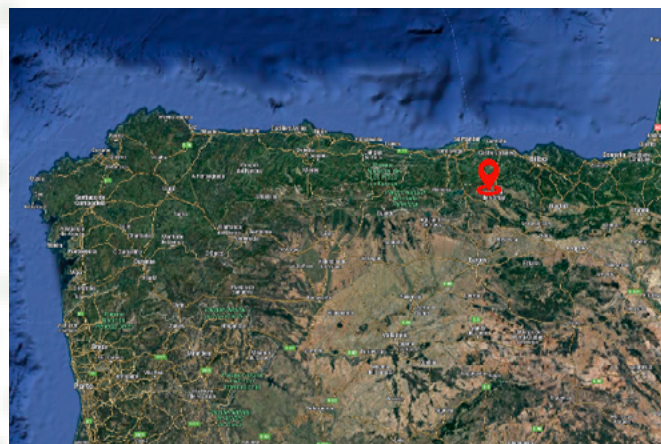


QUALITY INDICATORS



Official Links

Good practice: [CULTURMAR. Galician Maritime and River Culture Federation](#)
To find out more: [Ardentía. Galicia’s Magazine on Maritime and River Culture](#)



BRIEF DESCRIPTION

The festival of Our Lady of the Snow in the Burgos district of Las Machorras remains a traditional, community event. The festival takes place every year between 4th and 6th August. The main day is the 5th, when a pilgrimage is held and there is dancing.

The preparation and the dance rehearsals begin on 25th July, the day of St James, and become more intense as the Pilgrimage date draws closer. It involves four stand-out figures: el mayoral; el rabadán; el bobo; and eight dancers.

The mayoral is a man aged over 16 who demonstrates and leads the dance. The rabadán, on the other

hand, is the youngest child in the group. They have the privilege or authority to bother the bobo. The bobo is a burlesque character who tries to interrupt the dance while taunting the dancers.

Finally, the eight dancers are children who perform the dances holding bars and sticks. They play castanets in the processions through the streets.

FIELDS

- Traditions and oral expressions.
- Social uses, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Traditional craft techniques.
- Performing arts.

ENHANCEMENT

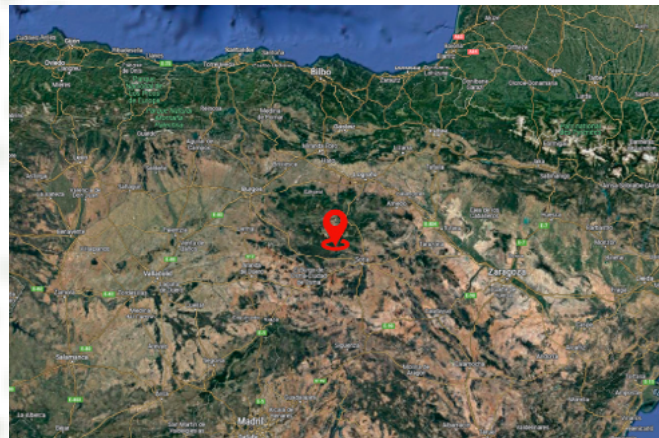
Transmission and mediation



QUALITY INDICATORS



 Vinuesa; Soria;
Castilla y León, Spain



BRIEF DESCRIPTION

These two festive events take place in the context of la Fiesta de Nuestra Señora y de San Roque de Vinuesa.

The Pingada de los mayos takes place on 14th August. The main actors are two traditional organisations: the Cofradía de Nuestra Señora del Pino, a guild made up of married men, and the Cofradía del señor San Roque, a guild made up of single men. Supported by the local parish, they receive funding and logistical support from the Town Council, which guarantees the festival's feasibility.

The pine trees that are planted or raised in the

town's forest are selected for their height and thickness by members of the guilds, Town Council representatives and Forest Guard personnel. Firstly, the married-man's tree is put up in the Plaza Mayor (Plaza Juan Carlos I), in other words, the tree from the Cofradía de Nuestra Señora del Pino. Then the single-man's tree from the Cofradía de señor San Roque, is put up in the Plaza de la Soledad. La Pinochada is the second event in the festival. It is held on 16th August and represents a bloodless battle featuring the women of Vinuesa. Dressed in typical piñorras outfits and carrying pine branches or pinochos from stripping the trees or mayos, they beat all the men within their reach with their branches.

FIELDS

- Traditions and oral expressions.
- Social uses, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Traditional craft techniques.

ENHANCEMENT

Social dynamics



QUALITY INDICATORS

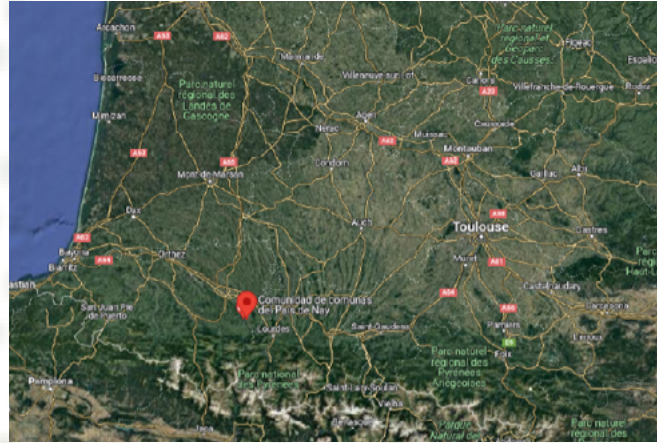


“IRON ROUTE” ITINERARY IN THE PYRENEES: PAYS DE NAY



Pays de Nay, Béarn, Pyrénées-Atlantiques,
New Aquitaine, France

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

The “Iron Route” in the Pyrenees is a cross-border mediation initiative on traditional iron and steel knowledge. It is intended for the general public (local people and tourists) and combines tangible, intangible living and memory heritage.

This is the Pyrenean section of the “Council of Europe Cultural Itinerary” which enhances common cultural heritage. It brings together wide-ranging cultural sites and spaces (forges, mines, workshops, museums) bound to the iron and steel tradition in Catalonia, Andorra, Basque Country, Ariège and Béarn (Pays de Nay) in France (Daban) which hold rare know-how (threatened with loss) specially

linked to important pastoral practices in surrounding territories.

The Route is run these days by the Communauté de Communes du Pays de Nay (CCPN) within the framework of a partnership with the local Fer et Savoir-Faire association which started the project.

The association brings together local authorities, cultural administrators and agents from the various territories, with the aim of promoting mediation and heritage communication actions. In addition to the actions promoted by museums and visitors’ centres, it raises the profile of hiking routes and visits to workshops, such as to one of the last manufacturers of cow bells (Pays de Nay – Béarn).

FIELDS

- Traditional craft techniques

ENHANCEMENT

Transmission and mediation



QUALITY INDICATORS

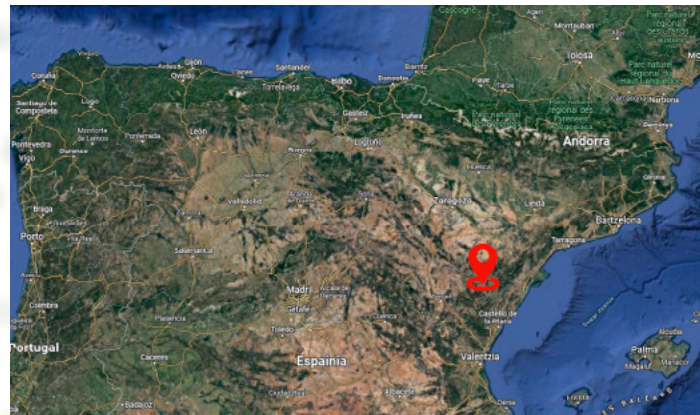


Official Links

Good practice: [The Iron Route in the Pyrenees](#)
To find out more: [Pays de Nay Tourist Office](#)

 Mosqueruela, Mirambel and Iglesuela del Cid; Maestrazgo; Teruel, Spain

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

Organised by the Maestrazgo Geopark, a cultural park that is, in turn, a UNESCO Global Geopark, these sessions include a series of workshops to enhance the Dry-Stone technique, a traditional construction technique included in the UNESCO Representative List of Intangible Cultural Heritage of Humanity. The Tamboradas (Drumming Processions) on the Tambor and Bombo route were included in the same region of the Maestrazgo.

