

SPANISH CULTURAL HERITAGE INSTITUTE
MINISTRY OF EDUCATION, CULTURE AND SPORT

**NATIONAL PLAN FOR THE CONSERVATION OF
CULTURAL HERITAGE OF THE 20TH CENTURY**

COMMISSION FOR THE DRAFTING OF THE NATIONAL PLAN FOR THE CONSERVATION OF CULTURAL HERITAGE OF THE 20TH CENTURY (PNCPCSXX)

General Coordination of National Plans

Carmen Caro Jaureguialzu, IPCE, Education Service.

Concepción Cirujano Gutiérrez, IPCE, Preventive Conservation.

PNCPCSXX Coordination

Isabel Argerich Fernández, IPCE, Historical Heritage Photo Library Conservator.

Carmen Hidalgo Brinquis, IPCE, Head of Graphical Document Service.

External Experts

Alfonso del Amo García, Spanish Film Library.

Rosa Ariza Chicharro, Casa de la Radio, RTVE.

Celestino García Braña, DOCOMOMO Ibérico Foundation.

Carmen Muro García, MNCARS.

Víctor Pérez Escolano, Contemporary Architecture Foundation.

Emilio Ruiz de Arcaute, ARTIUM, Álava Provincial Council.

Representatives of the Autonomous Regions

Andalusia: Plácido González Martínez.

Aragon: Olga Roldán.

Castile-La Mancha: Álvaro Ruiz de la Torre.

Catalonia: Elsa Ibars Torras.

Galicia: Ignacio Cerrada Gonzalo.

Madrid: José María Ballester Palazón.

Valencia: Carles Bohigues.

Culture Department

Beatriz Gonzalo Alconada, Secretariat-General for Museums.

External Contributors

Lydia Frasquet Bellver, Restorer, IVCR

María de los Llanos Gómez González, Architect.

Alberto Humanes Bustamante, Architect.

María Teresa Pastor Valls, Restorer, IVCR.

Eva López Zamora, Paintings Restorer.

IPC Technicians

Carmen Ahedo Pino, Paintings Restorer.

Félix Benito Martín, Architect.

Rebeca Benito Lope, Museum Conservator.

María García-Rivero Gener, Museum Conservator.

Eva Santos Sánchez, Paintings Restorer.

Oscar Muñoz Sánchez, Museum Conservator.

Belén Rodríguez Nuere, Archaeologist.

Miguel Ángel Sánchez Domínguez, Audio Documents.

Juan Sánchez Sánchez, Graphical Document Restorer.

Pilar Sedano Espín, Paintings Restorer.

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INTRODUCTION

Contemporary society lives in a globalised world, in which the transmission of information and culture are now based on new platforms with a capacity for dissemination never before seen. It is also a world represented both by the objectivity of science and the subjectivity of art, which acknowledges the creative desire of humanity in order to transform its environment and create new meanings.

Despite the pace of these transformations, recognition of the cultural legacy of the 20th century is an increasingly important phenomenon. The principle of sustainability calls for a focus on cultural heritage with an ethical sense, with the implacable effect of obsolescence, viewed in real time and without sufficient historical distance, representing the main challenge facing the interpretation of heritage. In order to counterbalance this effect and protect such heritage, the importance of involving society in its cultural values is acknowledged, promoting conservation, facilitating adaptation to new public demands, encouraging usage and responsible enjoyment.

The committee drafting the National Plan held six meetings between 2011 and 2013, incorporating working papers on the status of 20th-century cultural heritage in Spain's different Autonomous Regions.

The final text draws on these contributions, integrating them within one single document, and addressing a horizontal challenge, since the Plan includes a great diversity of cultural expressions of the 20th century. It likewise entails associations with other National Plans, giving it a broader and more enriching scope.

1. BASIC ASPECTS

1.1. Definition and Characteristics

The cultural heritage of the 20th century is understood as the set of movable and immovable assets, artistic creations and systems of sociability framed in time between 1901 and 2000, and acknowledged as expressions of progress in the science, politics, economics, culture and society of the past century, in terms of content, technique and materiality. The conservation and preservation thereof helps us to understand history, technological and social advances, and other phenomena which occurred during that time period.

Diversity and **complexity** are two inherent characteristics of all cultural heritage, while the heritage of the 20th century reveals as an additional challenge its closeness in time, which highlights even further its heterogenous condition and its capacity for transcendence. This goes hand-in-hand with its great variety, based on an association with industrial production systems, while also being at the service of the needs of an ever-growing mass society.

The ties between the history of the 20th century and the concept of progress require recognition of the cultural transcendence of **obsolescence**, seen as an inevitable consequence of positivism, understood as an evolutionary process, serving as the spur for technological and industrial development tied to the consumer society.

The ultimate aim of the Plan will be to help alleviate the effects of ignorance of the cultural assets of the 20th century in this country, in order to underpin their status as the foundations for the culture of the 21st century, employing heritage criteria for the corresponding processes of documentation, research, protection, intervention, education and development.

1.2. Sphere and Scope

1.2.1. Timeframe

The operational context of the National Plan extends to cultural assets produced between 1901 and 2000, in accordance with the aforementioned definition and characteristics. As an exception, these boundaries may be stretched to include works which, although they may belong to the 19th century, are seen as the immediate antecedents of the cultural output of

the 20th century, and 21st-century works, provided that their inclusion is justified for the purpose of providing a contextualised vision.¹

With regard to any of the assets included within the cultural heritage of the 20th century, consideration could be given to the desirability of establishing a critical distance in time, which could be 20 years², in order to propose intervention actions and the adoption of measures to protect such assets.

1.2.2. Scope of Application

This comprises cultural assets within the territory of the Spanish State, irrespective of whether the authors thereof are Spanish or foreign nationals. It includes movable and immovable publicly owned heritage, while establishing guidelines and recommendations for privately owned cultural expressions.

With regard to photographic, audiovisual and sound records, the scope of the Plan will extend to the preservation of assets produced or edited in Spain, or by Spanish institutions or entities in other countries, establishing criteria to distinguish materials in accordance with the scope of dissemination for which they were created, with a hierarchy established on the basis of their importance for the preservation of the original characteristics of the works.

1.3. Background and Context

Creation of the National Plan for the Conservation of the Cultural Heritage of the 20th Century was agreed at the Heritage Council meeting held in Alcalá de Henares in June 2010, on the initiative of the regional government of Galicia, the Xunta, focusing on the analysis of Modern Architecture.

This exclusive dedication to the architecture of the Modern Movement was subsequently modified in accordance with the following criteria:

¹ One further recommendation is that the inventories and records should remain open-ended or active until sufficient critical distance is achieved allowing us to decide whether the works should or should not be included, along with permanent updates. The meetings of the working group for the drafting of the Plan show that this timeframe should be set at 20 years if the purpose is the application of protective measures. As the Plan was drawn up in 2013, the threshold would thus fall in 1993. However, for the purpose of understanding and inventorying, this time limit could be reduced, the recommendation being that the inventories should remain open and subject to review. This is as set out in Council of Europe Recommendation (91) 13 On the protection of 20th-century architectural heritage, in the section: 2.1 Criteria for the selection of inventories, which must be: *"Open-ended, rather than selective, and amenable to continuous updating, revision and extension in the light of fresh information"*.

² 20 years would be equivalent to a subsequent generation. This is a general recommendation, notwithstanding the existence of specific cases.

- The need to achieve progress in the recognition of architecture produced over the course of the 20th century which did not lie within the scope of the Modern Movement, but which was likewise representative of the century's cultural output.
- The view that the plastic arts, audiovisual heritage, photography and sound records likewise represent significant cultural output rounding out in conceptual terms our appreciation of 20th century contributions, and that they should therefore also be taken into consideration

As a result, the objective of the Plan was extended to all Cultural Heritage of the 20th Century, to be authored by an appointed committee comprising representatives of the Autonomous Regions, staff of the Cultural Heritage Institute of Spain (the IPCE) and external experts.

The National Plan focuses on three different but complementary disciplinary spheres:

- Architecture, urban design and civil engineering.
- The plastic arts.
- Photographic, audiovisual and sound records

The assets lying within the scope of each are as follows:

1. Architecture, urban design and civil engineering: the focus will be on indicating their importance as the regional expression of historical processes, and the platform for socio-economic activities. This comprises the following types:

a) Immovable properties:

1. Buildings and constructions.
2. Urban interventions.
3. Neighbourhoods.
4. Cities.
5. Landscapes.
6. Infrastructure works.

b) Movable assets, included within and tied to such properties:

1. Furniture designed for inclusion within buildings.
2. Artistic works conceived for integration within the architecture.
3. Instruments, tools and ancillary construction methods.

4. Architecture and engineering archives, including all information regarding the projects: reports, blueprints and models, photographic and audiovisual records.

c) Intangible assets generated in the processes of migration and regional development in the past century.

2. Plastic and visual arts: The plastic arts would include not only those typically labelled as such, but visual arts combined with other resources such as dance, theatre and sound in different forms of artistic expression: happenings, performance, installations and interventions. The following expressions are deemed to be of heritage interest:

a) Painting.

b) Sculpture.

c) Photograph.

d) Installations

e) Graphical works, comprising drawing and illustration, engraving and other graphical arts.

f) Decorative and industrial arts, including ceramics, haute couture, jewellery, and other expressions connected with the world of design.

g) Action and ephemeral art, performances, happenings, environments; found art, etc.

h) Video art.

i) Digital art.

j) Net art.

3. Photographic, audiovisual and sound records: The Plan takes the approach that in the 20th century such works achieved the status of fundamental elements in forging the collective consciousness and social communication, the development thereof opening up a new type of cultural asset. The fundamental characteristic of such works is that they are based on image and/or sound records which require the use of mechanical resources for their creation and reproduction, and even to access their content.

The Plan includes photographic, cinematic and sound works, employing a wide range of media and formats:

- Sound works on mechanically read and recorded media, including wax cylinders and records.

- Sound works recorded or reproduced using magnetic tape, in both analogue and digital formats.

- Fixed or moving images, with or without sound, recorded and reproduced using photochemical media, in positive or negative, on film or on paper.
- Audiovisual works recorded and/or reproduced on magnetic tape, in analogue or digital video formats.
- Works recorded and/or reproduced on a rigid digital format medium, including optical discs and hard drives, and solid state memory cards.

In order to enhance the operability of the commission drafting the Plan, in addition to the joint sessions three working groups were established to focus on related disciplines:

- Architecture, urban design and civil engineering,
- Plastic and visual arts,
- Photographic, audiovisual and sound records.

1.4. Analysis of Vulnerabilities and Risks

General Considerations

The vulnerability of the cultural heritage of the 20th century is to a great extent associated with the accelerated pace which accompanied the construction of the information and consumer society.

- The cultural output of the 20th century raises the objective difficulty of identifying those assets amenable to being considered as heritage. This difficulty of identification, resulting from the huge and unequal rise in the output of assets of all kinds which characterise industrial expansion during the 20th century, proves more complex because of the inevitable lack of hindsight with which to embark on any characterisation or evaluation of the heritage of so recent a period.
- Regulations regarding the protection of 20th-century cultural heritage are scant, with no specific and uniform focus having been applied in either national or regional legislation.
- With regard to conservation, 20th-century cultural heritage is particularly vulnerable because of:

The diversity of its constituent materials, techniques and media.

The innovative characteristics of many systems and materials employed for its production.

The lack of consensus as to the definition of criteria and knowledge of techniques for intervention, both in general terms and in each specific sphere.

Social ignorance of its heritage value.

- In general, society scarcely recognises or values as heritage worthy of preservation those cultural assets created in the 20th century, a position which corresponds to the lack of interest in the preservation of much of this heritage maintained by public authorities.

Given this situation of vulnerability, along with the absence of unequivocal and rigorous characterisation of their heritage status, cultural assets produced during the 20th century are exposed to risks resulting from:

- Abandonment or destruction
- Functional and typological obsolescence, caused by the transformation or disappearance of the social, productive and technological resources by and for which they were created.
- The execution of irreversible modifications as a result of a lack of adaptation of the treatments employed in their conservation.
- Historical distortions which alter the genuine knowledge which such heritage could convey.

Specific considerations

Because of their differing rationales, the disciplinary spheres which comprise the Plan reveal specific risks and vulnerabilities.

1.- In the case of architecture, urban design and civil engineering, except for the works of certain recognised authors, this corresponds to a lack of interest in knowledge, appreciation and conservation on the part of society in general.³

Other risk factors include:

- The unequal presence of 20th-century cultural heritage in the inventories produced by the various Autonomous Regions covering their declared assets.
- The lack of representation of the cultural, stylistic and typological diversity, impeding evaluation, protection and conservation.

³ "With the exception of the work of certain pioneers, the buildings produced in the 20th century are not recognised as having heritage value" Recommendation R (91) 13 of the Committee of Ministers of the European Union on the protection of 20th-century architectural heritage.

- Rapid functional obsolescence, as a result of social, productive and technological changes.
- Absence of a register of actions applied to those assets revealing processes of obsolescence, and also a lack of follow-up over time of the outcomes thereof. This leads to a systematic lack in the generation of appropriate interventions for the heritage values of this type of asset.

2. In the case of the plastic and visual arts, problems of conservation and restoration arise involving huge technical complexity, since in addition to extrinsic factors of deterioration (poor environmental conditions of exhibition and storage, handling during exhibition, etc.), such alterations may be aggravated by the materials and techniques employed in performing conservation. One added risk factor is the large number of relocations and installations to which they are frequently subjected, not always under appropriate conditions, because of the frantic pace of temporary exhibitions.

There are likewise intrinsic risk factors such as:

- Insufficient extent or even absence of records of artistic works associated with immovable properties, such as sculptures and ceramic and pictorial murals, among others, making them particularly vulnerable during refurbishment works, irrespective of whether the latter do or do not enjoy heritage protection.
- The application of inappropriate intervention methodologies and criteria, both traditional and experimental, which could give rise to irreversible changes.
- Since these cultural assets may not lie within traditional classifications, there is the risk that they will not receive suitable attention from public authorities, as in the case of installations and works of a decidedly conceptual nature.
- Artistic expressions preserved in open-air public spaces, such as sculpture, mural painting and graffiti, are subject within the exhibition space itself to a risk factor which is aggravated by the fact that they are not afforded the same protection as those kept within institutions.
- The stated will of the artist, along with the experimentation of the execution techniques, or the wish to grant the work an ephemeral nature, mean that the very materials employed for 20th-century artworks often do not have the quality and durability required for conservation. This situation generates problems because of ignorance as to their future evolution and behaviour, as in the case of plastics, industrial elements and rapidly obsolescent electronic materials.