Mosqueruela, Mirambel and Iglesuela del Cid in 2022, and other towns in the Maestrazgo district in previous versions, provide the backdrop for this traditional building technique that does not use of any type of mortar, only rough stones. Only rarely cut to shape, these stones are fitted together to get

the best arrangement and contact, using gravity to build walls, banks, huts and other traditional structures. These sessions are given by experts, making good use of the stones found in the Geopark landscape. This ICH manifestation is open to all.

Furthermore, visitors can also enjoy the geological, archaeological and cultural heritage in the surrounding area. In this respect, some of its archaeological sites form part of the set of Rock-Art of the Mediterranean Basin of the Iberian Peninsular, also a World Heritage Site (UNESCO). On the other hand, these towns set a good example of conservation of their historical collections.

FIELDS

- Traditional craft techniques

ENHANCEMENT

Social dynamics



QUALITY INDICATORS



Official Links

Good practice: [The Maestrazgo Geopark](#)
To find out more: [Facebook](#)



Rúa Colón 17, 6º D; Vigo; Pontevedra, Spain

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

Ponte... nas ondas! (PNO!) is a Galician-Portuguese association that was set up in 1995 to design and run educational-cultural experiences that recover, introduce and safeguard the common heritage shared by Galicia and Portugal.

Focusing mainly on young people, these practices consolidate a cross-border model where the ICH bearers and the school communities take part in innovative methods to safeguard this shared heritage. The transmission is augmented with audiovisual programmes - mainly over the radio. This age group

works on its content by searching for and collecting elements and manifestations of heritage, or becomes a bearer, as in the sessions on traditional games.

Digitalisation of all these practices and activities and uploading them to the Internet have made it possible to project all this work even further in schools. It has recently been named as a UNESCO good safeguarding practice.

FIELDS

- Traditions and oral expressions.
- Social uses, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Traditional craft techniques.
- Performing arts.

ENHANCEMENT

Transmission and mediation




QUALITY INDICATORS



Official Links

Good practice: [“Ponte... nas ondas!” model](#)
To find out more: [Meniños cantores](#)

 Carrer Major, 56, Palamós;
Baix Empordà; Girona, Spain

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

El Espai del Peix is an extension of the Museu de la Pesca (Fishing Museum). It promotes and spreads the word on the varieties of fresh fish arriving at the Palamós harbour, particularly the less well-known species on the market. Standing next to the Museum, it intends to shine a light on the fishing sector.

It completes the full cycle of traditional knowledge on the world of fishing and eating fresh fish.

From an anthropological viewpoint, it primarily addresses the producer's knowledge. It thereby explains the job of a fishermen, local fishing traditions and how the profession has changed.

Secondly, with greater emphasis on mediation and awareness-raising, it promotes eating fish, running through the types and species of fish, and its nutritional values. It also mentions practical aspects such as how to buy fish at the market and how to cook it. The cuisine associated with fish (ingredients, recipes, pots and pans, etc.) completes the visitor experience with the chance to try some local dishes. This includes not only dishes from the fishermen's traditional recipe book but also some highly innovative cuisine. All these dishes use species caught locally which are nutritious, healthy and cheap.

FIELDS

- Traditions and oral expressions.
- Social uses, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Traditional craft techniques.

ENHANCEMENT

Transmission and mediation



QUALITY INDICATORS



Official Links

Good practice: [Museu de la pesca](#)
To find out more: [Facebook page for Museu de la pesca](#)



BRIEF DESCRIPTION

The Núcleo Promotor do Auto da Floripes collective was set up to preserve, enhance and promote this tradition, which is a cultural and identity symbol for the community. This association was set up on 6 August 2010 by popular local actors from several generations.

El Auto da Floripes is a traditional play put on by the inhabitants of Lugar das Neves during the Festival of Nossa Senhora das Neves, on 5 August every year. It belongs to the so-called “Carolingian cycle” and for centuries has staged the battle between the Moors and the Christians by means of a stylised choreography.

El Núcleo Promotor has chosen safeguarding and development or recreation strategies, due to the exhaustive documentation on the staging process, systematic material gathering associated with the Auto da Floripes and boost from the research into this manifestation of ICH.

As for transmission, this has managed to revitalise the event by training young people within the community, strengthening intergenerational transmission. El Auto da Floripes has also been promoted in national and international popular theatre events.

FIELDS

- Social uses, rituals and festivals


ENHANCEMENT

Transmission and mediation

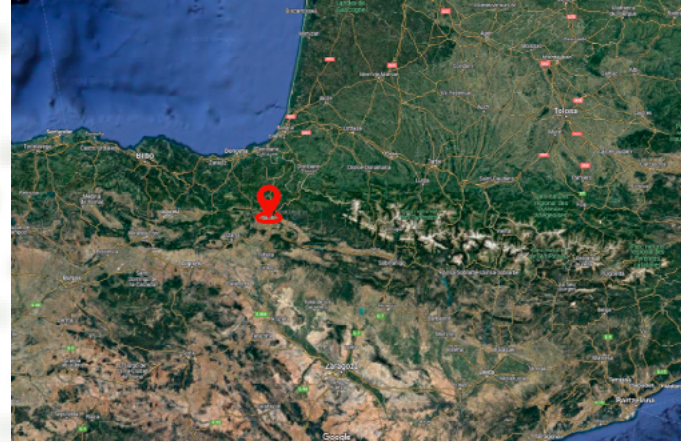


QUALITY INDICATORS



 Subijana Etxea, Kale Nagusia, 70,
Villabona; Gipuzkoa, Spain

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

The Bertsozale Elkartea Association was set up after a great deal of thought and managed to revitalise bertsolarismo, the art of improvised singing in verse. It began in the early 20th century and, nowadays, it is a model of self-managed development. Its enhancement was founded on a sociocultural movement of association confederation based on the identity value given to the Basque language, ensuring its socio-economic feasibility from member subscriptions and takings from performances in wide-ranging contexts.

Bertsozale Elkartea has a very varied programme of activities. Its promotion department organises festivals, championships, performances in local squares,

contests and informal shows, inheriting the traditional contexts. It also drives more experimental performances. The communication area promotes dissemination on TV and radio programmes, and on its website. The transmission area guarantees the future of bertsolarismo by organising workshops in 120 towns, ensuring the next generation of improvised singers, and also renewing its potential audience. It also takes part in many types of formal education programmes.

All this activity is strengthened by Xenpelar, its documentation centre and information archive, that attempts to complete a corpus of contemporary bertsolarismo while remaining a benchmark tool in the programmed tasks.

FIELDS

- Traditions and oral expressions
- Social uses, rituals and festivals
- Performing arts

ENHANCEMENT

Diversity




QUALITY INDICATORS

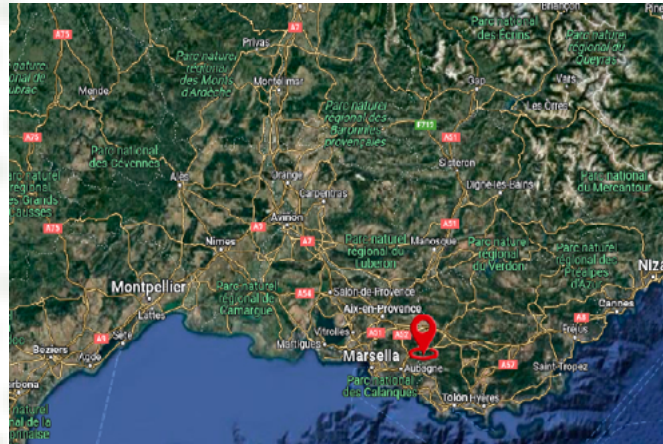


Official Links

Good practice: [Association of friends of bertsolarismo / Bertsozale Elkartea](#)
To find out more: [Xenpelar Dokumentazio Zentroa](#)

 Aubagne; Bouches du Rhône;
PACA (Provence-Alpes-Côte d’Azur), France

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

From Aubagne to Saint-Zacharie, the ceramics, pottery and tile industry has been an important source of development, breathing life into the towns and villages in the Pays d’Aubagne and Pays d’Etoile. In Aubagne, ceramics is a secular tradition, with documentary references dating back to the 15th century.

Following industrialisation in the 19th century, plus the boom of Marseilles and Aix-en-Provence, the Aubagne pottery and ceramics industry represented another development area in Provence, intricately related to its heritage. This tradition is currently enhanced by the wide range of workshops and small

factories that are still running.

Many actions are run to promote these trades bound to the territory and to enhance them culturally, socially and economically: some are more traditional and others consolidated to preserve traditional tasks in the workshops; others are more recent such as the international Aubagne Clay fair, possibly the largest in Europe; and others that explore innovative design paths.

FIELDS

- Social uses, rituals and festivals
- Traditional craft techniques

ENHANCEMENT

Diversity



QUALITY INDICATORS



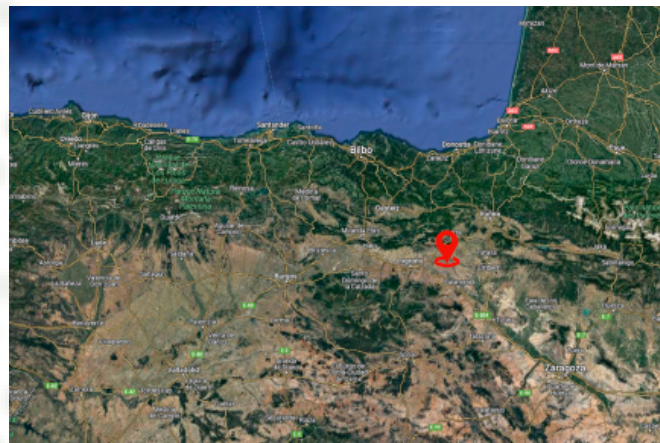
Official Links

Good practice: [Pays de Aubagne et de l’Etoile Tourist Office](#)
To find out more: [Video of the Best Practice](#)



Plaza de la Diputación, 6, Sesma;
Comunidad Foral de Navarra, Spain

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

The Landarte programme “Art and the Countryside” by the Government of Navarre Department of Culture annually fosters relationships between the traditional culture in the rural towns and villages of Navarre and contemporary artists or creators. This dialogue between the past and the present, between tradition and modernity, strengthens the reflection processes between bearers, cultural drive and in many cases, the processes for enhancing their local heritage.

It took place in Sesma (Navarre) during 2017, 2018 and 2019 focussing on the straw culture. After do-

cumenting and researching traditional knowledge and techniques, this was not an attempt to revitalise the profession (braiding and making straw art or work for a country farming life that no longer exists), which is tough work with poor financial returns. The actions focused on nurturing knowledge and respect for the environment (recognition, care and collection of straw), the effort (the hardship of manual labour like grinding) and the expertise or skills (braiding the straw) in intergenerational and intercultural workshops making new designs and more current utensils. In other words, it focused on preserving and passing down the craft not the profession.

FIELDS

- Knowledge and uses related to nature and the universe.
- Traditional craft techniques

ENHANCEMENT

Transmission and mediation



QUALITY INDICATORS



Official Links

Good practice: [ARTESPARTO / Straw fair in Sesma](#)
To find out more: [Sesma Town Council](#)



BRIEF DESCRIPTION

The strategy for enhancing the leather, luxury, textile and craft sector seeks feasibility for all these crafts by structuring the sector and supporting its small companies, in an attempt to address modern challenges.

It is run by the New Aquitaine Regional Institute of Leather, Textiles and Crafts, managed by the region while bringing together agents from the sector. The action plan runs along four lines:

- Development of business projects.
- Creation and maintenance of jobs, and the professional skills of craftsmen.

- Highlighting and disseminating excellent technical craft knowledge, presenting it attractively.
- Boosting the projection of companies with access to new markets.

The plan supports companies from the sector to guarantee their business continuity. Furthermore, it helps preserve knowledge and traditional techniques from the leather, luxury, textiles and craft sector and art professions.

FIELDS

- Traditional craft techniques

ENHANCEMENT

Support and mentoring



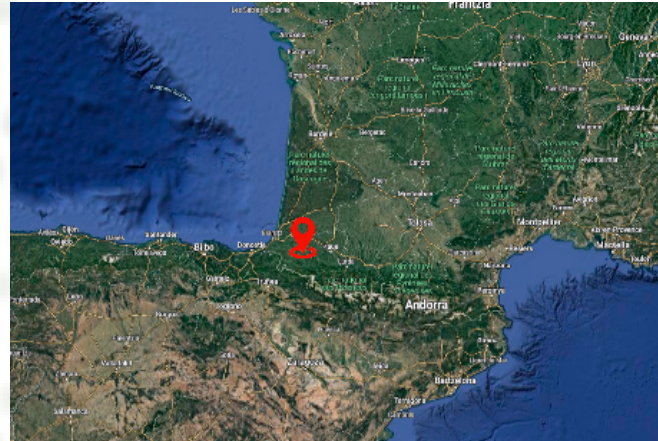
QUALITY INDICATORS





Basque mountain territory;
Pyrénées-Atlantiques, New Aquitaine, France

GOOD PRACTICE FOR ICH ENHANCEMENT



BRIEF DESCRIPTION

The Good Practice Guide for the Basque mountains is a mediation system with recommendations on appropriate behaviour in situations where traditional uses of the mountain happen in the same place as tourist and leisure pursuits, and this might cause conflict.

Intended both for visitors and local farmers, the guide promotes knowledge and understanding of traditional uses of the mountain. It helps maintain practices and management methods, and the feasibility of the local farming economy. Published in 2010, it is a small folder of fact sheets in comic format where the main character explains what to

do in each situation. It is available for the towns and administrators of summer grazing areas, and also in media available to visitors.

Since 2019, the Montagne de la Communauté d'Agglomération Pays Basque (CAPB) service, working with the EHMEB, has been updating it to answer new questions, within the framework of setting up the Parc Naturel Régional Montagne Basque park.

FIELDS

- Traditions and oral expressions
- Social uses, rituals and festivals
- Traditional craft techniques

ENHANCEMENT

Transmission and mediation



QUALITY INDICATORS



Official Links

Good practice:
To find out more:

[The guide to good practice in the mountains](#)
[Communauté d'agglomération Pays Basque](#)

LESSONS OR TEACHINGS FROM GOOD PRACTICE

The good practices analysed **varied according to the ICH** fields identified by UNESCO. They are all present.

To classify the majority, more than one field has been used, which seems to indicate that **the ICH manifestations are complex**, and usually include dynamics from several fields.

Traditional craft techniques are present in 14 out of the 18 practices; social uses and festive events in 11; traditions and oral expressions in 9; knowledge and uses related to nature and the universe in 6 and, finally, performing arts in 4.

Regarding the **main enhancement category**, in order of frequency, transmission and mediation stand out with 10 out of 18. This comes as no surprise because they bring together both cross-generational safeguarding and the search for new audiences with added values such as sustainable cultural tourism.

Traditions and oral expressions, including language as a vehicle for cultural heritage.

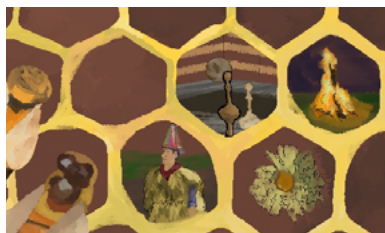
Knowledge and uses related to nature and the universe.



Performing arts.

Social uses, rituals and festivals.

Traditional craft techniques.



Secondly, there are the **social dynamics**, with 4 out of 18. They seem to prioritise the community's role and its self-managed evolution to address challenges and threats.

The **diversity** category, that to a certain extent uses all the others, is designated in 3 out of the 18 best practices.

Support and mentoring are only primarily considered in 1 out of 18, in the leather, luxury, textiles and craft sector of New Aquitaine. This is interesting because it represents the public administrations' perspective of managing ICH, a role that has barely been developed yet.