3. The risk situation faced by photographic, audiovisual and sound records is well-known, and has prompted action by UNESCO and the Council of Europe, promoted at the behest of such international organisations as the International Federation of Film Archives (FIAF), the International Federation of Television Archives (FIAT), the International Council of Archives (ICA), and other organisations belonging to the Coordinating Council of Audiovisual Archives Associations (CCAAA).

Alongside the vulnerabilities referred to above, which affect all the cultural heritage of the 20th century, the origins of this risk situation lie in the technical and functional characteristics of the materials and the method of production.

- In practically all cases, the creation or accessing of photographic, audiovisual and sound records require intermediate procedures developed by means of reproduction. This need makes it easy for photographic, audiovisual and sound works to be manipulated, as access to them depends on the conservation of the devices and materials required for such intermediation, or if this is not possible, a knowledge of the effects which these processes exert on the works.

- As a whole, the materials and systems employed for the creation and accessing of such types of work are purely industrial in origin, and the needs for their conservation have not received any greater attention, at source, than those required in order to guarantee commercial exploitation.

Standardisation provisions issued to achieve uniform and widespread creation and access of such works have been drawn up first of all in accordance with industrial interests, and subsequently, to the extent that this main objective, preservation requirements, is not hampered.

- The opposing responsibility and interests of manufacturers have led to the emergence of a whole succession of materials and systems, with different characteristics and quality capacity, and which are very often incompatible in terms of preservation.

The differences and incompatibilities referred to have led such works to be reproduced and disseminated with very different technical and linguistic characteristics and quality standards.

- Photographs, the majority of non-professional audiovisual works and much sound output, is conserved on single storage media.

- Works created using negative and positive systems, the existence of untreated and edited records, and master copies equalised for broadcast using different media, represent

situations in which the works cannot be conserved on one single storage medium and exist simultaneously in various versions, which may in fact differ widely.

- The dispersal of such cultural assets is of particular concern, giving the inadequacy of the standardised provisions available for conservation and access, which hamper the process of locating, identifying and disseminating them.

What is found in general is that there are no traditions which promote the characterisation and cultural conservation of such materials (a failing which is inevitably connected with what is still a recent incorporation within the scope of archives), serving as an adverse influence on their preservation.

2. METHODOLOGICAL ASPECTS

2.1. Thematic Areas

General Considerations

The various spheres covered by the Plan include shared aspects, since:

- They are the expression of social changes and development, and also of the agents driving them.
- They represent the creative action of their authors.
- They demonstrate the material and technical resources available for their execution.

These aspects, which are common to all spheres of the Plan, reveal peculiarities or differences, essentially of intensity, in each of them. While architecture, urban design and civil engineering are tied more to the processes of social and economic evolution of the 20th century, the plastic arts are linked more to individual creativity and the affinities established among authors as artistic trends, while photographic, audiovisual and sound records, are associated with the various techniques which came into play for the novel definition of their media.

Specific Considerations.

1. The architecture, urban design and civil engineering of the 20th century range from the buildings themselves to the documents used for their construction, the movable assets which complemented them, and the intangible assets for which they provided a platform.

The methodology for their characterisation is based on the identification of the historical processes which ran through the 20th century, marked by positivism, along with the reactions generated against this idea. These processes gave rise to a range of cultural, social and economic activities, to which architecture, urban design and civil engineering then responded through different typological approaches.

A focus on these processes is reflected in such international documents as those published in the UNESCO World Heritage Papers, and by the ICOMOS and the Getty Conservation Institute⁴. This background provides the basis for the development of the following thematic areas and activities:

⁴ Most of these phenomena are covered by the "Thematic Historical Framework" developed by the ICOMOS ISC20 committee and other international guests at the seminars staged at the Getty Conservation Institute in May 2011. MACDONALD, Susan; OSTERGREN Gail (editors). Developing an Historic Thematic

- a) Technological and scientific development: health and science; telecommunications; defence; mining, manufacturing and industry; energy production; the aerospace sector.
- b) The role of government with regard to war and defence; education; public health; public housing, municipal amenities; the development of government; the planning of new towns and cities; territorial control.
- c) The phenomena of globalisation and "glocalisation"⁵, transport; trade; migration; the media; international institutions and diplomacy.
- d) The increase in mobility, comprising: transport and communications infrastructure; suburban development.
- e) Culture and society, as the stages for new forms of life, work and leisure: cultural institutions and museums; sport and leisure; urban regeneration and reform; entertainment and popular culture; religious sites; tourism; individual homes.
- f) The increase of social, environmental and heritage awareness: commemorative monuments; historical sites; national parks; heritage interventions.

2. The development of a global vision of the plastic and visual arts of the 20th century requires the inclusion of all their artistic expressions, taking into consideration the cultural diversity which characterises the period. An analysis of this must not be based solely on the originality or avant-garde status of the proposal, but also on expressions of testimonial value, representing certain moments of humanity's history, developed under specific circumstances.

The early artistic movements of the 20th century characterised by the integration of art within society, seeking an interrelationship between artist and viewer, evolving trends towards the loss of interest in the artistic object per se, and diverting the focus onto the concept or the message to be conveyed. Over the course of the 20th century we furthermore find a revaluation of action, of spontaneous expression and the ephemeral, along with an increase in the usage and combination of different media.

A non-comprehensive classification of the main artistic strands of the 20th century would include the complex succession of movements and trends running from the period of the early avant-garde and modern art movements (from 1900 up to the 1960s approximately),

Framework to Assess the Significance of Twentieth-Century Cultural Heritage, The Getty Conservation Institute (Los Angeles, 2011) 13-15.

⁵ A term created as a fusion of the words globalisation and localisation, referring to the adaptation of global influences to local conditions. The term was popularised by the sociologist Roland Robertson.

continuing with the postmodern phase which began around 1970. These trends would include: Lyrical Abstraction, Fauvism, Expressionism, Cubism, Futurism, Rayonism, Abstraction, Suprematism, Metaphysical Painting, Constructivism, Dadaism, Surrealism, Concrete Art, Social Realism, Abstract Expressionism; Informalism, Art Brut, Narrative Figuration, Kinetic Art, Neo-Dadaism, Pop Art, Op Art, Action Art, Minimalism, Pictorial Abstraction, Hyperrealism, Arte Povera, Conceptual Art, Land Art, Body Art, Performance Art, Happening, Video Art and others⁶

The final decades of the 20th century, leading up to the present day, present us with such movements as Anachronism, Transavantgarde, Neo-Expressionism, Free Figuration, Neo-Mannerism, Graffiti, Neo-Geo, Neo-Pop, New Image, Net Art, etc with a succession, interrelationship and reinterpretation of different styles which in many cases remain open to definition.

3. The systems and materials employed in the generation of photographic, audiovisual and sound records, both at the initial moment and in subsequent reproductions and access, exert a great influence on the characteristics and qualities of the images and/or the sounds, an influence which may be decisive in the intervention of the creator himself.

Although the concept of audiovisual was not used until the second half of the 20th century, some of the materials and systems employed date back more than a hundred years. Their technical and aesthetic typologies are in constant evolution, in many cases by means of forms not originally imagined.

The typologies of audiovisual heritage, photography and sound records, are distinguished by whether they are produced using one single medium for one single type of access, or with different versions, techniques, aesthetics or policies. We would list the following:

- a) Direct access medium works: This group covers those requiring no mechanical intermediation systems to be viewed, and would thus include only fixed images.⁷

These may be:

- Original photographic negatives.