It might be surprising that the **documentation and research**, and networks and governance categories have not been selected as main characters in any of the best practices. A more detailed study will give us some interesting clues.

Although the category of documentation and research is present in many of the best practices, it is not considered sufficient to ensure an enhancement process, rather a step prior to this.

The case of the networks and governance category is different because it is barely seen in the analysis of many best practices. Therefore, it seems to be innovative and once again an updated perspective of the administrations.



QUALITY INDICATORS FOR GOOD PRACTICE

Se adecua a la Convención de la UNESCO y a sus ámbitos.		Ha cumplido la misión y alcanzado sus objetivos previstos.		Plantea una sensibilización medioambiental y valora su impacto en la conservación del ámbito natural y de la biodiversidad.		Sensible al enfoque de género.		Da beneficios económicos directos e indirectos bien redistribuidos.	
Aborda en profundidad una o varias acciones de salvaguardia de la UNESCO.		Ha sido exitosa cuantitativa y cualitativamente.		Es viable económicamente, porque garantiza una financiación ajustada a un presupuesto y estable.		Aporta diversidad cultural o lazos interculturales.		Aporta beneficios en la convivencia político-social.	
Potencia la creatividad.		Eficiente en los costes y objetivos alcanzados, en gestión de recursos humanos, y aprovechamiento de requerimientos técnicos.		Es transparente económicamente.		Es plurilingüe.		Respeta los principios éticos de la UNESCO y los principales derechos y objetivos internacionales.	
Parte de una buena identificación y delimitación, descripción y contextualización de la práctica del PCI.		Es una práctica modélica para el territorio y transferible a otros contextos.		Es accesible económicamente.		Transgeneracional socialmente.		Respeto los derechos de propiedad intelectual y los derechos colectivos de los portadores con los que se comparten beneficios.	
Ha sido evaluada durante varios años en que se ha repetido.		Es innovadora.		Inclusiva y accesible.		En ella participa la comunidad.		Respeto la legislación.	

Regarding the **quality indicators**, let's remember that they are merely a guide. An assessment is not subject to good practice to see if it meets these 25 indicators and to what extent, rather more each territorial work group selected the four that were the best fit to describe the exemplary nature of the practice.

In this way, the indicators most used for characterisation, in this order, alluded to the **exemplary and transferable nature**; **participation from the community**; that it is an **example of safeguarding**; that it ensures **cross-generational transmission**; and that it **strengthens environmental sustainability**; and that it is a **previously assessed practice**.

Less frequently, there are also indicators on **strengthening creativity**; the **innovative nature**; on **interculturality**; on whether it provides **economic benefits**; or if it is **inclusive and accessible**.

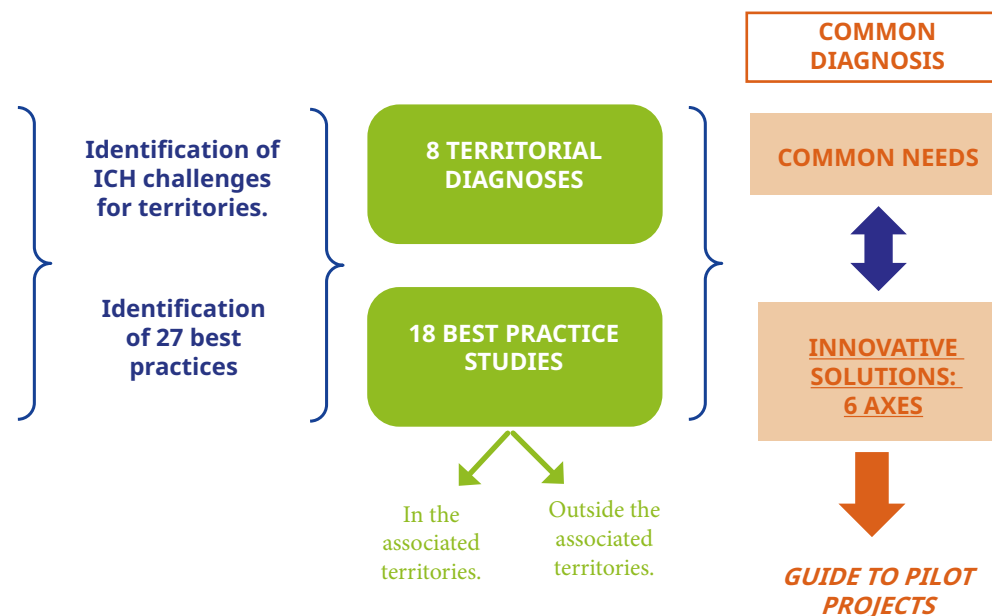
The frequency of the rest, some of which are also used, is not statistically representative.

7. PILOT ACTIVITIES IN THE LIVHES PROJECT

- Territorial plans and pilot activities
- Explanation of the pilot activities
- 8 pilot activities



TERRITORIAL PLANS AND PILOT ACTIVITIES



The design of a LIVHES project is completed by drafting this enhancement guide and implementing it in a pilot project.

As explained previously, the challenges were previously identified for each territory and a good practice was analysed within each territory and another outside it, giving eighteen in total. The conclusions were compiled in a territorial diagnosis.

Subsequently, comparing them revealed some common needs that were reflected in the common diagnosis and in the six innovative solutions inspiring this guide.

PILOT ACTIVITIES IN THE LIVHES PROJECT

This whole process can be divided into 8 territorial plans (one for each territory). They work from a description of the main characteristics of the ICH in the territory to later compile the challenges for enhancing it.

They analyse the possibilities of the six innovative solutions and, working from them, they design and develop the pilot project down to the last detail: initial situation; goals, planning and timeline for the actions; planning transfer and socialisation of knowledge; budget; contribution from actors in the territory and assessment. Finally, they compile other actions planned outside the LIVHES project.

These plans are available on the project website.

EXPLANATION OF THE PILOT ACTIVITIES

VALORIZACIÓN Y RECUPERACIÓN DE LA MEMORIA Y RECREACIÓN DE LA ELABORACIÓN DE ACEITE DE ENEBRO EN RIBA-ROJA D'EBRE (Riba-roja d'Ebre - Tarragona- Cataluña- España)
EXPERIENCIAS PILOTO DEL PROYECTO LIVHES



BREVE DESCRIPCIÓN

La prueba piloto del ICRPC se ha implementado en el municipio de Riba-roja d'Ebre, afectado por la despoblación y con problemáticas propias de territorios periféricos. La identificación de la fiesta del aceite de enebro como un evento a valorar, y vinculado directamente a los hornos de aceite de enebro, ha centrado la actuación en este territorio.

Se ha trabajado conjuntamente con la comunidad local, principalmente con la Asociación de Amigos de Riba-roja d'Ebre y el centro escolar del municipio, en la elaboración de plataformas interpretativas, una maleta pedagógica, registro audiovisual de entrevistas orales y experimentación con una aplicación móvil cooperativa.

El objetivo central de la experiencia era responder a los retos detectados en el diagnóstico aprovechando la esencia de las buenas prácticas identificadas en torno al desarrollo local basado en el patrimonio, especialmente en el PCJ. En este caso, se ha centrado en la consolidación de la identidad cultural y territorial, e impulsando, como valor añadido, un turismo cultural sostenible.



ÁMBITOS

Usos sociales, rituales y actos festivos
Conocimientos y usos relacionados con la naturaleza y el universo
Técnicas artesanales tradicionales

VALORIZACIÓN

Transmisión y modificación



INDICADORES DE CALIDAD



Enlaces Oficiales
Experiencia piloto: [SITO.ceb](#)

VALORIZACIÓN Y RECUPERACIÓN DE LA MEMORIA Y RECREACIÓN DE LA ELABORACIÓN DE ACEITE DE ENEBRO EN RIBA-ROJA D'EBRE (Riba-roja d'Ebre - Tarragona- Cataluña- España)
EXPERIENCIAS PILOTO DEL PROYECTO LIVHES

FECHA DE REALIZACIÓN

- Febrero/Diciembre (2022)

OBJETIVOS

- Crear e instalar plataformas interpretativas de la fiesta del aceite y sobre el funcionamiento de los hornos de aceite de enebro, a partir de la generación de contenidos procedentes del trabajo conjunto con la comunidad.
- Experimentar con una aplicación móvil al trabajo cooperativo destinado a la socialización del patrimonio cultural inmaterial local. Centrar esta experimentación en la comunidad y en la escuela locales.
- Contribuir en la creación de una maleta pedagógica destinada a la socialización de la fiesta y de los hornos de aceite de enebro, en colaboración con las escuelas de la localidad.
- Documentar, a través de entrevistas orales, el conocimiento de miembros de la comunidad local sobre la fiesta y hornos de aceite de enebro.

DESTINATARIOS

- Comunidad local y comercial, que participen cada año en la fiesta del aceite de enebro, como elemento cohesivo y dinamizador de la propia comunidad.
- Visitantes externos como elemento de valorización turística del territorio.
- Comunidad escolar, a través de la escuela local, como elemento de dinamización intergeneracional y de aprendizaje.

PRODUCTOS FINALES



EVALUACIÓN

De la encuesta cualitativa a la comunidad local se desprende que la prueba piloto tiene un impacto directo positivo en la socialización del PCJ del territorio. Los agentes involucrados consideran que la implementación de ese patrimonio a través de la aplicación de buenas prácticas constituye un elemento que contribuye a la puesta en valor cultural y turística del territorio.

El centro escolar con el que se ha trabajado considera una valoración positiva el trabajo con aplicaciones móviles con los alumnos y alumnas, y con un mayor aprovechamiento fuera del aula. Las acciones se valoran más positivamente en el ámbito de la socialización y difusión del PCJ, por encima de su implementación en el currículo escolar.

Por último, opinan que es imprescindible el trabajo con el alumnado en la socialización y difusión del PCJ local, si se quiere transmitir a las nuevas generaciones en la necesidad de preservar y transmitir el conocimiento.

Enlaces Oficiales
Plan territorial: [SITO.ceb](#)

The 8 pilot activities have been summarised in this guide, on two pages laid out following a common template.

At the top of both pages, there is the descriptive title of the pilot activity and its location in each territory.

Two areas have been marked out in the middle of the first page. The first shows the logo for the partner running the pilot activity, a link to the video summarising it and a brief description. In the second area of this central section, a column has been designed as a connection with the diagnostic and analysis work carried out beforehand. ICH fields are identified which match the experience, the main innovative solution used and the quality indicators that inspire it.

In the middle of the second page, also divided into two zones, the left-hand column shows the date a task was completed, and the goals addressed. The second area gives details of the main recipients, the assessment and photos of the final projects.

Finally, at the bottom of both pages, there is a link to a more extensive detailed explanation of each pilot project.



BRIEF DESCRIPTION

The AECT Rio Minho pilot project is the first phase of a more extensive project which attempts to safeguard, transmit and enhance the Intangible Cultural Heritage of this cross-border territory, which has already been classified or is being classified.

The solution found to manage all the documentation, research and information on these cultural manifestations was to make them museum-ready in two ways: setting up a physical exhibition and mediation centre; and develop-

ping a virtual platform that develops the web content for this visitor's centre. The overall project has been called "Alfândega Imaterial. Centro do Património Cultural Imaterial do Rio Minho".

However, as the physical Alfândega (Customs) building will not be refurbished until the second phase, a permanent virtual space has been developed now (www.alfandegaimaterial.eu), which shows the main areas of common Galicia-Portuguese heritage, with representative expressions from this Euro-region.

FIELDS

- Social uses, rituals and festivals.
- Traditions and oral expressions (including language as an ICH vehicle).
- Traditional craft techniques.

VALORISATION

Documentation and research



QUALITY INDICATORS



PROJECT DATES

- June 2022 / March 2023

AIMS

- Compile, inventory, document and re-search the ICH manifestations in the cross-border Rio Minho territory to improve its recognition and to empower its bearers and actors.
- Classify them into area of oral traditions, traditional knowledge and trades, river and maritime culture, farming culture and annual festival cycle.
- Design and set up the digital platform that develops the contents of the future heritage centre.
- Strengthen intergenerational transmission using the virtual space.
- Generate added value in local heritage as a way of driving sustainable local development with the future centre.

RECIPIENTS

- Direct audience:** this is made up of the bearers, actors and driver associations for the territory's ICH; plus the researchers, and finally the technicians and administrators from the administrations drive culture.
- Indirect audience:** firstly, all inhabitants or residents from the Rio Minho Euro-region, who will see some dignity brought to their legacy; secondly, the visitors, who will be able to access the contents virtually for the time being and, in the future, in the museum exhibition and mediation space.

ASSESSMENT

The evaluation process analyses how effective the digital platform is as an inventory tool. Firstly, the number of records and contents included will be reviewed, generating a quotient of supervision and growth for the repository. The usage indicators which have been designed are usual in the virtual field: visit time, views, enquiries, etc.

Each ICH manifestation in the inventory is assigned quantitative and qualitative indicators on participation from the community and their implication in platform management.

The pilot programme will be assessed in greater depth during the various phases of the project. These aspects are currently interesting for the digital platform's external visibility.

FINAL PRODUCTS





PILOT ACTIVITIES IN THE LIVHES PROJECT



PAYS de BÉARN



BRIEF DESCRIPTION

The pilot project consisted of designing and developing team-building sessions for workers from companies based in Béarn. The ultimate objective for the Pays de Béarn region was that these collectives might discover and transmit the living local cultural practices, as a first step to transfer this cultural offer to the whole professional environment.

Ciutat was asked to design the content. This company specialises in promoting the Béarn region culture and language. Four program-

mes were implemented based on polyphonic singing, dance, storytelling and a traditional bowling game.

A highly innovative factor was to strengthen the feeling of belonging to a work team by practising Béarn collective cultural manifestations, which forged an additional bond with the territory, a feeling of creativity, well-being and social enrichment while generating added economic value.

FIELDS

- Social uses, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Traditional craft techniques.
- Performing arts.
- Traditions and oral expressions (including language as an ICH vehicle).

VALORISATION

Transmission and mediation.



QUALITY INDICATORS





PROJECT DATES

- February 2022/ February 2023

AIMS

- Improve recognition of ICH by society, institutions and the local authorities (agents, civil servants and elected politicians).
- Promote a holistic view of heritage, considering the ecosystemic structure of cultural practices.
- Link actors from the cultural sector and the economic sector (professionals, local tool manufacturer, raw material suppliers, etc.).
- Develop innovative mechanisms for inter-generational transmission that structure long term initiatives with recurring actions based on skills training for cultural actors and their professionalisation.
- Balancing the safeguarding and enhancement of the ICH throughout the territory.

RECIPIENTS

- Direct audience:** management structures and workers from the public and private sector to run team-building through collective cultural practices. This edition has specifically included participation from an association of young workers, a construction and public works company, a start-up specialising in manufacturing medicinal gases and a local administration (community of municipalities).
- Indirect audience:** all inhabitants of the Pays de Béarn, who might benefit from these new forms of transmitting and enhancing ICH.

ASSESSMENT

“Biarnés team-building” was a unanimous success among the teams of workers as reflected by the assessment performed using satisfaction surveys. These promising results suggest that it should be run again and expanded to the full labour field.

In three phases, each of the four teams experienced one of the four programmes related to the Béarn region’s ICH. The first (individual) phase used a digital platform to introduce the cultural practice. The collective phase was specified in three two-hour workshops in-company during work hours. Finally, the immersive stage was to take part in the singing, storytelling, dance or traditional sport of bowling outside the office, in socio-cultural contexts.

The teams highlight this experimentation using their bodies, and their senses, and orally; and taking in the importance of local ICH.

FINAL PRODUCTS





BRIEF DESCRIPTION

The CCPHG pilot experience is focused on the UNESCO-recognised ICH manifestations in the territory, often unknown to the population. The proposal intends to endear and transmit the traditional words and knowledge of its bearers as a faithful reflection of territorial identity.