⁶ For a greater insight into 20th-century artistic trends and movements, see, among others: BONET, Juan Manuel: *Diccionario de las Vanguardias en España (1907-1936)*, Alianza Editorial, Madrid, 1995. BUTIN, Hubertus (ed.): *Diccionario de conceptos de arte contemporáneo*, Abada Editores, Madrid, 2009. DUROZUI, Gérard (dir.): *Diccionario de arte del siglo XX*, Akal Ediciones, Madrid, 1997. CHILVERS, Ian: *Diccionario del Arte del Siglo XX*, Editorial Complutense, Madrid, 2001. *The Prestel Dictionary of Art and Artists in the 20th Century*, Prestel Verlag, 2000.

⁷ If the reproduction is to be preserved or accessed it must be produced by systems requiring mechanical intermediation, the preservation of those reproductions should likewise be included within group (c).

- Positive copies on different media of the original negatives produced in the same era as the negatives and/or with the supervision of the author thereof.
 - Subsequent reproductions of original negatives and positive copies, if the period originals are not conserved.
- b) Works the use of which is based on access to the original records by means of reproduction devices.⁸
- Stereoscopic photographs.
 - Photographic slides.
 - Non-printed digital photographs.
 - Records of images in movement on reversible emulsions.⁹
 - Records of images in movement filmed on reversible emulsions with an attached magnetic soundtrack.¹⁰
 - Records filmed in analogue or digital video formats.¹¹
 - Records of images in movement and/or with sound added, filmed and synchronised in data files.
 - Phonographic cylinders, discs and tapes for pianolas and acetate discs.
 - Magnetophonic records in analogue or digital formats.
- c) Works created for multiple reproduction by one or more access systems: These would also include works originally produced with the characteristics of groups (a) and (b), but for which access is now dependent on this type of system.¹²

⁸ In general, this group (b) would only include those works the materials of which were created and finished directly on the recording equipment. If because of the inherent characteristics of the system, the deterioration of the original records or because the access devices cannot be recreated, it proves necessary to employ reproductions of characteristics adapted to the access devices, essentially developed for multiple reproduction, the concept of the heritage preservation of such works would then be included within group (c).

⁹ In the case of works filmed on a reversible medium but duplicated in a negative for multi-copy reproduction or heritage preservation, then these would be included within group (c).

¹⁰ If materials of this type were produced as originals for television broadcast, from the perspective of heritage preservation they would be classified within group (c).

¹¹ Although in principle access to all video records can be performed on the same camera devices on which they were recorded, this group (b) would only include works finished directly during the filming. The original, edited masters, the multi-copy products and the "raw" camera materials filmed for editing would be categorised within group (c).

¹² With these systems the concept of "original" is massively blurred, and does not refer necessarily to the media employed for the initial recording or montage, covering images and sounds not originally created for the work, but instead produced for it but not included in the definitive montage, or incorporated only in one of the different planned means of access.

- Works filmed on reversible emulsions with an attached magnetic soundtrack or on a perforated magnetic film synchronised with the image, for broadcasting by television or other electronic media.
- Works recorded as a negative and prepared for access via positive copies.
- Works recorded and disseminated by electronic media or in data files.
- Sound works produced on multi-copy systems: gramophone records, phonograph records, magnetophonic media and directly printed or recorded optical discs, including the graphical and photographic part.

2.2. Evaluation and Selection Criteria

General Considerations

The diverse range of cultural assets covered by the National Plan allow certain common traits to be identified:

- Social Dimension.
- Presence of a creative action connected with the concept of authorship.
- Documentary value as witnesses of an era marked by accelerated change, in both content and media.

In order to generate and adopt conservation strategies for the assets which comprise the Plan, it is essential to establish a number of basic selection criteria by identifying the key values and meanings attributable to such assets. These criteria must be considered in a balanced manner, acknowledging the representativity of various factors such as cultural, social, historical, regional and chronological aspects. It will be vital in the selection to focus both on the singularity of the assets themselves, within each of the three spheres, and their capacity to establish connections among them.

The key values we may identify in the cultural heritage of the 20th century are:

- Intrinsic or inherent values of the cultural assets themselves, irrespective of their context. Within these values we may consider, among others:

With works of this type, a part of the original characteristics appears only in copies reproduced for access, and may vary between materials prepared for different types of access.

The heritage preservation of works lying within this group can be considered only by providing for the conservation of the records, and also an awareness of the characteristics and functionality the systems and materials employed.

- Value of **authenticity**, having retained over time their original values intact and legible, despite being subjected to interventions.
- Value of **integrity**, having withstood without serious harm the evolution or demands dictated by the deterioration of the structures and materials themselves, and also their use or function.
- **Artistic/expressive** value, not only on the basis of their aesthetic qualities or formal beauty, but also a capacity for expression and transcendence from the material world to the conceptual.
- **Technical** value, by contributing a degree of innovation in the technical solutions, procedures or materials employed.
- Social or cultural values ascribed to the asset within the framework of a broader cultural context. These would include:
 - Value of **singularity**, based on originality or novelty, and also a groundbreaking or radically innovative nature.
 - **Symbolic** value, with meaning taking precedence over tangible value.
 - **Historic or documentary** value, or **representativity**, as a record or reflection of a past time or place within a specific culture.

Specific considerations

These evaluation and selection criteria are specified for each of the spheres:

1. For architecture, urban design and civil engineering, in addition to the general criteria we must add specific questions which are set out in such documents as Recommendation R (91) 13 of the Committee of Ministers of the Council of Europe on the protection of the architectural heritage of the 20th century, or those compiled by the UNESCO World Heritage Centre in its World Heritage Papers.

Social profile represents an essential factor requiring rigorous efforts given the heterogeneity of 20th-century output, avoiding exclusive visions which would favour expressions of certain movements or periods, to the detriment of others.

Likewise, consideration must be given to a universal nature, rather than the protagonism of certain authors, and the formal, technical or stylistic singularity of certain buildings. Specific consideration must be given to the more anonymous and everyday status of built heritage, both urban and rural/regional.

Thirdly, an objective evaluation must be established as to ideological implications with regard to colonialism, imperialism and the totalitarian movements which marked the

course of the century, and which for other elements of heritage are supported by the passage of time.

- Intrinsic or inherent values:

- Technical value, regarding the use of new materials and construction systems as a fundamental aspect of 20th-century construction, in addition to the reinterpretation of traditional construction techniques and materials.
- Social value, as a vehicle for enhancing living conditions, above all with regard to new amenities, infrastructure and ways of living.
- Cultural and aesthetic value of the work's plastic qualities, expressed in its composition and its relationship with its natural or urban context.

- Social or cultural values:

- Repercussion of the work in publications, and its influence on the development of local, national or international practice. Consideration will be given to its contribution to the development of the history of architecture, urban design and engineering of the 20th century, and also the creation and consolidation of trends in subsequent works.
- Singular condition: from the perspective of historical context, and the exceptionality of the relationships established between the construction being evaluated and others in the same geographical area or at different sites.

2. For the plastic arts, the selection must be applied to a heterogeneous set of assets for which alongside technical, economic and social factors, the artist's expression plays a vital role.

- Intrinsic or inherent values:

- Technical value, in contributing innovations in the solutions and materials employed, and also excellence in execution.
- Cultural and aesthetic value, taking into consideration not only traditional appreciations of aesthetics with regard to formal beauty, balance and proportions, but also the capacity for expression, the manifestation of feelings, ideas or emotions, and the palpable communication of the worldview of the author, through resources which can be perceived via the senses.

- Social or cultural values:

- They must be the expression of an artistic or cultural movement or trend of national or international significance, or constitute expressions of defined social

units or groups, as well as being the object of study by critics and those participating in the art market.

- They must have a significant historical meaning, a substantial symbolic charge, reflecting a particular place and time within a specific culture. Evaluation must refer to the exceptionality, originality and novelty of the work within its cultural, social, temporal and geographical context. This status may be found in both more traditional and avant-garde art, with consideration being given to a groundbreaking approach aiming for a quantum leap beyond previous art.

3. For photographic, audiovisual and sound records, the criteria for evaluation and selection are indicated in the documents produced by the European Union (Recommendation on film heritage and competitiveness, alongside the Recommendation on the digitisation and online accessibility of cultural material and digital conservation) and by UNESCO (Recommendation for the safeguarding of moving images, "Memory of the World" Programme, and Charter on the Preservation of Digital Heritage).

The significance achieved by such records as documentary storage media for social communication vests vital importance in the monitoring of conservation and access standards established in legislation.¹³

Attention must be focused equally on media and content, applying the process of identification and evaluation both to cultural assets per se and the equipment and processes allowing for the recording, reproduction and access of cultural assets.

Within a common sphere there are differences in terms of the identification of elements of cultural interest in photography, cinematography and sound recordings. Photography, both negatives and other camera-produced originals, and copies made by the author under his supervision or during his period, are considered originals. Meanwhile, for sound recordings and cinematography, the copies are the versions for consumption, while the master and the negative retain the original status of the work.

In all cases, for sound recordings, cinematography and photography, the intermediation between the negative or master and the copies require instructions for interpretation which are perfectly assimilable with the critical studies accompanying the new editions of literary works, and it is vital to draw a distinction between the original and subsequent copies.

¹³ Spanish Historical Heritage Act 16/85 refers in Article 49 to the heritage status of all documents generated by government, irrespective of the period of origin. This likewise applies to all documents more than 40 years old and generated, conserved or assembled by entities and associations of a political, trade union or religious nature in performing their activities, and by private cultural and educational entities, foundations and associations. Documentary heritage is likewise held to include documents aged more than a hundred years and generated, conserved or assembled by any other private entities or individuals.

The following evaluation and selection criteria are deemed to apply to originals:

- Intrinsic or inherent values:
 - Technical, based on quality in the employment of solutions for both media and content.
 - Cultural and aesthetic, acknowledging a focus on the formal beauty of the content, and the capacity for expression tied to the creativity of the author.
- Social and cultural values:
 - Documentary nature, acknowledging storage media as documents laden with social and cultural information.
 - Reference status, given the link to events, personalities or institutions of a historical nature.
 - Technical exceptionality, based on the use of advances in recording, reproduction and access.

2.3. Conservation and Intervention Criteria

General Considerations

Those cultural assets which lie within the scope of the National Plan must be subjected to general criteria of intervention, taking into consideration the following principles:

- Minimum intervention necessary
- Reversibility of the interventions, wherever possible.
- Need for prior studies, documentation, analysis, etc. to guide the diagnosis and treatment.
- Rigour in the interpretation of history, avoiding historical distortions.
- Discernability of the interventions.
- Use of techniques and methods which do not jeopardise the preservation of the original materials.
- Documentation of each of the intervention processes, techniques and methods applied.

Specialists undertaking any type of intervention must have an official publication, specific training and a professional track record in the field.

The conceptual and material nature of such assets, and their recent creation, demand additional efforts in intervention criteria. As a result, the debate as to conservation is open, intense and complex, as it entails ethical, legal and technical issues.

There is a general consensus as to the acceptance of the criteria of the authors, many of whom are still living, in accordance with the rights and obligations acknowledged on their behalf in legislation governing the protection of intellectual property. Their opinion must be incorporated within specific conservation criteria.

Specific considerations

Taking into consideration the common criteria and the specificities of each area, we may apply the following types of intervention:

1. For architecture, urban design and civil engineering, the debate as to the singularity of the intervention is dictated by temporal proximity, sustained use and continuity in the application of construction solutions. This proximity may lead to historical distortions in the interventions. It is therefore necessary to emphasise the desirability of applying the general criteria established for the conservation of immovable heritage when acting on the architectural, urban and civil engineering heritage of the 20th century.

Initial studies began in the mid 1980s as to the conservation of the construction heritage of the 20th century, and numerous organisations have undertaken research projects establishing specific methodologies and criteria for intervention.

These include Docomomo International, and the work performed by its technology specialists committee (ISC/T), and more recently the ambitious project for the "Critical Encyclopaedia of restoration and reuse of 20th-century architecture", promoted by the Swiss University Conference. These are supplemented by the 2011 Madrid Document promoted by ICOMOS, which is of particular importance.

These background works establish the following intervention criteria:

- Reversibility, ensuring that the intervention techniques and methods are as non-invasive as possible.
- Minimal intervention and use of sufficiently proven methods.
- Visual impact, ensuring that the interventions are recognisable as new elements, maintaining harmony with the property, and ensuring that they do not compete with it.
- Compatibility with its cultural status, its context and constituent elements.

- Respect for the authenticity and integrity of the asset, opting for restoration before replacement, respecting the original patina and taking into consideration the cultural meaning of subsequent modifications.
- Sustainability of interventions, intensifying the intrinsic qualities of the asset and foreseeing their subsequent development and sustainable management.
- Compilation and incorporation of original documentation on the construction, which will be taken into consideration in reaching intervention decisions.

2. For the plastic and visual arts, given the wide range of rationales, a detailed case-by-case study would prevail for each work. As a result, the reference to institutions at the international, national and regional levels working in this sphere is of particular importance with regard to the definition of criteria.

It is important to indicate the particular significance for the plastic arts of both the material and conceptual aspects of the work, which must be taken into consideration in conservation tasks. Incorporation within 20th-century artworks of perishable materials and the creation of ephemeral installations requires that the intervention by conservators focus on the documentation of works. Consideration must likewise be given to the potentially ephemeral nature which such documentation may likewise reveal.

As for the conservation of the artistic heritage of the 20th century, the following criteria must be taken into consideration:

- Identification, registration, digitisation and cataloguing of collections, and of personal archives belonging to significant art figures (artists, critics, historians, gallery owners, etc.).
- Wherever possible, the recommendation is to conduct surveys or interviews of the artists in order to document both the techniques and materials employed, and their criteria when interventions on their works are required.
- Individual consideration both from the formal perspective and in terms of criteria, by means of detailed study in accordance with a multidisciplinary consensus.
- Multidisciplinary research with reference to new materials and non-traditional methods employed by the creator.
- Maintenance of the conceptual and material integrity of the work, on the basis of the data obtained through the documentation, study and analysis performed.
- Adoption of specific conservation measures, indicating the need to recover material and conceptual aspects in conservation and restoration, since

contemporary art addresses not only the tangible elements or materials, but also the message, historical context and function (social, scientific, spiritual or expressive).

- The duality of material and concept may entail not only conservation of the object in time, but also the maintenance or recovery of the message, of its meaning. Criteria and operation systems must therefore be established which are compatible with the opinion of the artist, taking into consideration current legislation regarding heritage and intellectual property.