Its cross-generational ambition targets a young audience, aged between 8 and 12 years old, intending to raise awareness among this generation who will be the future bearers of intangible cultural heritage.

To capture and maintain the attention of this young audience, an informal education environment has been designed based on a series of serious or educational games. Specifically, the pilot experience comprises three complementary tools: a quiz or questionnaire with fifteen podcasts on the sound landscape; a pack of maps associated with a poster and a website; and a stand for school activities or public events.

FIELDS

- Social uses, rituals and festivals,
- Traditional craft techniques.

VALORISATION

Transmission and mediation.



QUALITY INDICATORS





TEST YOUR KNOWLEDGE ON THE INTANGIBLE CULTURAL HERITAGE OF THE HAUT GARONNAISES PYRENEES. ANSWER THE QUESTIONS

Communauté de Communes Pyrénées Haut Garonnaises;
Occitania, France

PILOT ACTIVITIES IN THE LIVHES PROJECT

PROJECT DATES

- June 2022 / March 2023

AIMS

- Improve recognition of own ICH by the native population and include it in a holistic view of local heritage.
- Safeguarding local practices and recognising their practitioners and bearers.
- Strengthening inter-generational transmission with programmes and tools that help the youth audience to discover these practices and the bearer associations to transmit them.
- Generating added value in the local heritage that enrich them and ensure their continuity.

RECIPIENTS

- The **primary direct audience** is local children, who are offered fun and adapted mediation materials, strengthening transmission.
- The **direct audience** also includes the ICH bearers and agents, because they get better visibility and recognition.
- Families with small children (visitors and/or tourists) are a **target audience** because the proposal presents heritage as a fun experience, in relation to the concept of sustainable cultural tourism.
- Indirect audience:** all inhabitants of the CCPHG; the technicians, administrators and local organisers, because they have suitable tools which are specialised for heritage mediation.

ASSESSMENT

The pilot experience was presented publicly at a local event, called “The Mountain Festival”, attended by over 5000 people. It was extremely well received.

The managers of the “leisure and free time” centres provided the qualitative assessment of the materials implemented. They liked the 15-map quiz and mentioned that this material is very easy to use. The “sound landscape” podcasts were the best received tools: due to their innovation and the modern aspect that they bring to intergenerational transmission. They described the poster and the map pack as a fun and effective tool because the visual search for the scenes helps children remember facts and forges deeper links. Finally, the website, in French and Spanish was very well received by the organisers because it made their educational work easier.

FINAL PRODUCTS





PILOT ACTIVITIES IN THE LIVHES PROJECT

upna

Universidad Pública de Navarra
Nafarroako Unibertsitate Publikoa



BRIEF DESCRIPTION

The pilot project run by the UPNA is an augmented reality mobile app, Kultour, for heritage signposting, mediation and education across Navarre, although particularly focused on the countryside with its dwindling population.

Working from this starring role for local heritage, and particularly its ICH, the app also includes information on the towns' services targeting sustainable development.

As examples of signposting, texts, audiovisuals and semiotic artifacts have been developed to signpost Sesma, a town in Navarre with close ties to the straw culture and its crafts, and a cultural tourism route from Pamplona to the Bardenas. The app is not only multilingual, but its contents are adapted to four levels: children, youth, adult - outreach and adult - expert. There will also be gamified visits for children and young people. Local development is reflected in the interactive presentation of local products and services.

FIELDS

- Social uses, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Knowledge and uses related to nature and the universe.
- Traditions and oral expressions (including language as an ICH vehicle).

VALORISATION

Transmission and mediation.



QUALITY INDICATORS





ASSESSMENT

The pilot project has received glowing reviews. The review includes two levels or sections: assessment of the actual APP and assessment of the enhancement process.

The design and use of the computer signing-mediation tool were evaluated quantitatively and qualitatively by the actual users, with statistics for use and satisfaction surveys, respectively. This all allows us to schedule adjustments and changes to improve the user experience, and to reveal the different types of audiences.

The results are also good to assess the enhancement process carried out in Sesma and in the towns along the Pamplona - Bardenas route. Focus groups have been run to review the items being signposted and assess the mediation tasks, as well as anonymous questionnaires to assess aspects such as governance, participation and collaboration from agents and institutions.

RECIPIENTS

- **The primary direct audience** comprises the ICH bearers and agents, because they get better visibility in the app.
- The towns' residents are also a **direct audience**, and the information is adapted by age range and depth of interest. New generations take centre stage.
- Visitors and tourists are also a **target audience** because the app presents heritage as an experience, and it is multilingual.
- **Indirect audience:** all the inhabitants or residents of Navarre, particular any living in the countryside affected by depopulation; experts and administrators from regional and local administrations; producers and small service companies.

FINAL PRODUCTS



PROJECT DATES

- February 2022 / March 2023

AIMS

- Improve recognition of ICH by society, institutions and local authorities and integrate it within a holistic view of local heritage.
- Bring ICH into the debate on Sustainable Development Goals, assessing its fairness, feasibility and sustainability, and its dangers and threats in transmission.
- Empower the ICH bearers and agents, while identifying, documenting and signalling its practices.
- Strengthen its intergenerational transmission with heritage education initiatives intended for various collectives and ages.
- Generate added value in local heritage as a way of driving sustainable local development.
- Obtain a methodological and technological model which can be transferred to other territories.



COMMUNITY EMPOWERMENT THROUGH THE ICH INVENTORY

Vale do Neiva, Município de Barcelos;
Barcelos, Portugal

PILOT ACTIVITIES IN THE LIVHES PROJECT



BARCELOS
MUNICÍPIO



BRIEF DESCRIPTION

The pilot project run in Barcelos consisted of designing and implementing an open-access digital platform for the user audience. This can be used to document and transmit intangible cultural heritage manifestations in the Vale do Neiva. The platform is both a public repository and virtual museum.

Furthermore, creating it, with its implicit significant added value, has highlighted the role of bearers and people passing on these cultural practices. This empowerment has been

strengthened among the communities, associations and actors involved in the production and transmission of ICH manifestations, given that it is considered a stimulus and a fundamental strategy for its safeguarding and cross-generational transmission.

This municipal inventory, close to the bearer communities, has identified, studied and promoted these practices, and it can help its future proposal to join Portugal’s national ICH inventory.

FIELDS

- Traditions and oral expressions.
- Traditional craft techniques, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Performing arts, Social uses, rituals and festivals.

VALORISATION

Transmission and mediation.



QUALITY INDICATORS





COMMUNITY EMPOWERMENT THROUGH THE ICH INVENTORY

Vale do Neiva, Municipio de Barcelos;
Barcelos, Portugal

PILOT ACTIVITIES IN THE LIVHES PROJECT

PROJECT DATES

- June 2022 / April 2023

AIMS

- Promote the municipal inventory of ICH manifestations as a process of dynamics and social cohesion in the territory.
- Provide the Valle de Neiva community with ICH inventory tools, making it possible to inventory three ICH events within the LIVHES project timeframe.
- Guarantee free, decentralised management, and access to the cultural events of the community, group or individuals practising the ICH.
- Strengthen inter-generational transmission with a public repository and virtual museum that help the schools audience to discover these practices and the bearer associations that transmit them.

RECIPIENTS

- Direct audience** of the inventory: individuals, groups, associations and bearer communities for ICH; ICH researchers and scholars.
- Direct audience** for the transmission: school community in the surrounding area, fundamental to transmit these manifestations; public interested in ICH.
- Indirect audience:** all inhabitants of the region (local community) as the general public; travellers and tourists who are visiting the area.

ASSESSMENT

The offices for monitoring and working with ICH agents have given a positive evaluation, firstly on the inventory, registration and digitalisation of the documentation on the identified practices (Cofradía de Pão das Almas, Terreiro - Community Theatre and Auto de Floripes 5 de agosto). The research and recording work have identified unknown ICH practices and bearers of manifestations that were thought to be extinct.

Secondly, there was also a positive evaluation for empowerment of the ICH communities and actors, as shown in their comments. The stimulus represented by the inventory, documentation and study of its manifestations are a boost for safeguarding, and also for inter-generational transmission.