3. The preservation of works based on photographic, audiovisual and sound records focuses on maintaining the possibility of continuing to perform reproductions providing access to the original characteristics of the works through intermediation devices.

The performance of access reproductions relies on numerous media factors, in general connected with the industrial characteristics of the materials and systems used to create and reproduce the works.

The conservation of works is performed on the basis of a series of criteria which, although they likewise apply to other fields, reveal distinctive characteristics in this sphere, as a result of the need for intermediation to perform access.

- The conservation of original storage media is a general principle which applies even if because of their deterioration they cannot be directly employed in the execution of reproductions, or if it is held that the work has already been preserved using new storage media.
- Conservation and restoration interventions applied to original storage media may modify the images and sounds, with effects which, on many occasions, may be uncontrollable.
- In restorations, the intervention of the original storage media must be confined to the execution of the minimum repairs necessary in order to allow them to be fed through reproduction equipment, which must be adapted and modified to work with original storage media in poor condition, if necessary.
- The materials, equipment and systems employed in reproductions and intermediations dictate the characteristics of the works, and knowledge and conservation thereof is thus just as important as with regard to the original storage media themselves.
- Industrial development dictates the technical and aesthetic characteristics of the work, and speeds up the obsolescence of materials and systems, imposing forms of

reproduction and intermediation which were not initially seen, giving rise to the emergence of access versions which are different from the originals.

Preservation and restoration interventions must be performed in accordance with the following criteria:

- The conserved materials of a work may not be appropriate for its preservation, either because they are incomplete, or because their inherent technical peculiarities do not allow for reproduction of the original characteristics. In such situations it is essential to conserve these materials, clearly establishing that they differ from the originals, and defining their inherent specificity.
- Reproductions are valid to the extent that they transmit the originally foreseen access characteristics. The execution of reproductions modifying the original access characteristics may be a lawful purpose for industry, but not for cultural archives.
- The re-creation of original characteristics which have not been conserved is acceptable, provided that these are unequivocally acknowledged, placing on record the interventions performed. If the execution of such restorations employs electronic or digital means, then the data and codes identifying the equipment and the technical options adopted must be conserved.
- It is vital to conserve all information about the systems and materials employed, and the way in which they were used on each work.
- If because of the materials and systems employed it is inevitable that the original characteristics or the access model be modified, preservation or restoration reproductions must be classified as versions.

2.4. Specific Regulations

This section sets out a brief summary of the specific regulations governing 20th-Century Cultural Heritage, both internationally and nationally. Within national regulations, we have drawn a distinction between state-wide legislation (ANNEX 3) and regional legislation (ANNEX 4).

2.4.1. International Regulations

The focus on such heritage is a recent phenomenon, given the increase in its cultural importance, and the challenges represented by conservation and protection.

This focus has given rise to a great many documents produced by international governmental and non-governmental organisations involved in the safeguarding and promotion of heritage. These documents are focused on architecture and above all on

cinematography and digital heritage, while the focus on modern and contemporary art has been driven by non-governmental organisations, and has therefore only seldom been transposed into legal provisions.

International standards take the specific form of conventions, declarations, recommendations, guidelines, documents and charters, with the following distinctions being made:

- International regulatory instruments with reference to supranational governmental bodies to which Spain belongs, such as the United Nations and the European Union, and which are legislative in nature;
- International documents with reference to international non-governmental organisations, which are essentially disciplinary and technical in nature.

Given the breadth of information for each of the two sections, it is organised in accordance with its general or specific nature as regards 20th-century cultural heritage. The general information is offered as a reference point, while the specific information is given a brief synopsis in order to indicate its relevance in the formulation of the National Plan.

1. Within international regulatory instruments, 20th-century cultural heritage falls under the general aegis of the following international regulations:

- Universal Copyright Convention, UNESCO, Geneva 1952. UNESCO Revision, Paris 1971,
- European Cultural Convention, Council of Europe, 1954,
- Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private Works, UNESCO, Paris 1968,
- Convention concerning the Protection of World Cultural and Natural Heritage, UNESCO, Paris 1972
- Declaration of Amsterdam setting out the principles contained in the European Charter on Architectural Heritage, Council of Europe, Amsterdam 1975,
- Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas, UNESCO, Nairobi 1976,
- Recommendation for the Protection of Movable Cultural Property, UNESCO, Paris 1978,
- Conventions for the Protection of the Architectural Heritage of Europe, Council of Europe, Granada 1985,

- Convention on the Value of Cultural Heritage for Society, Council of Europe Faro 2005,
- Vienna Memorandum on World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape, UNESCO, Vienna 2005,
- Motion of the European Parliament on the protection of European cultural, natural and architectural heritage in rural and island regions, 2006,
- Recommendation on the Historic Urban Landscape, UNESCO, Paris 2011.

For each of the different spheres we should indicate the following recommendations:

- Recommendation for the Safeguarding and Preservation of Moving Images, UNESCO (1980) (ANNEX 5),
- *Memory of the World: Guidelines to safeguard documentary heritage* (2002),¹⁴ UNESCO (1992) (ANNEX 6),
- Charter on the preservation of digital heritage, UNESCO (2003) (ANNEX 7),
- Recommendation of the European Parliament and of the Council of 16 November 2005 on Film Heritage and the competitiveness of Related Industrial Activities,
- Recommendation of the European Commission of 27 October 2011, on the digitisation and online accessibility of cultural material and digital preservation (ANNEX 8).
- Recommendation No. R (91) 13, on preserving the architectural heritage of the 20th century (ANNEX 9).

2. In general terms, the following international documents affecting the cultural heritage of the 20th century are of particular significance:

- Athens Charter for the Restoration of Historic Monuments, 1931,
- International Charter for the Conservation and Restoration of Monuments and Sites, ICOMOS, Venice 1964,
- Italian Restoration Charter, 1972
- 1987 Charter on the Conservation and Restoration of Pieces of Art and Culture,
- International Charter for the Conservation of Historic Towns and Urban Areas, ICOMOS, Washington 1987,

¹⁴ *Memory of the World: Guidelines* (2002 revised edition) / prepared by Ray Edmondson. Paris: UNESCO, 2002 (CII-95/WS-11. Rev.)

- Charter of Krakow, 2000
- Charter of Nizhny Tagil for the Conservation of Industrial Heritage, TICCIH, Moscow, 2003,
- Madrid Document on criteria for the conservation of 20th-century architectural heritage (2011) (ANNEX 10),

2.4.2. National and Regional Regulations

This comprises legislation produced by national and regional government.

1. State legislation does not specifically address architecture and the plastic arts of the 20th century, but instead covers all movable and immovable assets.

There are, though, specific references to new storage media, audiovisual media and sound recordings, providing evidence of their absolutely unique status in contemporary culture. They incorporate other laws within the regulations, establishing indications for preservation and conservation¹⁵.

One matter of particular importance involves the regulation of copyright under the Intellectual Property Act, raising a conflict with regard to the conservation and restoration of recent cultural objects, a matter on which a considerable bibliography exists.¹⁶

The laws affecting 20th-Century Cultural Heritage at the national level are as follows:

- Spanish Historical Heritage Act 16/1985, of 25 June 1985,
- Intellectual Property Act 1/1996, of 12 April 1996,
- State-Owned Radio and Television Act 17/2006, of 5 June 2006,
- General Audiovisual Communication Act 7/2010, of 31 March 2010,

A more detailed description of the specifications set out in these laws regarding the Cultural Heritage of the 20th century may be found in Annex 3 to this document.

¹⁵ ARIZA CHICHARRO, Rosa. “Plan Nacional del Patrimonio del Siglo XX. Aproximación a los registros sonoros” Working Paper of the Working Group for the National Plan for the Conservation of 20th-Century Heritage. Madrid, 2012.

SÁNCHEZ DOMÍNGUEZ, Miguel Ángel. “Plan Nacional del Patrimonio del Siglo XX. El patrimonio sonoro. Las grabaciones sonoras como bien cultural”. Working Paper of the Working Group for the National Plan for the Conservation of 20th-Century Heritage. Madrid, 2012.

¹⁶ MOREIRA TEIXEIRA, Joana Cristina. *La creación contemporánea además de la materialidad. Los artistas y los límites en la conservación y restauración del arte contemporáneo* [unpublished doctoral thesis]. Valencia: Department of Conservation Restoration of Cultural Assets, Universidad Politécnica de Valencia, 2009, pp. 203-256.

PASTOR VALLS, María Teresa; FRASQUET BELLVER, Lydia. “Notas para el Plan Nacional del Siglo XX. Valencia. Grupo Artes Plásticas”. Working Paper of the Working Group for the National Plan for the Conservation of 20th-Century Heritage. Valencia, 2012.

2. Regional legislation on historical/cultural heritage does not, in general, make specific references to the 20th century, unlike in the case of archaeological, ethnographical and palaeontological heritage. There is, meanwhile, a common focus on sound recordings, cinematography and photography, both in terms of their heritage value and their status as tools for the documentation of other heritage elements.

In general, 20th-century architecture may be seen as linked in legislative terms to other heritage, such as industrial heritage, which does receive specific mentions in a number of regional laws.

However, except for those regional laws the preambles to which make specific reference to architecture, as in the cases of Cantabria, the Canary Islands and Murcia, regional legislation reveals a diverse degree of consideration towards the Cultural Heritage of the 20th Century, and covers both cultural and historical heritage legislation, as well as documentary, archive and library heritage. A more detailed description of these laws may be found in Annex 4 to this document.

3. PROGRAMME OF ACTION

18 proposals are presented, grouped into eight general sections which are not mutually exclusive. The number could be increased.

3.1. Documentation

Proposal 1: Complete the heritage register of the cultural assets of the 20th century.

The ultimate aim of this work is to identify which are susceptible to be the object of initiatives under the Plan, with the requirement that uniform criteria be applied at the national level, in pursuit of geographical and typological representativity of the cultural assets of the 20th century.¹⁷ This review must be performed in cooperation with the autonomous regions, universities and institutions with responsibilities for cultural heritage.¹⁸

Proposal 2: Generate the conceptual framework to conceptualise in historical and social terms the cultural expressions of the 20th century as cultural heritage as a whole.

Following on from the methodology developed by ICOMOS, based on the study of historical processes and social, economic and cultural activities found following the construction of the architecture, towns and territory of the 20th century, the proposal is to

¹⁷ In the case of architecture, urban design and civil engineering, one available building block is the project "20th-century architecture in Spain, Gibraltar and the French regions of Aquitaine, Auvergne, Languedoc-Roussillon, Limousin, Midi-Pyrénées and Poitou-Charentes", coordinated by the Docomomo Ibérico Foundation, which performed a significant heritage documentation study, successfully recording more than 6,000 20th-century assets throughout national territory. This was produced with the collaboration of a number of autonomous regions, as well as such professional organisations as architects' associations and foundations dedicated to the study of the architecture of the past century. It was undertaken within the context of the SUDOE Programme (Programme of Territorial Cooperation of South-western Europe), which supports regional development through co-funding of transnational projects by means of the ERDF (European Regional Development Fund).

The review to be performed of this project will necessarily focus on achieving balanced territorial representation, and reflecting typological variety in this sphere, in accordance with the specific thematic areas defined by the Plan. It will preferably draw on municipal protection catalogues, and also at the specific level on the contributions made by universities and bodies engaged in the study of public works, as in the case of the CEHOPU and the Eduardo Torroja Institute in the case of engineering

¹⁸ In the case of the plastic arts, a systematic search for information, documentary and bibliographical sources for each theme addressed will be established, with initial recourse to the artists or authors themselves, wherever they are still alive.

It is vital to understand the authors, their careers, the type of artistic idiom they represent and their intentionality. In terms of the works, their constituent materials, the sense with which they have been worked, how the artists wish the ultimate finish to be, and their opinion as to suitable conditions for their conservation. The aim will be to establish direct contact with the artists or, if they have died, interviews with relatives, spouses, children or gallery owners, curators and historians with expertise concerning their work.

generate a conceptual framework serving to contextualise this within the heritage dimensional. This framework, which may be applied in general terms, will not only be sensitive to the cultural and historical singularity of the territory, but will achieve the integration of all assets covered by the National Plan, facilitating an understanding of the 20th century through its heritage.

3.2. Research

Proposal 3: Support for research studies in the field of methodology and conservation techniques for such heritage

In many cases we are faced with fragile heritage given the degree of material technical experimentation with which it was created. The proposal is to encourage research into criteria, conservation, intervention and the methodology for intervention. Such studies must be based on the creation of a register of heritage interventions on cultural assets of the 20th century, addressing their specific material, technical and typological characteristics.¹⁹ This register will be open-ended, allowing it to be followed over time and presented to the public to raise social awareness and increase the knowledge of professionals and specialists.

Proposal 4: Support for activities to transfer research with regard to 20th-century heritage.

The Plan will support the execution of knowledge transfer initiatives, assisting in the staging of conventions, conferences and seminars. This academic vision will be supplemented by application of research and the transfer of experiences through research and development projects focused on the field of conservation and restoration or refurbishment.²⁰

¹⁹ At the national level, there is a substantial precedent in the database on the techniques of contemporary artists and their criteria in terms of conservation and restoration, presented in 1991 by the Spanish Working Group on Conservation and Restoration of Contemporary Art (G.E.T.C.R.A.C.).

²⁰ In the case of the plastic arts, the research will address various disciplines and methodological focuses (art history, preventive conservation, physical/chemical analysis of materials and restoration, anthropology, sociology, education, etc.), by means of specific annual plans with objectives to be fulfilled, and the periodic publication of results in soft and/or hard copy.

In this regard, an attempt would be made to treat museums, archives and the cultural heritage conservation institutes as equivalent to university departments or the CSIC scientific research council in their capacity as research institutions, in other words, the research dimension would be expanded, or research tasks fostered with regard to the cultural heritage of the 20th century at such institutions.

3.3. Protection

Proposal 5. Support for the heritage protection of the cultural assets of the 20th century.

Despite the progress made in identifying such heritage, the number of declarations as Assets of Cultural Interest, and their representativeness within the Inventories remain inadequate, and should be aligned with their cultural importance, with a sensitivity to their particular vulnerability. It would therefore be advisable to review the protection of such heritage, with the aim of supporting the safeguarding thereof.

Proposal 6. Study of new protection strategies.

The scale and diversity of the cultural assets of the 20th century mean that the protection of individual elements will on occasion be insufficient, requiring a review of cataloguing procedures and the adoption of protective measures which are sensitive to their complexity.²¹

3.4. Conservation and Intervention

Proposal 7. Policies and investments for the conservation of heritage assets of the 20th century.