FINAL PRODUCTS



PILOT ACTIVITIES IN THE LIVHES PROJECT



**Diputación
de Burgos**



BRIEF DESCRIPTION

The pilot project by the Burgos Provincial Government aimed to perform a diagnosis on and enhance the tangible and intangible heritage of manual bell ringing.

Working from the social function and popularity of this non-verbal language in the community, used as a communication system for centuries, an initial study focused on a large borough in the province of Burgos. In the future, sustainable cultural tourism routes will be added and the study on this cultural and territorial hall-

mark completed.

The technical commission has performed a diagnosis and inventory of bell towers and bells; a technical manual for working on bell towers to guide towns and parishes; the ethno-musicology study and a newspaper archive with huge documentary value. This all appears on the website: www.campanerosdeburgos.com.

FIELDS

- Traditions and oral expressions (including language as an ICH vehicle)
- Social uses, rituals and festivals

VALORISATION

Transmission and mediation.



QUALITY INDICATORS



PROJECT DATES

- May 2022 / March 2023

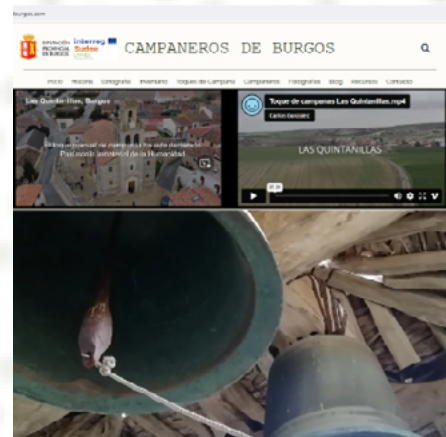
AIMS

- Safeguard manual bell ringing and recognise its practitioners and bearers, through an inventory and by drafting a technical manual to work on bell towers to conserve them correctly, respecting traditional materials and shapes.
- Improve knowledge on bell ringing with an ethnographic and ethno-musicology study.
- Integrate this manifestation of the ICH into a holistic vision of local heritage, by drafting an action plan to drive, enhance and spread the word on it.
- Strengthen intergenerational transmission with a documentation website and dissemination sessions.
- Generate added value for local heritage by including bell ringing in sustainable cultural tourism routes.

RECIPIENTS

- **Direct audience** for the inventory and specialised website: Association of bell ringers, researchers and scholars on manual bell ringing, particularly ethno-musicologists.
- **Direct audience** for the transmission: people interested in manual bell ringing as a representative manifestation of ICH.
- **Indirect audience** that it wishes to attract: all inhabitants of the province of Burgos; travellers and tourists who visit the territory.

FINAL PRODUCTS



ASSESSMENT

Thanks to working with the technicians, ethnographers, and particularly the Association of Bell Ringers, who know a great deal about this topic, it has been possible to study the bell towers in the towns of Arcos de la Llana, Cayuela, Ciudad de Burgos, Pedrosa de Muñó, Renuncio, Santa María de Tajadura, Tardajos, Villacienzo, Villafuertes, Villagonzalo Pedernales, Villalonquéjar, Villamiel de Muño, Villangómez, Villanueva Matamala, Villariezo and Villaverde del Monte. Therefore, the quantitative assessment is positive. However, as foreseen, the fieldwork was complicated: the weather conditions were very poor during the fieldwork, both for the technicians and for the bell ringers who might still be available, although now rather old.

Although it is still early days to perform an in-depth assessment, the specialised manual bell ringing website was very popular.



BRIEF DESCRIPTION

The ICRPC pilot test was implemented in the town of Riba-roja d'Ebre, affected by dwindling population and the usual problem issues of peripheral areas. Identifying the juniper oil festival as an event which could be enhanced, linked directly to the juniper oil ovens, shone the spotlight on this territory.

Working jointly with the local community, mainly the Association of Friends of Riba-roja d'Ebre and the town's school, on creating interpretation platforms, an education kit, audiovisual recording of oral interviews and ex-

perimenting with a co-creative mobile app.

The central goal of the experience was to meet the challenges revealed by the diagnosis, making the most of the teaching on good practice identified around the local heritage-based development, particularly ICH. In this case, work has centred on consolidating cultural and territorial identity and boosting sustainable cultural tourism as an added value.

FIELDS

- Social uses, rituals and festivals.
- Knowledge and uses related to nature and the universe.
- Traditional craft techniques.

VALORISATION

Transmission and mediation



QUALITY INDICATORS





PROJECT DATE

- February/December (2022)

AIMS

- Set up and install visitor information boards for the oil festival and on how the juniper oil ovens work, generating content from joint work with the community.
- Experiment with co-creative work in the form of a mobile app intended to socialise the local intangible cultural heritage. Centre this experimentation on the community and local schools.
- Help create an education kit intended to socialise the festival and the juniper oil ovens, working with the town's schools.
- By means of oral interviews, document knowledge from members of the local community on the festival and juniper oil ovens.

RECIPIENTS

- Local and/or district community**, who take part in the juniper oil festival every year, as an element to bring people together and create community identity.
- Outside visitors** as an element to capitalise on tourists in the territory.
- School community**, through the local school, as an element to drive intergenerational contact and learning.

ASSESSMENT

From the qualitative survey run among the local community, the pilot test seemed to have a direct positive impact on socialising the ICH in the territory. The survey respondents consider that activating this heritage through applying good practice contributes to cultural and tourist enhancement of the territory.

The school involved in the project gave positive feedback on using mobile apps with its students, although they think that these apps can be used better outside the classroom. The actions were received more positively in the field of ICH socialisation and activation, beyond introducing it into the school curriculum.

Finally, they believe it is essential to work with students on socialisation and dissemination of the local ICH, if we wish to raise awareness among new generations on the need to preserve and pass on knowledge.

FINAL PRODUCTS





Diputación de Teruel



BRIEF DESCRIPTION

The pilot project by the Teruel Provincial Government focused on how to approach transmission and mediation of the traditional dry stone construction technique. Two accessible and experience-based works have been published for this purpose.

Firstly, in terms of formal education on heritage, it published a free comic for primary school students. This attractive format intended to help students value the landscape around them and learn the importance of this traditio-

nal technique in simple terms. This is designed as support material for cooperative and participative projects, in classrooms and in the towns and villages.

Secondly, in terms of outreach, it presented a work to reveal and spread the word on the dry-stone construction technique. This is designed for a wide-ranging audience, to raise their awareness and to guide them as they learn about the technique.

FIELDS

- Traditional craft techniques

VALORISATION

Transmission and mediation.



QUALITY INDICATORS





PROJECT DATES

- February 2022 / March 2023

AIMS

- Improve recognition of ICH, in this case traditional dry-stone construction, by society, institutions and local authorities and integrate it in a holistic view of local heritage.
- Strengthen its intergenerational transmission with heritage education initiatives intended for primary schools, with simple, attractive material like a comic.
- Enhance the cultural landscape of the territory where dry stone construction can be found.
- Generate added value in local heritage as a way of driving sustainable local development by publishing an educational outreach booklet that explains the importance of the technique to residents and visitors.

RECIPIENTS

- The comic was intended for a local audience, the students and teachers of years 3 and 4 (8-10 years old) at primary schools in the province of Teruel. Specifically, the following schools have taken part: C.R.A. DE MARTÍN DEL RÍO, C.P. LAS ANEJAS, C.R.A. TERUEL UNO and C.R.A. GOYA; although the idea is to extend it to other schools. This material has been designed to strengthen cross-generational transmission.
- The outreach booklet is intended for tourism technicians and other actors in heritage dissemination, giving them a mediation tool for a less well-known cultural manifestation. The indirect audience of this work is broader and includes the people of Teruel as well as visitors and tourists who wish to find out more about the territory.

FINAL PRODUCTS



ASSESSMENT

In the case of the comic, the pilot project was assessed using surveys among the teachers of the schools C.R.A. DE MARTÍN DEL RÍO (Martín del Río), C.P. LAS ANEJAS (Teruel), C.R.A. TERUEL UNO (Perales del Alfambra) and C.R.A. GOYA (Caminreal), that took part in the educational project with this material. The assessment was very positive.