The investment proposals: studies, steering and protection plans and conservation and restoration projects, must focus on assets of high heritage value. This will therefore require that they be recognised by applying the criteria of identification and evaluation described above, with a study as to the viability of the asset. In accordance with their integration within the conceptual framework of the Plan, different modes of intervention to be applied to individual or grouped elements will be defined.

Proposal 8: Disseminate examples of good practice in the preservation and re-use of the architectural heritage of the 20th century

This proposal will provide the basis for dissemination both among professionals and specialists and the general public of examples of the safeguarding and also the reuse of such heritage. Likewise, all the examples should include viability studies and the possible return on the investment, either through subsequent use of the asset, through the sustainability of the proposal by means of social and economic resources, and also management plans incorporating the long-term perspective. This should be implemented by means of an accessible Web service open to new inclusions.

²¹ In the case of architecture, urban design and civil engineering, the methodologies to be followed will aim to adapt declarations of historical sites, and may also derive benefits from the equivalence of this rationale with the protection of industrial heritage and cultural landscapes.

Proposal 9: Promote the development and enhancement of restoration and conservation projects for photography, cinematography, audiovisual and sound documents.

Establish strategies and actions intended to restore photographic, cinematographic, audiovisual and sound heritage of significance in our understanding of the cultural evolution of the 20th century. The ultimate aim of this proposal will be to preserve the originals of documents recorded on new storage media, and to make their content accessible.

3.5. Training

Proposal 10: Support training in the field of the cultural heritage of the 20th century, from infant education up to university level.

Primary and secondary education regarding 20th-century heritage could foster the identification of the cultural substrate of contemporary society. The framework must be extended to higher education, above all in studies directly connected with the cultural expressions of the 20th century: Art History, Architecture, Fine Art, Engineering, Heritage Conservation, etc. The proposal is to create educational materials for the different levels, and above all vocational training, university degree courses and postgraduate study.

Proposal 11: Presence of 20th-century heritage in specialist training of professionals in the sector

The need is to enable the lifelong learning of those professionals who could be involved in the presentation, conservation, intervention and administration of such assets. The continuous updating of knowledge guarantees better professional action, and training must be encouraged through master's programmes, courses and seminars.

3.6. Promotion and Dissemination

Proposal 12: Foster the dissemination of 20th-century heritage as a whole through a range of initiatives and online support.

The need has been raised to formulate joint dissemination initiatives integrating the various disciplines which comprise the National Plan, emphasising the potentiality and scope of online dissemination initiatives. The Web furthermore offers the possibility of allowing the general public to exercise effective control by reporting situations of deterioration of which little would otherwise be known.

Proposal 13: Foster the presence of 20th-century heritage in the media.

The attention paid to the cultural assets of the 20th century as active heritage resources is still insufficient in the conventional media, such as press, radio and TV. An increase is required in order to raise public awareness, while also offering the possibility of producing specific, high-quality explanatory products.

Proposal 14: Foster contact among the institutions involved in the preservation of 20th-century cultural heritage.

Institutional communication will be fostered among specialist organisations, with the aim of presenting and sharing studies, and also promoting the 20th-century cultural heritage of Spain and its leading agents internationally.

Proposal 15: Raise the awareness of private owners of 20th-century cultural assets as to their heritage value.

Efforts will be made to increase the knowledge among private owners of the value of the assets in their possession, informing them by means of training initiatives or programmes in order for them to apply proper protection and conservation.

3.7. Acquisition and Restoration

Proposal 16: Promote through public bodies acquisition policies intended to conserve the best and most representative elements of 20th-century cultural heritage.

This policy will need to be executed in accordance with the evaluation and selection criteria set out in the National Plan, with a particular focus on works produced in Spain, which should be safeguarded and showcased.

Proposal 17: Encourage donations of cultural assets by private owners to public institutions responsible for the conservation and dissemination of heritage.

Such agreements will be fostered by means of direct dealings with the owners, and appropriate public recognition of the donation made. Loan arrangements potentially leading to subsequent donation to public institutions will likewise be encouraged.

Proposal 18: Foster payment of taxes in kind by large corporations and firms.

Such measures will focus preferably on cultural assets with a high market price which would be unaffordable to those public institutions to the holdings or collections of which such assets would be allocated.

4. EXECUTION AND FOLLOW-UP

4.1. Coordination and Co-funding of Actions.

This Plan represents an operational strategy imbued with a shared methodological framework for coordinated action by the various public authorities, private entities and society at large. It demands a high degree of coordination in order for the participation of any of them to occur in an appropriate manner, through knowledge of all agents involved, and aligned with the optimum conservation of cultural assets.

Following approval of the Plan by the Heritage Council, it will be proposed that a **Technical Monitoring Committee for the National Plan for the Conservation of the Cultural Heritage of the 20th Century** be set up, on an interdisciplinary basis, made up of technical staff representing national and regional government, and external experts.

The task of this Committee will be the evolution and monitoring of theoretical and conceptual aspects of the studies and documents produced, and also the theoretical focus of the initiatives which are progressively developed. It will likewise have the function of validating and/or proposing the basic operational approaches, studies as to criteria and methodology, and interventions aligned with the established operational approaches. Meanwhile, oversight of fulfilment of each line of action will be the responsibility of the Technical Monitoring Committee for the Plan.

So as to establish full and permanent communication and coordination among the public authorities, the autonomous regions may appoint interlocutors in order to channel information.

4.2. Economic and Financial Study.

Funding for execution of the National Plans for the Conservation of the Cultural Heritage of the 20th Century will be drawn from various sources. The plan is for both the Ministry Education, Culture and Sport, through the Spanish Cultural Heritage Institute (IPCE), and other national and regional government bodies, within the context of their responsibilities, to contribute to the implementation of the various initiatives covered by this National Plan.

Likewise, local authority bodies, foundations, associations and other institutions will be in a position to perform initiatives which could be included within the National Plan.

The economic investment will focus essentially on three major sections:

1. Research and Documentation. The variety and nature of this heritage highlights the importance of documentation and research as an essential element in the safeguarding and showcasing of such assets.

2. Preventive Conservation, Interventions and Acquisitions: Given the huge variety of materials and the wealth of assets which would lie within the scope of the 20th-Century Heritage Plan, it is viewed as essential that preventive conservation programmes be established in order to conserve this legacy, which is on occasions hugely perishable, for future generations. Restoration actions, given the considerable cost, must be confined to essential cases, with the focus on undertaking maintenance initiatives.

Assignment or donations of such assets must also be encouraged, as they are at present thinly scattered and sometimes, given the proximity of creation, the owners do not view them as materials of value requiring conservation.

3. Training and Dissemination: In order to encourage the above actions, a plan must be established to highlight the value of such heritage, through courses, seminars and publications. Likewise, lines of action should be established to increase public knowledge of their cultural meaning and to highlight the importance of safeguarding and showcasing such assets.

The plans for the distribution of investment by programme will be as set out in the following table

PROGRAMME	PERCENTAGE	ANNUAL	PLAN TOTAL
Research and Documentation	25 %	€125,000	€1,250,000
Preventive Conservation, Interventions and Acquisitions	50 %	€300,000	€3,000,000
Training and Dissemination	25 %	€125,000	€1,250,000
TOTAL	100%	€500,000	€5,000,000

4. 3. Validity and Review of the Plan

The National Plan for the Conservation of the Cultural Heritage of the 20th Century will cover a timeframe of 10 years following approval at the Historical Heritage Council, with a review performed after five years.