In the case of the outreach work, this was also popular among participants in the transfer actions organised within the project: tourism experts and specialists in heritage mediation. They highlighted that it was presented clearly, with high quality graphics and that it was free of charge.

The assessment of both publications is on-going.



8. RECOMMENDATIONS TO ENHANCE ICH

PREVIOUS

1

Enhancing the ICH requires a prior check that the practice abides by the Convention on safeguarding and its fields.

2

Any enhancement must follow ethical principles that ensure the rights of the actors and their intellectual property, it must have their consent and abide by the various laws.

3

Any enhancement process begins with identification, recording, description, contextualisation and in-depth research on the ICH practice, in other words it must be, technically and scientifically solid; and also the result of revisable or changing interaction with bearers, and accessible.



FOR THE DESIGN

4

The re-enhancement proposal must address one or several UNESCO safeguarding actions in depth, adding a certain degree of innovation, without fossilising or playing down developments or creativity in this manifestation.

5

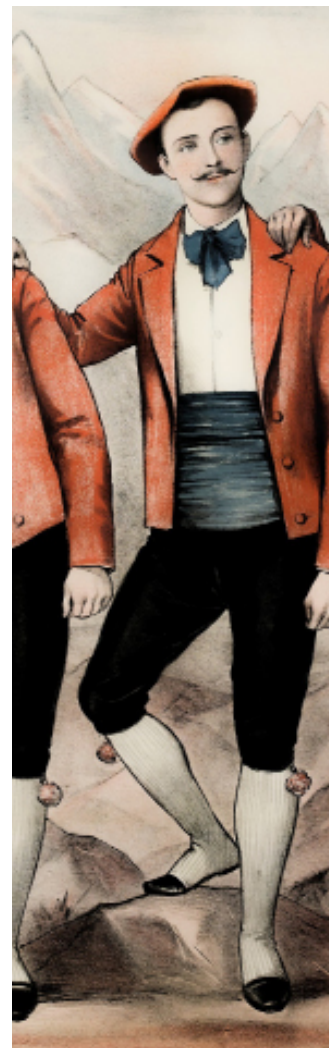
Any enhancement of an intangible item must be governed by fairness, meaning that it must attempt to be economically accessible, inclusive, gender-sensitive, intergenerational, respect cultural and linguistic diversity and encourage intercultural encounters.

6

Raising the profile of the ICH requires stable, transparent funding that is generally constant over time and ensures its economic feasibility.

7

This should capitalise its impact on conserving the natural world and biodiversity.



TO RUN AND MANAGE THE PROJECT

8

An enhancement proposal represents generating participative social dynamics where the focus communities have agency, get involved and generate ties that boost transmission.

9

From the perspective of the administrations, this requires technical and financial support, and mentoring for the bearers, the associations and the cultural and economic sectors involved, encouraging them to work in a network. In this respect, this should prioritise an outlook which identifies and safeguards the manifestations, particularly the least visible and most threatened, beyond partial commercial or ideological viewpoints.

10

Inter-generational transmission of ICH manifestations is the priority for safeguarding, and also for enhancement, although that has a sustainability and cross-generational outlook. The measures and mediation plans must be conciliatory, participative and accessible; and they must be intended for and adapted to different audiences, in informal or formal education processes, although also in mediation of sustainable tourism.



11

The role of the administrations in enhancement proposals must be tied to shared governance led by local entities who know the territory well. It must evolve by facilitating work networks to the actors and involving them in inter-sector and inter-territory projects.

12

Very thorough enhancement projects guarantee the multi-purpose, complementary nature of safeguarding and enhancement actions. This diversity can promote inter-sector work in many ways. Firstly, in the social uses of the ICH, when sociocultural uses (social cohesion, shared identity, visibility or minorities, etc.), redistributed economic uses (circular economy, sustainable cultural tourism, etc.) and/or environmental uses (protecting biodiversity) interact. Secondly, when various ICH practices are implicated. Finally, when they combine plans and management programmes.



FOR THE ASSESSMENT

13

Any ICH enhancement must be assessed over its ongoing project years and at the end of the programme, to prove it was effective and has therefore fulfilled its mission and goals. The assessment should include quantitative and qualitative achievement or success indicators.

14

Furthermore, when referring to administrations, it should include an efficiency study regarding the list of costs to meet the goals, referring to the equipment and human resources employed plus the technical requirements used.

15

Assessing specific and real cases makes it possible to identify good practices for the territory that can be transferred outside it into international networks as seen in the LIVHES project.



9. FURTHER RESOURCES



This module of the Guide provides a selection of **further resources** on Intangible Cultural Heritage.

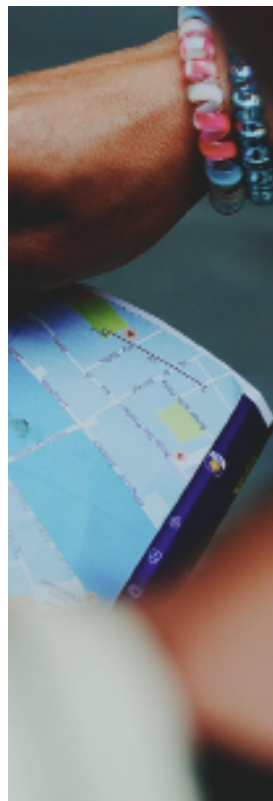
Grouped by type, our suggested resources are highlighted on the right-hand side. Press the + symbol for the complete list.

The **seguintes secções** were included:

- **INVENTORIES AND CATALOGUES**
- **GUIDES**
- **GOOD PRACTICE**
- **BIBLIOGRAPHY**
- **WEBGRAPHY**
- **THESAURUS**



INVENTORIES AND CATALOGUES



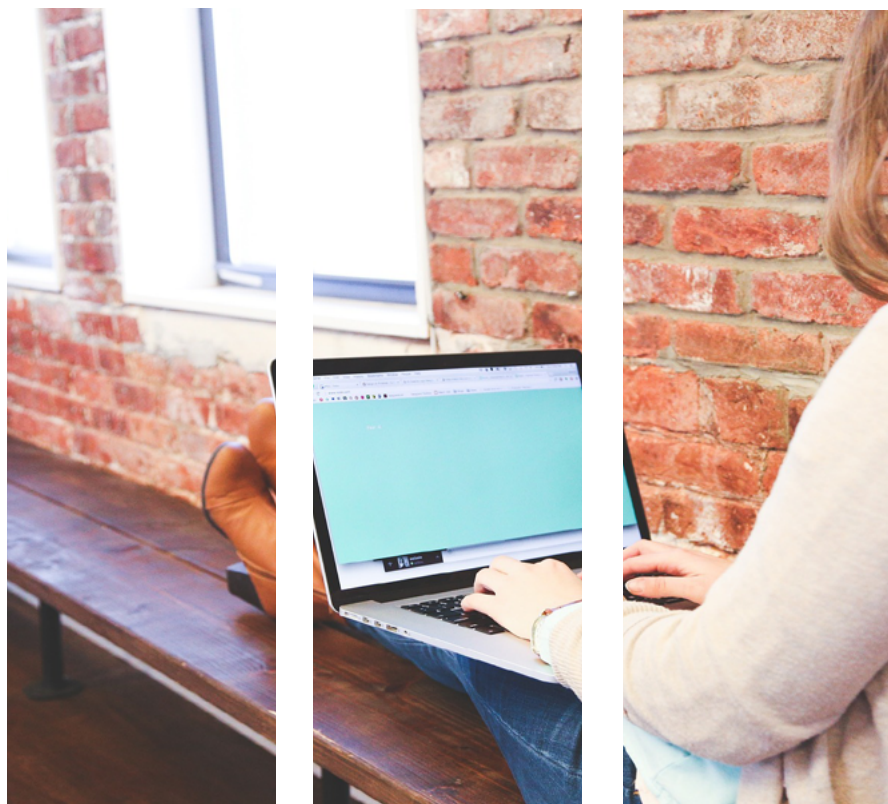
GUIDES



GOOD PRACTICE



BIBLIOGRAPHY



WEBGRAPHY



THESAURUS